

Summer 1984

## Columbia College Alumni News

Columbia College Chicago

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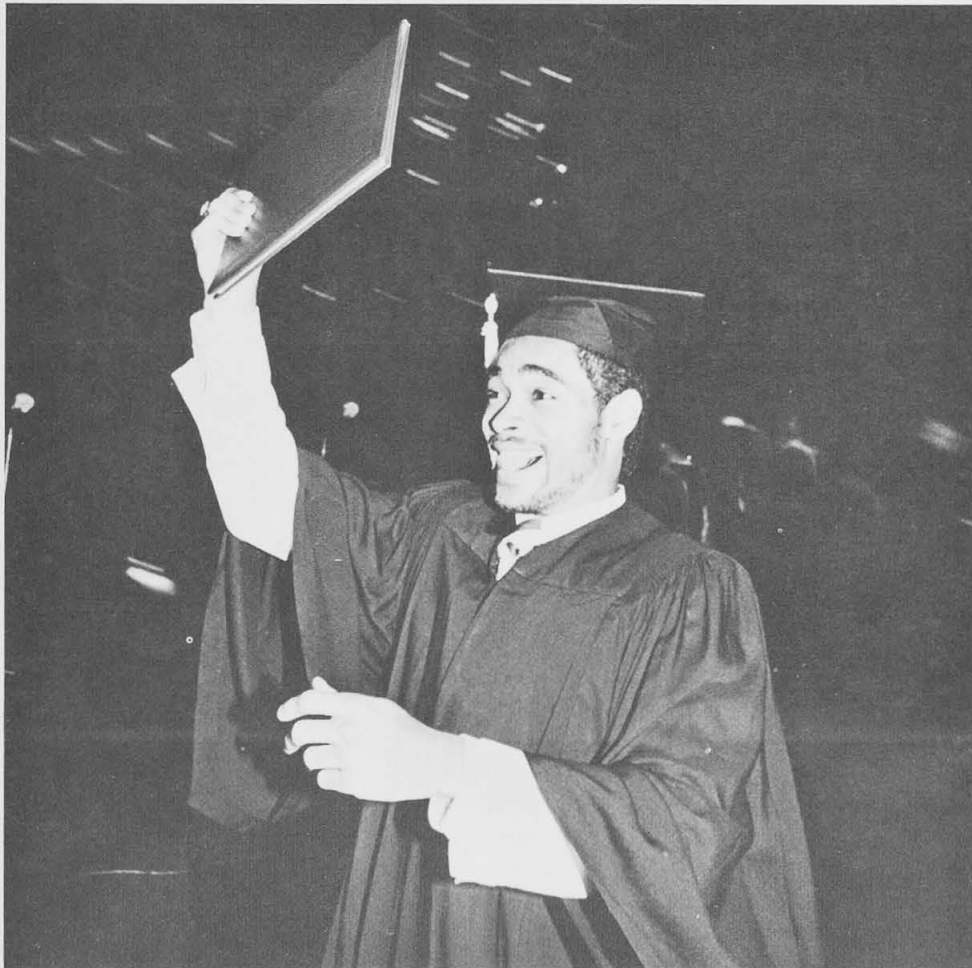
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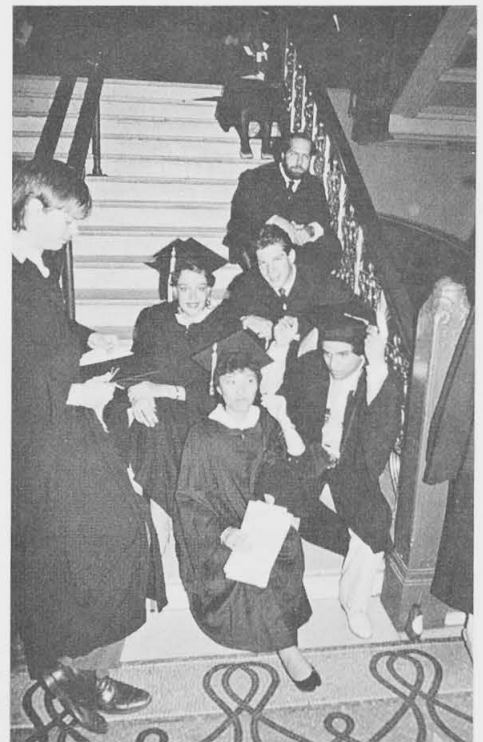
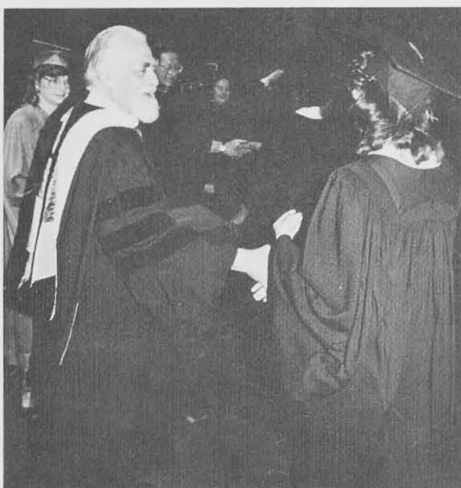
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Commencement exercises for Columbia College's 92nd graduating class took place on Saturday, June 2, with 580 Bachelors degrees and 17 Masters degrees being awarded. The commencement address was delivered by historian William Appleman Williams who also received an honorary doctorate of humane letters. Other honorary degree recipients were Pamela C. Harriman, founder of Democrats for the 80's; John Lewis, founder and director of the famed Modern Jazz Quartet; and Victor Navasky, editor-in-chief of *Nation* magazine. Members of the Class of '84 were officially welcomed to the Alumni Association at a reception in the Museum of Contemporary Photography on Wednesday, May 30. The pictures tell the story of this annual rite of passage—a happy-scary time of recollection and wonder at what the future has in store.



