

Fall 2008

DEMO 08

Columbia College Chicago

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DEMO8

FOR ALUMNI & FRIENDS OF
COLUMBIA COLLEGE CHICAGO

ARTS + MEDIA = CULTURE

FALL 2008

Breaking New Ground

innovative architecture,
innovative education

14

create...
change

Columbia 

COLLEGE CHICAGO




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create...
change

this is COLUMBIA'S MOMENT

Our academic mission drives us to educate the whole person, to nurture and equip students who will be ready to take creative control of their own careers and become leaders in the disciplines they master, inventing and redefining the culture of our time.

Columbia 
COLLEGE CHICAGO

Please check your mailbox for information on ways you can help support our mission to be the best student-centered arts and media college in the world.

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FALL 2008

DEMO8



COVER

Film and video student **Dimitri William Moore** at the corner of 16th and State streets, a rocky, muddy vacant lot that will be transformed over the next year into Columbia's first new-construction building, the Media Production Center. Jeanne Gang and Studio Gang Architects have designed an innovative building that reflects a canny interpretation of the School of Media Arts' innovative approach to education. Story, page 14.

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FEATURES

Groundbreaking

Jeanne Gang's innovative architecture will reflect Columbia's innovative approach to teaching in the new **Media Production Center**. By **Ann Wiens**. Photography by **Mary Farmilant** (M.F.A. '05).

Broken Mountains

Topless America enlists filmmaking skills to raise awareness of the devastating strip-mining practice of mountaintop removal. By **Jim Sulski** (B.A. '84). Photography by **Melissa Farlow** and **Mary Kroeck** (B.A. '07).

Portfolio: "Are We There Yet?"

Photography from the exhibition curated by **Dawoud Bey**. Artwork by **Howard Henry Chen** (M.F.A. '06), **Alan Cohen**, **Christine DiThomas** (M.F.A. '01), **Aron Gent** (B.F.A. '07), **Surendra Lawoti** (B.A. '99), **Curtis Mann** (M.F.A. '08), **Rula Halawani**, **Oscar Palacio**, and **Adriana Rios**.

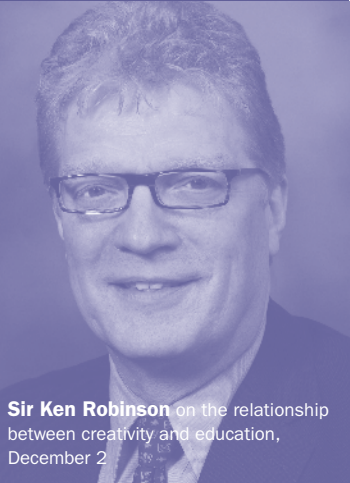


ANNA DEAVERE SMITH



RICHARD FLORIDA

Previous speakers
in this year's series:



Sir Ken Robinson on the relationship
between creativity and education,
December 2



Jonathan Kozol on educational
reform and social change, October 20

CONVERSATIONS IN THE ARTS PRESENTED BY COLUMBIA COLLEGE CHICAGO

Anna Deavere Smith

TUESDAY, JANUARY 27, 2009

Respected actor, playwright, educator, and MacArthur “genius award” winner, Smith addresses the importance of diversity in creative expression.

Richard Florida

THURSDAY, APRIL 30, 2009

The author of *The Rise of the Creative Class*, Florida is known internationally for developing the controversial concept of the “creative class” and its importance in urban regeneration.

All lectures are at 7:30 p.m. at Film Row Cinema, 1104 South Wabash Avenue, 8th floor. Tickets are available at no charge on a first-come, first-served basis through the Columbia Ticket Center at 312.369.6600 or colum.edu/tickets, two months before each lecture.

President's Club members enjoy early ticket availability and invitations to VIP receptions following each event. To learn more about the President's Club, call Kim Clement at 312.369.7084.

