

Fall 1984

Columbia College Alumni News

Columbia College Chicago

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In the game of ethics and entertainment, deadlines and dollars, the public's right to know suffers the most.

The Press Under Fire

Forget Clara Peller.

When "Where's the beef?" is uttered these days, a far more likely respondent is Jody Powell whose book-length scolding of the press, *The Other Side of the Story*, is sure to figure prominently in his keynote address at the 10th annual Chicago Communications luncheon on November 13. By Powell's own admission, the book presents a totally subjective analysis of press coverage of the Carter administration—"When the news seemed to me, then and now, to be wrong, unsupportable, and unfair"—coupled with an ardent disdain for what he perceives to be a case of professional self-righteousness. But, Powell's vendetta aside, the issue gives rise to a question that is asked more and more frequently during this election year: what constraints govern a reporter's or editor's fairness and accuracy when covering the political arena? And, of equal importance to those involved in educating tomorrow's communicators: how should these "rules" be taught?

As a matter of policy, Columbia strives to educate students to use their talents in a humane, responsible manner, ever mindful of the widespread visibility and potential for influence inherent in the arts and communications fields. According to Al Parker, chairman of the Radio Department, this means "emphasizing what the moral and ethical implications of any news story might be and teaching students to make appropriate decisions based on the information at hand."

In a course entitled "The Responsible Newscaster", students explore the pressures that sometimes cloud the judgement of news people and the ethical decisions they face, using actual cases from print and broadcast journalism. But this is a subject that cannot be taught quantitatively with a rigid, pre-determined set of qualifications to be referenced when releasing a story; discretion plays an integral role and that quality varies from person to person.

"There are a lot of people going to school on this [the Reagan] administration, and one of the lessons is that the press's bark is much worse than its bite"

—Jody Powell

Perhaps that is why the overriding consideration in any given situation must be to reporting "the truth", often a casualty in the political spectrum. Since the inception of the presidential press conference during Franklin D. Roosevelt's administration, every president, or their press secretaries, have, on occasion, lied to the press which, in turn, has adopted an understandably adversarial posture. Daryle Feldmeir, chairman of the Journalism Department, sees Powell's refusal to recognize this inherent relationship as a major reason for his dissatisfac-

tion with press attitudes toward the Carter White House, and teaches students that "their obligation is never to a particular political candidate or to a particular political party. It is to bring the truth to the American people. They should understand thoroughly that the politician's interest is in serving himself or herself."



Jody Powell

But in Powell's view, the major bias in journalism is not rooted in politics but in economics: the news has to sell or those who report it and edit it will find themselves looking for new jobs. In fact, scholarly analysis of political coverage since the 1968 election indicates that, overall, the press tends to cover issues fairly and provide accurate information. The problem is that most voters either ignore this information or forget it, preferring to base their vote on intuitive perception of the candidate's personality.

(continued on page 7)

Columbia People:

■ **Edward L. Morris**, a nationally recognized leader of the broadcasting industry for more than three decades, is the new chairman of Columbia's Television Department. Mr. Morris, president of Morris Communications, Ltd., was vice-president and general manager of Channel 44 for 11 years and, prior to that, held positions as program director for Channel 11 and Time-Life Films, as well as director of public relations for PBS. Mr. Morris, will head up Columbia's largest department with 980 majors at last count.



Ed Morris

■ **Carol Yamamoto** succeeds Fred Fine as Chairperson of the Arts, Entertainment and Media Management Department. Ms. Yamamoto has been a part-time faculty member in AEMMP's graduate division since 1981, at the same time working as manager of the Lyric Opera Center for American Artists. She is a graduate of the UCLA School of Management and earned an undergraduate degree in music at the University of Colorado at Boulder.

■ **Harvey S. Ideus**, former Director of Placement and Cooperative Education at Illinois Institute of Technology, has been named Professional Placement and Career Planning Director. Dr. Ideus was educated at the University of Wyoming and Nebraska State College and has published and lectured widely during his 20 years of professional placement experience.