# COMMENCEMENT '84

# COLUMBIA PEOPLE/PLACES

**Bob Edmonds** of Columbia's Liberal Education faculty has been invited to be the guest at three film festivals in Europe this summer: the Festival of Short Films and Documentaries in Cracow, Poland; the 6th World Festival of Animation Films in Zagreb, Yugoslavia; and the Festival of Yugoslav Feature Films at Pula. He has also been invited to lecture at the famous film schools of Lodz and Katowice in Poland...**Michael Merritt**, a Theater/Music Department faculty member, designed the scenery for David Mamet's new play "Glengarry Glenross" now playing in Broadway's Golden Theatre. The play was recently awarded the 1984 Pulitzer Prize for best new play...**James Grigsby** took time out from duties as an instructor in Interdisciplinary Arts Education to complete a performance tour which included stops at the Franklin Furnace Archive in New York; the Contemporary Arts Center in Cincinnati; the University of Wisconsin; and the Sushi Performance Gallery in San Diego...The Writing/English Department's **Tom Johnson** won the 2nd Place Prize in *Nit & Wit's* 1984 Short Fiction Contest for the story "Alone". He has recently been appointed as the next Fiction Editor of *Nit & Wit*...More from Writing/English: **Steve Bosak's** novel *Gammon* has been accepted for publication by St. Martin's Press, and **Maxine Chernoff's** book of poems, *New Faces of 1982*, will be published by Ithaca House in September...**Carol Loverde** of the Theater/Music Department has been selected as one of four soprano soloists who will perform with the Bach Aria Group in New York this summer...**Jim Passin** of the Television faculty produced and directed a public service announcement on diabetes for the American Diabetes Association and Nutra-sweet...The videotape "Electronic Masks" by **Barbara Sykes** of the Television faculty is being shown as part of the History of Alternate Spaces exhibit at Chicago's Museum of Contemporary Art through August 19...Columbia's Faculty Development Grants for Spring 1984 have been awarded for the follow-



COLUMBIA'S SECOND ANNUAL PHOTO-JOURNALISM AWARD went to Tim Koors of the *Phoenix Gazette* for his 24-page tabloid photo essay on the city's barrio. Koors donated a portion of his \$2,500 prize to revive a Little League team in the Hispanic neighborhood where he spent 7 months working on this project.