DEMO8

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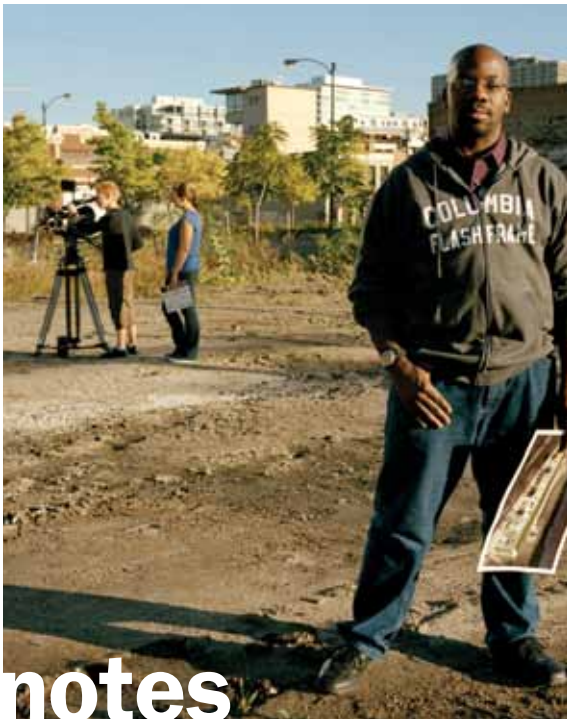
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Photo: Mary Familant (M.F.A. '06)



shotnotes

Dimitri William Moore, a senior film and video student at Columbia, stands at the site where the Media Production Center will be built in the coming year. (Fellow film students Eon Mora and Nicole Crivlare are in the background.) They're excited about what the new facility will bring to the college. "I love the idea of having shooting space that is primarily for productions," says Moore. "It will give us the ability to shoot the way professional studio crews shoot. It will raise the level of production value of our student films. And it will be a lightning rod of professionalism and creativity because the options we (the students) have will quadruple." Moore is currently producing *The Wardrobe*, an M.F.A. thesis film written and directed by Jennifer Peepas. He recently produced the short film *Pirates and Pills*, which has been accepted to several film festivals. Story, page 14.

WERE YOU THERE?

Demo wants your images from the Obama rally in Grant Park on election night! Show us how you witnessed (and made) history. Please send photos and stories to demo@colum.edu. We'll include a selection in our next issue in print and online (please include your name, graduation year, and anything else you'd like to tell us).

Photo: Robyn Martin (B.A. '05)

Media Production Center Naming Opportunities

As entertainment media continue to grow and expand, Columbia College Chicago must be poised to provide the most technologically advanced equipment and facilities—an educational environment that reflects what graduates will experience in their first “real-world” job or independent production. Construction of this facility, the Media Production Center, is made possible by the generosity of its supporters. The college is pleased to recognize this great generosity with a variety of highly visible naming opportunities within this innovative new building:

Main Soundstage	\$1,000,000	Prop Storage	\$50,000
Corporate Logo Campaign	\$1,000,000 (10 @ \$100,000)	Wardrobe	\$50,000
Main Reception	\$750,000	Building Office	\$50,000
Soundstage II	\$500,000	Green Room	\$50,000
Production Design Studio	\$500,000	Dressing Rooms (2)	\$25,000
Motion-Capture Studio	\$750,000	Makeup Room	\$25,000
Lasky Arch	\$500,000	Student Lounge Area II	\$50,000
Preparatory Stage	\$250,000	Roof Terrace	TBD
Directing Studio	\$250,000	For more information on how you can support this groundbreaking endeavor, please call the Office of Institutional Advancement at 312.369.7084.	
Outdoor Courtyard	\$250,000		
Student Lounge Area I	\$150,000		
Production Office	\$50,000		
General Classrooms (2)	\$100,000		
“Lab” Classrooms (2)	\$100,000		
Cinematography Storage	\$50,000		

VISION:

Columbia College Chicago is preparing to break ground on the first new-construction building in its 118-year history (see cover story, page 14), and we’re wondering,

“How will the new Media Production Center affect the student experience at Columbia?”

Demo sat down with Columbia’s president, Dr. Warrick L. Carter, and asked him. Here’s what he had to say:

“It’s a building that is going to serve our students in unbelievable ways. As excited as I am about the building itself, and about it being our very first building built from scratch, I’m more excited about what it does for our programs. Although we started out thinking only about building a film production studio, we realized we needed to think bigger, that there are other media programs that should use this facility as well. So it will be a media production center. Chairpersons and faculty from many departments—film and video, interactive arts and media, television, audio arts and acoustics, journalism, and others—have been involved in the process.