■ **Dan Dinello**, a member of the Film Department faculty, has enjoyed a great deal of media exposure recently with his rockvideo *Fear and Fascination* screened on MTV and an excerpt from his travel journals, "Waiting for Fela in Lagos", published in the *Chicago Reader*.

■ The Radio Department's **Chuck Rowell** has announced that Columbia's own WCRX-FM (88.1) will increase its power from 10 watts to 100 watts early next year. This will enable the station to be heard throughout the Chicago metropolitan area and the format will most likely be expanded to include more city affairs and talk programming.

■ **Michael Rabiger** of the Film faculty is on sabbatical for the Fall semester working on a book tentatively titled *Directing the Documentary*.

■ **Peter Thompson**, the Photography Department's man in Generative Systems, was honored at the Ninth Festival of Illinois Film and Video Artists with a special Director's Prize for outstanding achievement in documentary for *Two Portraits*.

■ **Alton B. Harris** and **Kenneth J. Riskind** have been elected members of Columbia College's Board of Trustees. Mr. Harris is a senior partner in the law firm of Coffield Ungaretti Harris & Slavin and a graduate of Harvard College and Harvard Law School. Mr. Riskind, president and chief executive of Fullerton Metals Co., Northbrook, received an

M.B.A. from Columbia University and pursued his personal interest in photography at Columbia College.

■ **Steven Klindt**, director of Columbia's Museum of Contemporary Photography and member of the Art and Photography faculties, leaves Columbia on November 15 to assume duties as director of the Tweed Museum at the University of Minnesota-Duluth.

■ A dinner to benefit the **John Fischetti Scholarship Endowment** at Columbia will take place on Wednesday, November 28 at The Ambassador West Hotel. Master-of-ceremonies for the evening is Jim Ruddle, news commentator for WMAQ-TV, and the guest speaker is Jimmy Breslin, columnist for the *New York Daily News*. Tickets are \$100 per person. For more information, phone 663-1600, extension 416.

■ Artists, sharpen your pencils! The Alumni Association is looking for a **new logo** for use in a variety of publications, including the newsletter masthead, and a contest is in the works. If you'd like more information on the competition, contact Lori Bartman, Alumni Relations Director, at 663-1600, extension 417.

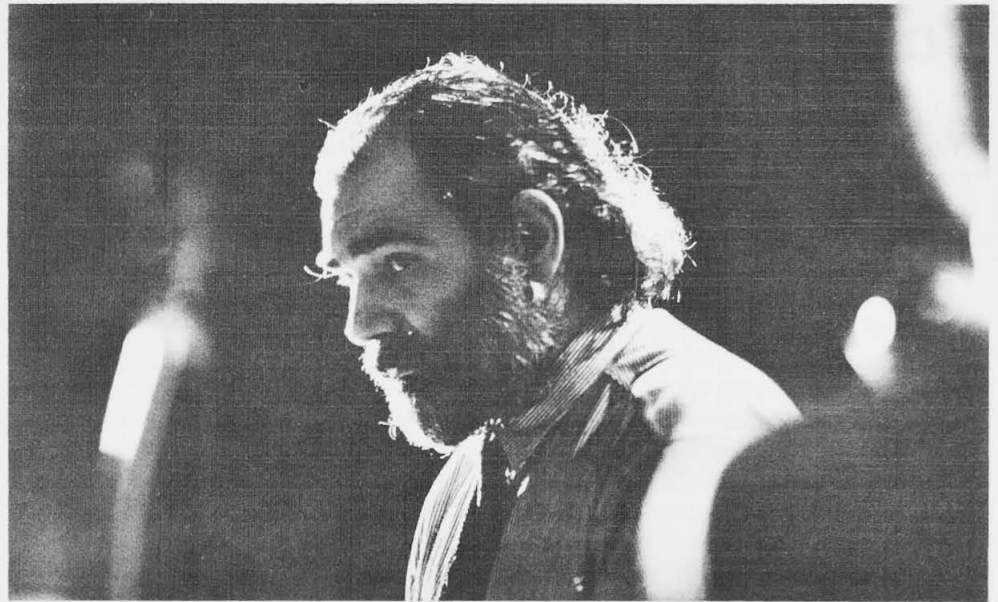
■ Columbia College alumni who have a commitment to public service are urged to apply for the **White House Fellowship** program which is designed to bring a select group of individuals into a close working contact with the national government so they can return to their peers and communities with a greater understanding of high level government decision-making. Unfortunately, arts, communications and the media are fields which have been under-represented in this program in the past. Applications may be obtained by writing to the President's Commission on White House Fellowships, 712 Jackson Place, N.W., Washington, D.C. 20503. The application deadline is December 1, 1984.