ing six projects: To **Robert Bernard** (Television) who will design a micro-computer software "workbook" for use by television students in pre-production planning...To **Barbara Cargill** and **Jane Ganet-Sigel** (Dance Movement Therapy) who will research body approaches to the treatment of anorexia nervosa and will prepare a paper presenting case studies and the application of movement therapy in this area...To **John Dylong** (Art) who will survey the art and graphic design community to determine the technical skills and knowledge new professionals should have...To **Paul Carter Harrison** (Theater/Music) who will gather data and design a Black Audience Marketing Information Project to be used to develop audiences for black art and entertainment in the United States...To **Barbara Sykes** (Television) who will examine and use Digital Video Effects in the production of a video art tape...And to **Richard Woodbury** (Dance) who will attend the Dance Critics Association National Conference in New York City. ■

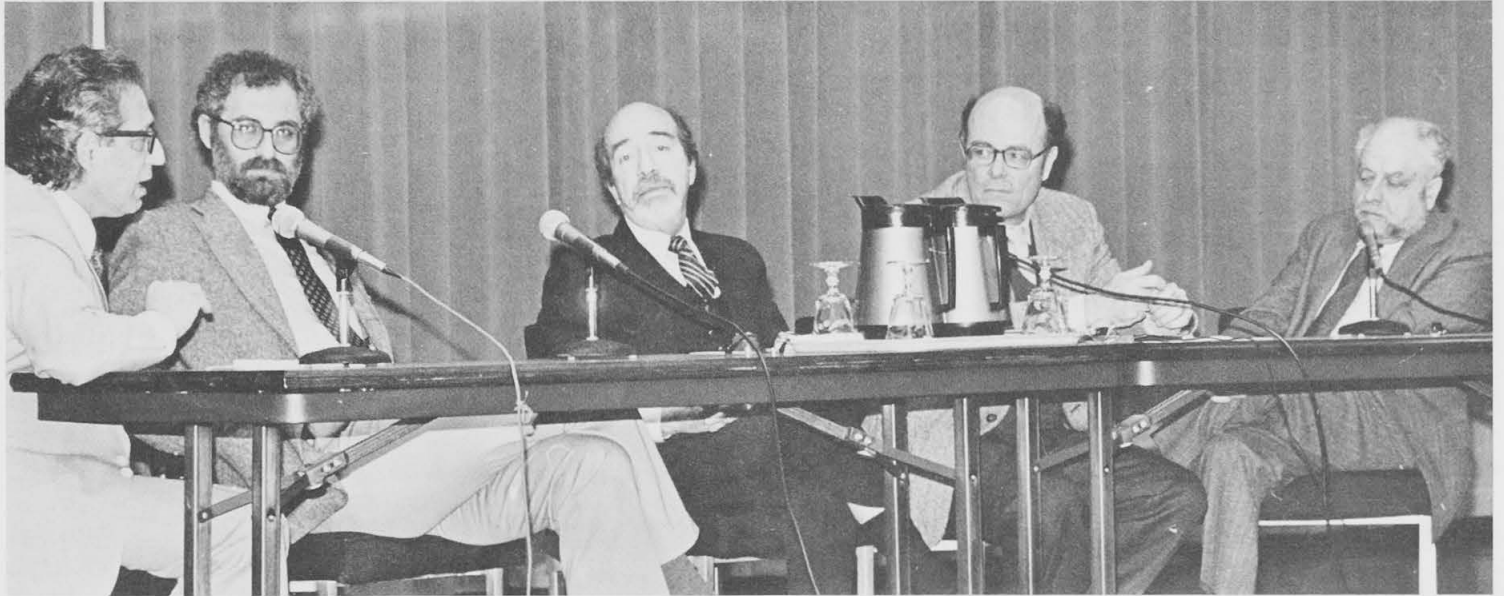


**BATTER UP!** Peter Radke, '80, stands poised at the plate as the Broadcast Communications alumni took on the department's 1984 graduates at the June 3 softball-barbeque outing in Grant Park. Mark your calendar now for Sunday afternoon, August 19, when we'll do it again—all alumni and their families are invited. Postcard notices will be sent closer to that date. ■

Columbia Artist-in-Residence

# MARCEL OPHULS

Individual and Collective Responsibility in the 20th Century



From left: Herman Sinaiko, Buzz Hirsch, moderator Fred Fine, Marcel Ophuls and Rabbi Arnold Jacob Wolf.

The entire Columbia community experienced an exhilarating intellectual challenge last spring when internationally-acclaimed documentary filmmaker and social historian Marcel Ophuls came to the College as our first Artist-in-Residence. His visit provided students, faculty and administration an opportunity to examine a great artist's work in intimate detail and to discuss with him such topics as the nature of art, the business of documentary filmmaking, his personal approach to creativity and the important political and social issues which form the content of his films. As Michael Rabiger, a Columbia Film Department Instructor and former documentarian for the BBC put it, "Having Marcel Ophuls with us gave us an opportunity to lift our heads for a moment from the specifics of teaching (and other responsibilities) to examine some of the major issues which beset us as teachers of the young and as citizens of the world; and to ask him to share his thoughts with us."

Ophuls's residency, which extended from April 23 through May 11, included a three-session seminar on "Ethics and Techniques of Documentary Filmmak-

ing" for Film/Video graduate students and advanced students from other disciplines; a special symposium for faculty entitled "History, Propaganda and Point of View"; and a public lecture on Klaus Barbie, the Nazi war criminal known as the "Butcher of Lyon" and the subject of a forthcoming book by Ophuls.

In addition, several screenings of Ophuls's three major documentary films took place, all attended by capacity crowds. "The Sorrow and the Pity" (1969) launched Ophuls into instant notoriety as it quashed the Gaullist myth that wartime France was massively supportive of the Resistance movement. "The Sense of Loss" (1972) examines the long-term religious and sectarian conflict of

Northern Ireland. And "The Memory of Justice" (1975) is, in the words of the filmmaker, "...above all a reflection, as well as an inquiry, into the relations existing between the histories of modern societies and their notions of justice." Specifically, this film examines Nazi war crimes and the Nuremberg trials.

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**SINAIKO:**

*"If we are all guilty,  
then none of us is guilty."*

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One of the highlights of Ophuls's residency was a panel discussion co-sponsored by Columbia and Spertus College of Judaica. Entitled "Individual and Collective Responsibility in the 20th Century", it featured a stimulating exchange of ideas between Ophuls; Rabbi Arnold Jacob Wolf, head of K.A.M. Isaiah Israel Congregation in Hyde Park; Herman Sinaiko, Associate Professor in General Studies in the Humanities at the University of Chicago; and Ar-

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**WOLF:**

*"Not all are guilty,  
but all are responsible."*

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thur "Buzz" Hirsch, executive producer of the film "Silkwood" and a former Columbia College student.

During the course of discussion, Professor Sinaiko argued against the concept of immutable collective responsibility, seeing in it the danger of "reverse racism" and a deterrent to responsible political action. "It seems to me to be enormously important in the 20th century, in a time when we do have such large-scale events that effect the lives and frequently kill so many people...that we don't attempt to pin the responsibility for crimes on collectivities...If we are to see that justice is done, we have to see to it that criminals are brought to justice."

Rabbi Wolf countered the assertion by Sinaiko that each individual is killed by an individual, citing the many instances when individual responsibility cannot be specified, when "the individual is imbedded within the collective." He noted that "...the impressive thing about the best people in the Ophuls films is that they do not exonerate themselves. They accept the

responsibility—not the guilt—for things done in their country...because no individual is entirely separable from the place in which he lives and works and votes and dies."

Marcel Ophuls observed that the disagreement between Professor Sinaiko and Rabbi Wolf hinged on a definition of terms. "The concept of responsibility implies accountability...and implies notions like retribution, truth, justice, punishment, vengeance...we could talk about these things from the point of view of individual conscience...or in a legal context."

The discussion evolved to include the concept of corporate responsibility, and the complicating factor of the profit motive. Buzz Hirsch commented on the difficulty during the Silkwood vs. Kerr-McGee trial in determining which individuals within the corporation held responsibility. "In the end, the jury felt, and I agree, that the corporation had to be held accountable. So I do believe in collective responsibility." ■

## COLUMBIA COLLEGE IN RETROSPECT

Fourth in a series by Professor Theodore V. Kundra, M.S., M.A.