Profile:

BILL RUSSO:

**Director of
New American Music**

*Columbia's Own
Renaissance Music Man
Just Keeps
Humming Along*



By now, you would think that composer/musician/author/educator/critic Bill Russo would be content to rest on his laurels. After all, as one of the archetypal legends of the music world, he was composing for Lionel Hampton's band when still a teenager, joined Stan Kenton's orchestra at 21, formed his own orchestra a few years later, created some of the most exciting street-theater of the '60's and '70's, spent much of the latter decade jetting between San Francisco, Chicago, New York and London where he had projects going simultaneously, and, today, energetically directs Columbia's professional music program, taking time to knock out an opera here, a cantata there.

But despite, or because of, this staggering list of accomplishments—which is far from complete—Russo's creative energies are as keen as ever and serve a dual purpose of producing highly distinguished work and inspiring students to do the same. In 1965, President Mike Alexandroff lured Russo away from a plum job directing the London Jazz Orchestra to teach Jazz Appreciation classes at Columbia. At the time, enrollment was about 190, but that soon changed as Russo began performing his original rock cantatas on city streets, drawing thousands of listeners in true Pied Piper fashion. As Russo explains his interest in teaching, "If you've been given a lot and you have the ability to communicate some of it, you owe it to the people who taught you and the people who want to learn." Besides, Alexandroff promised him

he could do just about anything he wanted.

Former students speak of Russo with genuine affection and admiration. "Bill Russo is a living history of music with great insight into the future," says Reid Hyams, now a member of Columbia's faculty and co-author with Russo of *Workbook for Composing for the Jazz Orchestra*. "Working with him is an education in itself; he's intense, extremely meticulous and, at the risk of sounding cliché, a true genius." Albert Williams, another alumnus, agrees, stating "Russo's very demanding as a collaborator, which I find invigorating. He's a very distinctive presence in any work." Williams particularly respects the political themes that characterize much of Russo's work. Examples include *The Civil War* (1968), a rock-cantata juxtaposing the War Between the States and the Civil Rights Movement of the 1960's; *The Bacchae* (1972), a contemporary morality play built on the classic Greek myth; and *The Payoff* (1983), an operatic version of the Faustian legend. All of these works are evidence of Russo's continuing interest in marrying instrumentals with the human voice and theatrical settings—what he refers to as the "humanizing elements" in music.

Asked of his hopes for the future, Russo is quick to state, only partly in jest, that he'd like "More horn players; everybody plays the guitar or piano these days." On a more abstract level, lovers of fine music can depend on Russo to keep on creating and students can count on

him to continue giving his all as they prepare for careers as professional musicians. "It's tough out there," Russo tells them. "You have to have a real sense of self and purpose. I mean, you want to be able to support yourself, but—I pray to God—that you don't *only* want to support yourself, that you want some justification for your life that goes beyond that." That sounds good, but what's even more impressive is he means it.

WILLIAM RUSSO began his musical education with Lennie Tristano and went on to study with John J. Becker and Karel Jirak. His early work was greatly influenced by Lester Young, Roy Eldridge, Louis Armstrong, Charlie Christian, Igor Stravinsky and J.S. Bach. His compositions, ranging from big band jazz to Third Stream works to blues/orchestra fusion, have been performed by Leonard Bernstein and the New York Philharmonic, Seiji Ozawa and the Chicago Symphony, Steven Staryk and the Chicago Jazz Ensemble and the Siegel-Schwall Band. Much of his work has been recorded and *Street Music, A Blues Concerto* (Seiji Ozawa and the San Francisco Symphony with Corky Siegel, Soloist) won the coveted French Gran Prix du Disque for 1978. Russo is currently at work on an elegy for soprano and orchestra and will restage his opera, *The Golden Bird*, with the Chicago Chamber Orchestra in Spring 1985.