The first alumna of Columbia College of Expression who achieved Broadway stardom was Helen MacKellar. As a high school student in Wisconsin, Miss MacKellar was vitally interested in dramatics and appeared in the Junior and Senior plays. Her high school instructor felt that she had a special talent in acting and encouraged her to participate in a "declamation contest" sponsored by the Columbia College of Expression in Chicago. Miss MacKellar walked away with honors by winning the gold medallion for "the best oral reading in poetry"... she read Edgar Allan Poe's lyrical poem, "Annabel Lee". Co-founder Mary A. Blood announced the winners and presented the awards. Miss MacKellar was impressed with Miss Blood's "beautiful speaking voice and dynamic personality...and the college was really exciting." Columbia had won another student. She attended the college from 1913 to 1916.

Late in 1916 a theatrical advertising agency announced auditions for a "young attractive ingenue" who, if chosen, would appear in a new Broad-

way play. Miss MacKellar wasn't attractive, she was attractively beautiful. She won the co-starring lead. The play was MAJOR PENDENNIS co-starring John Drew, Helen Menken and Otto Kruger. (Helen Menken was an established star; John Drew, a newcomer; and Otto Kruger was a suave American actor who later became a matinee idol and character actor in the movies from 1932 to 1974). The play was a success and Miss MacKellar was on her way to becoming a popular actress in demand.

That same year she co-starred with Frank Craven, a character actor who spent his later years from 1928 to 1945 in Hollywood. The play, SEVEN CHANCES, was another hit.

In 1918 Miss MacKellar was given the opportunity of portraying an emotional role with the dapper stage actor, Richard Bennett, a leading figure in his day until 1944. Mr. Bennett was the father of movie and stage stars, Barbara, Constance and Joan. The play, THE UNKNOWN PURPLE, was Miss MacKellar's tour de force in acting and had a long run.

In 1919 prominent versatile actor Edward Arnold selected Miss MacKellar as his leading lady in THE STORM. (Mr. Arnold, the rotund overly dramatic Thespian who played go-getter roles in the thirties, later became typed as kindly father/apoplectic business men and never lost his popularity. He retained his ebullient star personage for two decades in the movies). The critics found Miss MacKellar "lovely to look at and a competition for Mr. Arnold".

By 1921 Helen MacKellar had reached her peak as a well-established stage actress and was so recognized. This status in the theatre won her an appearance in the well touted revue, THE SHAKESPEAREAN PAGEANT FOR ACTORS EQUITY BENEFIT honoring William Shakespeare's famous characters. With her in the cast were Lillian Russell, Frank Bacon, Jane Cowl, Peggy Wood, Ethel Barrymore, Marjorie Rambeau, Florence Reed, Elsie Ferguson and John Charles Thomas. Miss MacKellar appeared as Juliet.

Her many laudable reviews led to Hollywood in 1925 where she appeared in the silent movie, THE GOOSE WOMAN, with Louise Dresser and Jack Pickford. (Louise Dresser, a former vaudevillian, was a character actress of the thirties who was outstanding in many movies as the elderly downtrodden woman. Jack Pickford, Mary Pickford's brother, who died in 1933, was a light actor who never really made it as a movie star).

In 1926 the Columbia College of Expression honored Helen MacKellar at a special banquet in Columbia's new home, the Farwell mansion at 120 East Pearson Street. In the audience of faculty, students and friends was an exceptional student and protege of Miss Blood...Miss Dorothy Peterson, who, in a year, would become a Broadway luminary overnight co-starring in one of the world's most famous plays.

Miss Blood presented Helen with another gold medallion inscribed: "To Helen MacKellar and Annabel Lee, we shall never forget you." Helen MacKellar was to return to Columbia in 1927 for another performance...reading the eulogy at Miss Blood's funeral. ■

**Professor Theodore V. Kundra '39**  
Vice-President/Historian of the Board of Directors, Columbia College Alumni Association

# PROFILE *"It's Lots of Fun...But What's It Got To Do With Art?"*



## Suzanne Cohan: Interdisciplinary Arts Education

Alice in Wonderland would feel right at home in Columbia's Interdisciplinary Arts Education (IAE) graduate division program in which students paint musical scores, listen to the sounds of a piece of sculpture and translate fiber art into dance. It's a world turned upside-down that makes perfect sense to the program's originator and department chairperson, Suzanne Cohan.