Columbia College in Retrospect

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

The new home of Columbia College of Expression, the magnificent Farwell Mansion at 120 East Pearson Street, was an imposing structure with its mansard roof, its French-style red brick facade, dark and time-stained, standing there in the lonely grandeur, occupying a commanding situation opposite the Gothic Water Tower. It was an ideal location. For many years the mansion aroused the curiosity of passersby. Now, as a cultural/academic institution, it became more attractive. On Sundays co-founder Mary A. Blood opened the building to tourists... a wise publicity stunt from which Columbia profited.

The three stories had twenty-two rooms, seven baths, an extensive library, a large dining room and a spacious oak-wood reception hall. The administrative offices, library and dining hall were on the first floor. The second floor occupied class rooms and the third served as a dormitory and study hall. Behind the mansion stood a carriage house built in Queen Anne style with room for eight carriages. The upper floor, which was formerly the servants' quarters, provided an apartment for Miss Blood and her sister, Hattie. The ground floor housed Columbia's widely and favorably known Department of Physical Education. The area was designed as a parallelogram... an arena with four rows of bleachers creating four walls of audience when occupied. The central floor space allowed room for many physical education activities, chiefly dance and eurhythmics. Other events included plays, oral interpretation recitals, choral speaking programs, and practice teaching seminars with children. Playwright/director Alice Gerstenberg referred to all this as parallelodramatics. (The question arises: Did Columbia College of Expression originate theatre in the round?)

The mansion's spacious reception

hall, with its sumptuous decorative grand staircase, beamed oaken ceilings, huge fireplace of Italian marble, and glistening cut glass chandeliers, became the assembly hall. Once a week the students, faculty and staff members gathered here for Miss Blood's address. The first landing of the staircase became a rostrum where Miss Blood, standing before a lectern, would read the Lord's Prayer (in her mellifluous resonant voice) followed by an announcement and discussion of the week's proceedings. Hanging on the wall behind her was her portrait... an oil painting by New England artist, Don Galloway.

I can describe Miss Blood only from having seen the portrait as a student and from my notations gleaned from lectures given by faculty member Anne Larkin. She was auburn-haired, darkly complexioned with brown eyes, a retrouse nose and a firm mouth. "She was stately and regal in appearance with a poised manner and a very expressive face. When speaking she always carried conviction and had the ability to captivate an audience and hold it in rapt attention. Her personality was scintillating and effervescent. She was, indeed, the proud possessor of a beautiful sense of rhythmic drama." As a teacher and an administrator she was indubitably preeminent.

The fructuous and gratifying period of contentment as a college/mansion was short-lived. Mrs. Robert McGann, daughter of Senator Charles B. Farwell, owned the mansion. Because of the affection for the college and friendship with the faculty, Mrs. McGann, rather than having her father's home stand vacant, practically gave the building to Columbia. On a non-contractual meagre monthly basis, Columbia found the arrangement quite affordable. However, after six years of tenancy Columbia received a stunning blow with the passing of benefactress

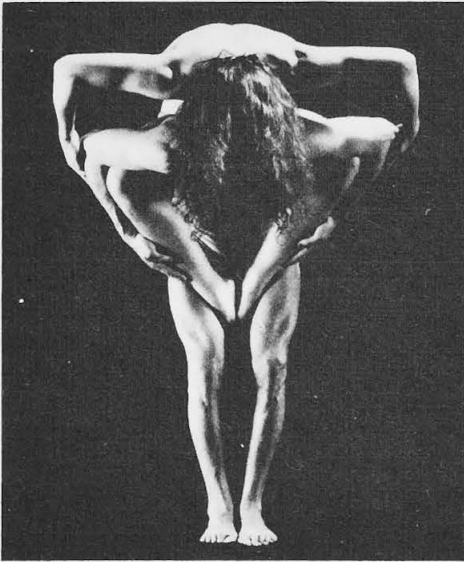
McGann. Greedy real estate moguls were quick to take over the building. There was much easy money gained from another paying occupant. Columbia was given six months to re-locate... a sudden threat to its existence.