"Initially, IAE was an attempt to deal with overdepartmentalization, overspecialization and the generally painful fragmentation of knowledge that has taken place in the schools. Synthesis was our prime focus," Ms. Cohan says of the program that began as a project of the Chicago Consortium of Colleges and Universities in 1976 and transferred to Columbia in 1980. As the first curriculum of the College's new graduate division, IAE brought to Columbia both its enthusiasm for all forms of art and its 5-year history of success, attracting students from all over the country and launching more than 75 people on a variety of professional careers in the arts.

The two-year masters program examines the five major disciplines of the arts—visual arts and media, sound and music, movement and dance and literary

and dramatic arts—focusing on the role and opportunity of the arts in educating the whole person. Indeed, the course of studies that comprise IAE breaks down barriers between the students' professional, personal and academic lives just as determinedly as it breaks down barriers between artistic disciplines. Says one recent graduate, "As a participant in the program, I was able to not only examine myself more thoroughly, but also to expand outside the realm of self...I now have very concrete ideas as to my role as an artist and my responsibility as such to myself, my community and society."

In addition to the aesthetic component, IAE also addresses the important concerns of career-orientation, or, as Cohan describes it, the entrepreneurial component. The program was originally marketed toward teachers but today attracts about a 50/50 mix of teachers and working artists with the common denominator of seeking to clarify occupational goals so that they incorporate art. According to Cohan, about 85% of the program's graduates find employment in positions directly utilizing IAE skills, including program development, teaching of interdisciplinary courses, arts supervision at the district and regional levels, in-

tegration of the arts into a total instructional program and the administration of community arts programs in a variety of settings.

With IAE's 10th anniversary approaching with the 1985-86 academic year, Cohan anticipates hosting a conference to explore the state of interdisciplinary arts study today, as well as where it has been—and where it is going.

"I believe that the nature of IAE at Columbia lends itself well to being administered on an at-large basis, particularly for other professionals in the field who may not need a degree program but do need the input and sustenance of working with like-minded people," says Cohan of possible future endeavors. She is also in favor of increased interdisciplinary coursework on an undergraduate level, both at Columbia and at other institutions of higher education.

With a personal philosophy that mandates an element of fun be interjected into any undertaking, Cohan delights in the organic nature of the program she has created, exemplified in a story she tells of IAE students who were kept waiting by a teacher. "Their response to this frustrating situation was to make life-sized effigies of themselves, place them in chairs around the conference table, and leave," relates Cohan. "It was a marvelously creative manifestation of the interdisciplinary philosophy and lots of fun, too. And an atmosphere of joyous playfulness is essential to the nurturing of new ideas."

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**SUZANNE R. COHAN** received her undergraduate education at the University of Wisconsin and earned an M.A. at the Illinois Institute of Technology. She is a former chairperson of Art Education at the University of Illinois and Art Supervisor for the State of Illinois. Along with Becca Ruben and Jean Unsworth, she co-authored the Interdisciplinary Arts Education program for the Chicago Consortium of Colleges and Universities. Ms. Cohan is currently design and curriculum consultant for Express-Ways Children's Museum and chairperson of the Interdisciplinary Arts Education Department at Columbia.

# CLASS NOTES

## Before 1970

**Ted Kundrat**, Speech/Theater '39 and a member of the Alumni Association Board of Directors, has retired from the University of Illinois at Chicago where he has taught in the Department of Communication and Theater for 28 years. He is this year's recipient of the University's Silver Circle Award for Excellence in Teaching. In addition, Professor Kundrat's work "Quiet" will appear in the 1984 edition of the *American Poetry Anthology*...Another retiring alumnus, this time on the West Coast, is **Haig Kero-pian**, Class of '41, who is leaving the newspaper business after 35 years. He was most recently employed as editor of the Editorial Pages of the *Los Angeles Daily News*. Haig is also one of Columbia's new alumni representatives for Southern California...1968 graduate **Sanford Alan Cohen** is president of a film distribution company which bears his name. He is currently completing a Masters in Education at the National College of Education and is a guest lecturer on motion picture distribution and exhibition for both independent and major studios.