During the final two months before the deadline in 1927, Miss Blood passed away in her sleep. Devastated by her sister's death, Hattie Blood relinquished her administrative responsibility and fled to her home in New Hampshire bequeathing the control and management of the college to the five remaining faculty members: Anne Larkin, Irene Antoinette Skinner, Bertha Martin, Alice Gerstenberg and Marie Merrill. "The worry and stress, the strain and anxiety, the hardship, were to blame for Miss Blood's untimely death." Could the five gallant devotees prevent the demise of Columbia? The college was in dire need of a saving grace.

Postscript: After Columbia's exit an elegant French restaurant named the Chez Louis opened in the mansion to last only two years. The mansion re-opened as a studio-apartment rental building. Ironically, former faculty member Marie Merrill rented her own classroom as an apartment. As a friend of Miss Merrill I had the privilege and pleasure of touring the building... a memory I shall always cherish. In 1947 the handsome old brick mansion that was once the home of a Senator, a reputable college, a French restaurant, and an apartment house, succumbed to the wrecking ball.

Forthcoming: Columbia is saved by a mergence; an alumna and an alumnus, who were classmates, become stellar actors in the theatre and in the movies.

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



Alumni Night At The Dance Center Scheduled

Columbia College alumni and their guests are invited to enjoy an evening of "wit in motion" when *Momix*, the internationally-acclaimed modern dance ensemble, takes to the stage of The Dance Center on Friday, December 7. Under the direction of Moses Pendleton and Alison Chase, two of the founding members of Pilobolus, *Momix* has played to wildly enthusiastic audiences throughout Europe and now is taking America by storm. A reception for alumni, performers and associates of The Dance Center will follow.

Since this promises to be a sell-out performance, we urge you to make reservations today to see this highly individual company, and socialize with other alumni and their families. Tickets are just \$5 -- a \$2 savings on the regular price -- and must be purchased through the Alumni Relations Office in advance. Make your check or money order payable to Columbia College and mail it with your ticket request to Lori Bartman, Alumni Relations Office, Columbia College, 600 S. Michigan Ave., Chicago, IL 60605.

Law And The Practising Artist Seminar Set For December 1

What are the tax advantage of forming a corporation? How does a limited partnership work? What protection does a copyright provide? When is a contract not a contract—and, more important, when is it? These and other questions affecting the day-to-day business of the artist/entrepreneur will be explored in a half-day career seminar co-sponsored by the Columbia College Alumni Association and Lawyers for the Creative Arts in co-operation with other leading arts organizations.

In addition to providing practising artists with a basic understanding of business and legal issues relating to their work, the seminar will also act as a resource clearinghouse, directing them to technical assistance providers like law firms and accounting firms that specialize in the business of the arts. The \$5 non-refundable registration fee includes a wealth of informative materials and *Law & the Arts/Art & the Law: A Handbook/Sourcebook for Artists, Arts Attorneys & Arts Administrators* will be available

for only \$4, a savings of \$2.95.

The program will follow a lecture/question and answer format, and speakers include attorneys E. Leonard Rubin, Thomas R. Leavens and Clarence S. Wilson, Jr. The seminar will be held in The Theater of the Chicago Public Library Cultural Center and registration is limited and must be made in advance. For more information, call Lawyers for the Creative Arts at 427-1800.

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.) _____

Mail to: Columbia College Alumni News, 600 S. Michigan Ave., Chicago, IL 60605

Phonothon Scheduled for November

The Alumni Association will conduct its first Phonothon during the month of November, calling on fellow alums in the metropolitan Chicago area to encourage participation in the Annual Alumni Fund campaign now underway. "Phonothons are the most efficient and effective means of raising the supplemental income necessary to fund Columbia's style of education," explains Lori Bartman, Alumni Relations Director. "And, while we won't be shy about asking outright for a pledge, we also welcome the opportunity for personal contact with the alumni to find out how we can serve them better."

Class Notes:

■ BEFORE 1970

Donald Cunningham, a member of the Class of 1952, writes from Clinton, Iowa, where he is advertising director for the *Clinton Herald* newspapers. In his spare time, he's designed six golf courses . . . **Ralph L. Blose**, who completed a 2-year program at Columbia in 1949, has recently retired from his position as a county probation officer and stays active in a number of civic organizations . . . 1957 alumnus **Jack Wartlieb** popped up in George Lazarus' column recently where his appointment as vice president-general manager of Swell Pictures, Inc., a TV production and post-production firm, was announced. Coincidentally, Swell Pictures was founded by another Columbia grad, **Walter Topel**, '58 . . . **James P. Goodwin**, Theater/Education, '69, has recently been transferred to Marietta, Georgia, where he works for the Brunswick Company as an Electronic Products and Systems Specialist . . . 1967 alumnus **Jeffrey Starr Mararian** lives in Worcester, Massachusetts, where he is host of the "Jeff Starr" cable TV show and president of the Jeff Starr Hypnosis Center . . . **Lou Cevela**, Class of '61, is an insurance agent with State Farm and has been a member of the Millionaire's Club since 1982 . . . **Matt Hart**, a Broadcast Communications major from the Class of '64, is a regional sales director with Master Brew Beverages Northbrook, Illinois.

■ 1970's

Jenny Rohrer, Film '76, and one of three founders of Kartemquin Films Ltd., was featured in a *Chicago Tribune* article focusing on the firm's highly politicized documentaries, including *The Gender Gap* which was produced for the Democratic National Convention . . . **Jill Grossman**, Writing/English '75, is an associate editor for the New American Library in New York City and has been freelancing articles and reviews for a number of publications, including the *New York Times Book Review*



Donald Howze

. . . **Albert Williams**, Theater/Music '73, is the editor of *Gay Life*, a Chicago newspaper, and was appointed by Mayor Harold Washington to an investigative committee on police/citizen relations in Chicago's Lakeview neighborhood . . . **Bruce A. Miller**, TV '77, has joined Motivation Media as a producer/director . . . **Michael Love**, a member of the Class of '79, received his M.F.A. from the School of the Art Institute of Chicago in May and is represented by Marianne Deson Gallery in Chicago . . . 1978 graduate **Glenn Gross** resides in West Hollywood, California where he's a partner in JAI Productions, a photo studio; clients have included Stevie Wonder and the groups Alabama, Missing Persons and Berlin . . . **Carmen (Poulos) Bergman**, Class of '72, is a production assistant with Moody Press. Her own award-winning poetry has been published both here and in Great Britain . . . 1975 alumnus **Jack M. Sell** writes that he is currently at work on his second full-length feature film, *Outtakes*, starring Forrest Tucker . . . **Steve Feferman**, a Photography '73 graduate, is the owner of a photography studio at 229 W. Illinois Street named, surprisingly enough, Steve Feferman Photography . . . **Shirley Jacobs**, Class of 1978, will direct the first fall theater production at Oakton Community College in Des Plaines. Along with her husband, Bill, she hosts "Theatre Chicago Style", a cable television show produced in Des Plaines.