## 1970's

Photographs by **Ruth Thorne-Thompson**, '74, were featured in the June issue of *Vogue* magazine. Ruth also held an exhibit this Spring at Marcuse Pfeifer Gallery in New York...Classmate Eric Futran, '74, had a showing of his own here in Chicago at Pallas Photo...*Bust-Out Man*, a play written by **R.W. Munchkin** (a.k.a. **Richard Jacobs**, '77), just completed a run at The Main Floor Theatre in Hollywood where it received rave reviews. Former Columbia College faculty member, **Jim Englehardt**, was the show's director and **Mark Burke**, '76, was a featured actor...**Anne McCarthy**, Broadcast Communications '79, has been appointed producer/coordinator of radio and television programming for the Archdiocese of Chicago...**Sherry Miller**, Broadcast Communications '79, is employed as a hostess with American Airlines and, in November, will be doing



R.W. Munchkin (l.) and Mark Burke

a daily radio talk show on WJRC in Joliet. She's still writing children's books and features for magazines and newspapers...**Margaret Hodge Moores**, a 1976 English/Journalism graduate, is a secretary and writer for S.W.O.R.D. Ministries in Oak Park which recently received its first grant from Tyndale House Foundation...**Charles Carner**, '78, reports that "several years in the trenches are now bearing fruit". Filming has begun on his new screenplay, "Seduced", a 2-hour film for CBS-TV scheduled to appear this Fall. It stars Gregory Harrison and Cybill Shephard. Charles is also working on "Queen Bee", a 2-hour movie for NBC-TV, and "Crime of the Century", a made-for-TV dramatic account of the famous Leopold and Loeb murder case...**Walt Clayton**, Film '77, heads up the 11-man film team for "Oceanquest", a 5-hour program scheduled to be shown on NBC-Prime-time in May of '85. The 7-month shooting schedule includes killer whales (Vancouver Island), manta rays (Baja), under-sea ice walls (Antarctica), sunken Japanese wrecks and great white sharks (Australia)...Mike Alexandroff shared with us a letter that he received from **Dan Liss**, a Writing '71 grad and Director of Donor Resources Development for the

American Red Cross in Atlanta...Music '73 grad **Albert Williams** sang "Canticle" by Bill Russo at Columbia's 1984 commencement exercises and was also the lyricist for Russo's opera "The Golden Bird" which was performed by The Chicago Symphony Orchestra in February...**Roger Glienke**, Music '75, received a J.D. degree from DePaul University Law School in 1982 and is currently employed as district counsel for the Internal Revenue Service in Los Angeles...**Donald Lewis**, Film '78, has recently completed two feature-length screenplays which are under consideration by United American films...And WBBM's **Bob Sirott**, Radio '71, picked up a Chicago Emmy award in the Entertainment-Special category this past Spring.



Charles Carner

## 1980's

**Joe Cassady**, Broadcast Communications '81, is the nighttime voice of "Love Songs" on WLAK radio here in Chicago. Joe is also a freelance commercial announcer and a member of the Ad-





Bob Sirott

visory Board of the ALS/Les Turner Foundation...Another Columbia grad who can be heard on WLAK is announcer **Roz Varon**, Broadcast Communications '80; she also teaches radio traffic reporting at Columbia...Class of '81 alumna **Darlene Smith Sims** keeps busy as a wife, mother (baby born in June of 1983) and secretary with Newmann & Associates real estate...1982 graduate **Jimmy Nge** is a director with WCIU-TV, Channel 26, in Chicago...**Marcie Rogers-Chenault**, Broadcast Communications '83, is employed by Group W Cable...**Michael Goi**, Film '80, was Director of Photography for "Wrapped in Steel", a film account of Columbia's Southeast Chicago Historical Project...**Charles Coutre**, Art '81, lives in Palo Alto, California and is a graphic designer with Chartmasters, Inc...**Robin Tepper**, Broadcast Communications '81, writes from Sommerville, Massachusetts where she is employed as a marketing supervisor for American Cable System... **Paul Gray**, AEMMP '83 and film producer **Buzz Hirsch**, another former Columbia student, are in the process of reviewing several film properties and forming a group of investors...And "Sedelmaier", a half-hour film by **Ted Corso** and **Rick Santangelo**, Television '83, was broadcast in April by WTTW-Channel 11 in Chicago. The film takes a behind-the-scenes look at advertising's superstar creator of the Wendy's and Federal Express television commercials. ■