■ 1980's

Eileen Hildebrand, Photography '84, is employed by Standard Photo Supply in Chicago . . . 1982 graduate **Frida Pace** has been promoted to videotape editor with Video Monitoring Services of America, Inc. . . . **Donald Howze**, Broadcast Communications '84, is teaching a new workshop, "Music Video Seminar", at the Center for New Television in Chicago . . . 1984 Interdisciplinary Arts Education graduate **Elise Schaaf** received rave reviews for her performance art piece, *Mandala*, which was performed at the Randolph Street Gallery as part of the American Women Composers-Midwest Chapter concert in June . . . Another IAE '84 grad, **Sybil Larney**, premiered her performance piece, *A Night of Performance*, at Evanston's Noyes Cultural Center in September . . . **Janet M. Brown-Simmons**, Class of 1983, is a copy clerk with the *Chicago Sun-Times* . . . 1983 Broadcast Communications graduate **Paul A. Nee** is Director of Sales with Cox Cable Communications . . . **Timothy B. Kissane**, Broadcast Communications '82, is a technical supervisor and assistant production manager with Video Monitoring Service in Chicago . . . **Mark Brady**, an Art '83 graduate, is a graphic artist with BB & L Advertising, Inc., Chicago . . . **Dan Sea**, who graduated from the Broadcast Communications program in 1981, is an associate professor of electronics at DeVry Institute and freelances for Mirage Video in Oak Lawn . . . **Susan Jablonsky**, a 1984 Advertising alumna, is in the sales department of WBBM-FM . . . **Janine Fuerst**, a 1984 Interdisciplinary Arts Education M.A., has been hired as a senior systems analyst for the Arco Foundation in Los Angeles . . . And **Aiden Quinn**, who studied at Columbia during 1981-83 and who is frequently mentioned as one of Hollywood's rising young male leads, will star in Wisdom Bridge Theatre's production of *Hamlet* scheduled for a January-February 1985 run. He's currently filming *Desperately Seeking Susan* with Rosanna Arquette.

PRESS (continued)

This presents the press with a damned-if-you-do, damned-if-you-don't dichotomy, positing lengthier, deeper analysis, which could very well bore the average audience to tears, against reduced but meatier coverage, which is even more likely to leave the public's *perception* of what is happening up to the discretion of the press.

As opposed to the misplaced naivete of the Carter administration, Reagan's small army of press aides is so slick it confounds even the most experienced White House reporters with an avalanche of briefing papers, a scarcity of news conferences and

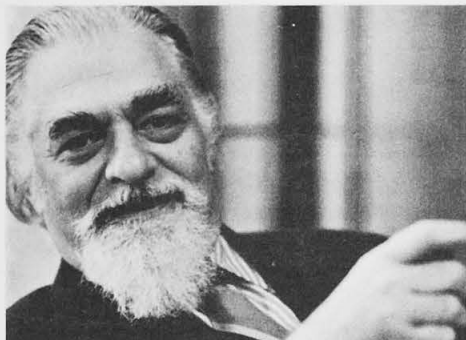
photo opportunities which allow no time for reporters' questions. The less Reagan says, the better he comes across, but this strategy could turn into a campaign issue itself as the press grows increasingly

*"Objectivity is fine—
if it's real."*—I.F. Stone

discontented with being "spoonfed" by the White House. Not that a new president would necessarily indicate a new approach. "You can't really blame this administration for exploiting the system," says

Jody Powell. "The way journalism operates today was not their creation, nor ours, for that matter. What they have done is take a good, hard, analytical look at the way the system works, and have figured out how to make it work for them. I expect White Houses of the future will operate much like this one."

Proceeds from the 10th Annual Chicago Communications luncheon benefit the Albert P. Weisman Scholarship fund at Columbia College. Tickets are \$20 in advance, \$25 at the door; call 663-1600, extension 421 for reservations or information.



Dear West Coast Alumni,

This is just a short note to let you all know how gratified and encouraged I have been by your response since the Los Angeles and San Francisco chapters were inaugurated just a few short months ago. Already an informal network of professional services is developing and a number of you have expressed an interest in coordinating more formalized programs, like career workshops, student recruitment and a West Coast Alumni Directory, with the "home office" here in Chicago. I hope you know that, although a thousand miles separate us, you are an important part of Columbia's extended family. I look forward to hearing any suggestions or ideas that will benefit Columbians of the past, present and future.

Best regards,

Mike Alutanduff

Mike

CAN YOU HELP US LOCATE THESE ALUMNI?

Try as we might, we can't always keep track of Columbia's 10,000-plus graduates, so we'd appreciate any help you could provide in returning these gone-but-not-forgotten ones to the fold. Use the "What's News With You?" coupon or just send a post card with the missing person's name (or new name and old name), address, and phone number, to Lori Bartman, Alumni Relations Director, Columbia College, 600 S. Michigan Avenue, Chicago, IL 60605.