# RECEPTIONS HELD FOR WEST COAST ALUMNI

President Mike Alexandroff and his wife, Jane, hosted receptions in San Francisco and Los Angeles on June 9 and 10 respectively, inaugurating Columbia's first regional alumni chapters. "I am pleased to see such an enthusiastic turnout," Alexandroff said, "but even more important than quantity is the quality of the work Columbia graduates are doing. Their success is a positive reflection on the Columbia approach to education."

Evidently, those in attendance agreed as, in the midst of catching up on the years since graduation, a number of alumni exchanged business cards, networking their way through the crowd



Walter Clayton '76 and friend

and making plans to get in touch for professional needs. "Besides social and fundraising concerns, its perfectly natural for an alumni association to function as a clearinghouse for goods and services provided by its members," commented Lori Bartman, Alumni Relations Director, "It's really just the extended family or extended community concept in action."

A third regional chapter in the New York City area is being formed and a reception for alumni there will take place in the Fall. Please let the alumni office know of any East Coast alums who may not be on the mailing list. ■



Sheldon Baker '72 and wife Mary

# ALUMNI ASSOCIATION ANNUAL MEETING

The Annual Meeting of the Columbia College Alumni Association and election of new board members was held on Thursday, June 7.

Following committee reports, President Paula Sinkler-Russell presented the annual report, highlighting major achievements at the school and of the association during the past year. Sinkler stressed the importance of strong alumni support as a factor in securing corporate and foundation funding for Columbia, and expressed pride in the number of

alumni willing to share professional expertise with students and fellow alumni. She announced plans to develop a comprehensive directory of Columbia alumni to facilitate networking efforts.

Three new members were elected to serve three-year terms on the Alumni Association Board of Directors. They are Raymond Berry '77, Reyne Powers '77, and Donald Stroup '53. Wolfram Dochterman '58 and Haig Keropian '41 were elected to serve as California regional representatives. ■



Columbia College  
Alumni Relations Office  
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Chicago, Illinois 60605

# FINAL REMINDER:

## The Annual Alumni Fund Needs YOU!

We're not kidding! This is the last time you'll hear from us about giving to the Annual Alumni Fund for 1984 since our fiscal year is quickly drawing to a close on August 31. Join your former classmates and colleagues in helping Columbia maintain and improve its fine reputation as an innovative educator in the fields of the arts, media, and communications. You received our third—and final—appeal in the mail just a couple of weeks ago with its message of strong alumni support needed as a means of attracting corporate and foundation grants. This is truly a case where it's not

so much how much you give but that we have 100% participation. Write your check today; if you've misplaced your pledge card, just mail your check or money order with a notation that it be applied to the Annual Alumni Fund to: Columbia College, Alumni Annual Fund, 600 S. Michigan Avenue,

Chicago, Illinois 60605.

And we'd like to take this opportunity to thank everyone who has already contributed to this year's Alumni Fund, including the Chicago-area alumni who responded to our first Phonothon fundraising event in June. Your involvement and support are greatly appreciated. ■

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## WHAT'S NEWS WITH YOU?

Your former classmates and teachers are interested in knowing what's happening in your life and career, so drop us a line today! Photos are welcome—black and white reproduce best. Use this coupon for change of address, too.

Name \_\_\_\_\_

Home Address \_\_\_\_\_

Business Address \_\_\_\_\_

Degree/Year \_\_\_\_\_

Current position/Employer \_\_\_\_\_

News (personal, promotions, community activities, elected offices, etc.) \_\_\_\_\_

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