1961

Joseph Averitt
Daniel Barreda
Burton Behm
Gary Buzil
Carolyn Caravetta
Harvey Carpenter
Fernando Carreon
George Custer
Monchill Dakich
Roger Dempsey
Paul Earr
Edward Eatinger
Clarence Fletcher
William Foote
Sylvia Gonzales
Karen Gore
Curtiss Hampton
Bertrand Johnson
Judy Judi
Al Kash
Marvin Koth
Paul D. Krause
Michael Lasalle
Ann Leffer
Maureen Letourneau
Thomas J. Martin
Thomas McNutt III

1971

David Barson
Raymond Bredberg
James Carrier
Henry Cheharbakhsi
James Christopher
Gerald Cole
John Esposito
Neal Ferguson
Gail Gallagher
Daryl Glower
Jeff Gross
William Henley
Shiro Katagiri
Keith Lancaster
Lloyd Levinson
Dean Mallires
Richard Martindell
Christopher Meals
Ronald Milewski
George O'Brien
Steven Ornstein
Frank Passolaqua
Irwin Rotberg
Margaret Stenberg
Nick Wechsler
Terry Yormark
David Zisman

1981

Anne M. Goodwin
Paula M. Hantow
Ann Lamotte Hemenway
Garrett Kallenbach
Angela Klopner
Donald Kyger
Patricia Lawar
Stephen McMahan
Robert Melvin
Charles Armin Milton
William Nusbaum II
Sandra Olmstead
Mari Palidofska
Joseph Pawloski
Jane Peoples
Todd Perlmutter
Thomas Phillips, Jr.
Karen L. Robertson
Michael S. Saxton
John A. Schoenbaum
Osman Selim
Virginia V. Sharp
Pamela E. Smith
Helen A. Thorsen
Eugene Townsend
Diane Vrlich
Joseph Zummoto

Columbia College
Alumni Relations Office
600 South Michigan Avenue
Chicago, IL 60605-1996

Calendar of Events

October

■ **Through December 1**—"A Year in Grant Park", photography of 69 area photographers on exhibit in The Museum of Contemporary Photography; open M-F, 10 to 4, Sat., noon to 4, closed Sun.

■ **Through December 29**—"Nathan Lerner: A Retrospective Exhibition" at the Chicago Public Library Cultural Center; open M-Th, 9 to 7, Fri., 9 to 6, Sat., 9 to 5, closed Sun.

November

■ **9 and 10**—Duke Ellington's *Concert of Sacred Music* previews at The Eleventh Street Theater; opens Nov. 1, closes Nov. 18; at 8 p.m.

■ **9 and 10, 16 and 17**—*Collaborations: New Dance/New Music* at The Dance Center of Columbia College, 4730 N. Sheridan Rd.; at 8 p.m.

■ **13**—Luncheon to benefit the Albert P. Weisman Scholarship Fund at Columbia; at the Chicago Marriott Hotel; tickets \$20 in advance, \$25 at the door; call 663-1600, extension 421.

■ **16**—Photojournalism Lecture Series presents Roy De Carava "Life After Sweet Flypaper"; at 7:30 p.m. in the Ferguson Theater; \$5

■ **28**—Dinner to benefit the John Fischetti Scholarship Endowment at Columbia; at the Ambassador West Hotel; tickets \$100; call 663-1600, extension 416.

December

■ **1**—"Law and the Practising Artist" seminar in The Theatre of the Chicago Public Library Cultural Center; from noon to 5; \$5 advance registration fee; call 427-1800.

■ **4**—Previews of *Beggar on Horseback* at The Eleventh Street Theater through Dec. 8; opens Dec. 9, closes Dec. 23; at 8 p.m.

■ **7 (Alumni Night) and 8**—*Momix* in performance in The Dance Center; at 8 p.m.

■ **14**—Photojournalism Lecture Series presents Jill Freedman "Hitting the Streets"; at 7:30 p.m. in the Ferguson Theater; \$5

January

■ **11**—Photojournalism Lecture Series presents Les Krims "Hoodooos! Fascination & Enlargements from 8 x 10 Negatives"; at 7:30 p.m. in the Ferguson Theater; \$5

For information on ticket prices at The Eleventh Street Theater, call 663-9465; at The Dance Center of Columbia College, call 271-7804.