“This reflects a collaborative structure that is a continuation of the academic structure we’ve put in place throughout the college. When I first arrived, we had few connections between departments. Each department was clearly a silo. So we worked to create the school structure, with a School of Media Arts, a School of Fine and Performing Arts, and a School of Liberal Arts and Sciences. This structure is changing the way we educate students. It drives toward multidisciplinary discussions of curriculum, it drives toward innovative use of equipment—like our remote media truck and motion-capture studio—and it drives toward students moving across departments to get multiple skills. When a student leaves here, people in the creative industries don’t care what that student’s major was, they want to know what that individual can do.

“Another thing that is exciting for the students is that being in the same space together, they are going to see things and hear things and work to develop relationships outside their own department. If you look at what our students are doing now, even without this facility, it’s already happening. Throughout this institution there is more collaboration, and departments are seeing more ways in which they can take advantage of this amazing synergy. For example, when you take journalism and you put audio arts and acoustics and radio in the same building, they begin to realize opportunities they hadn’t thought about before. And you get something like the broadcast radio journalism program, which I feel came out of that realization. The bottom line, when you look at a field like that—print journalism plus radio plus television—those are all skills the students need because of the convergence that occurs in those fields. The silos don’t exist in the ‘real world’ the way they had existed here in the instructional process.

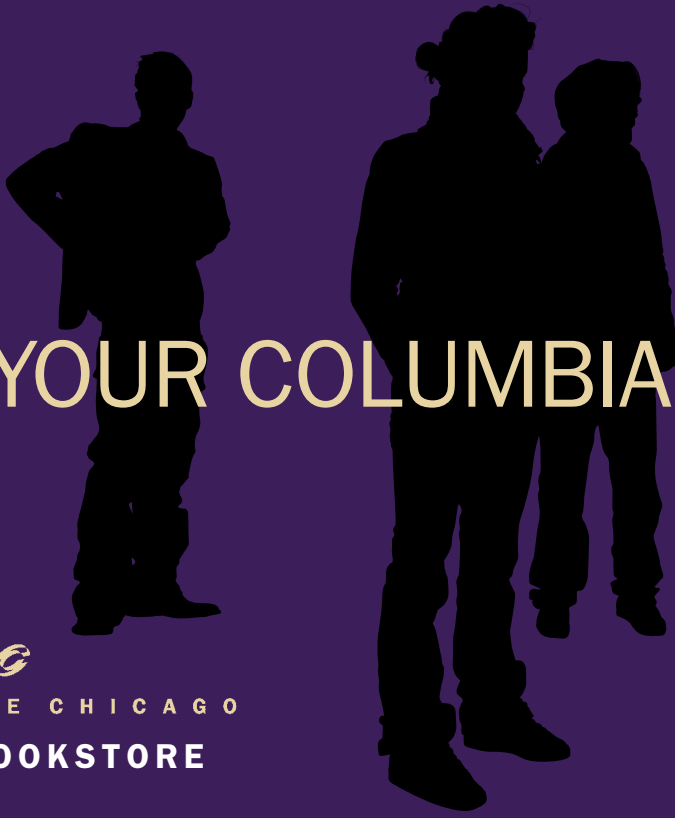
“The Media Production Center will create that convergence; it will bring all of the faculty and students together. I think we are going to see product being developed by students, because of the advantages of this new facility, that we could not imagine in our current configuration. The students are going to be seeing each other’s work, working in this space, and they’re going to say, ‘Wait a second, I think we can...’ And we’re going to see some wonderful stuff.”

Do you have a question for Columbia’s president? Let us know, and we’ll try to ask him for you. Email demo@colum.edu.



Columbia College President Warrick L. Carter.
Photo: Erika Dufour ('96)

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DEM04

news from the Columbia community

Board Extends Carter’s Contract Through 2012

Columbia’s board of trustees has unanimously approved the extension of President Warrick L. Carter’s contract through August 2012. Carter, 66, has been president of the college since the summer of 2000. Carter’s original four-year contract was unanimously renewed in 2003, with a further extension until 2010.

“As Columbia looks toward and beyond attaining the goals Carter set for the college in its strategic plan, ‘Columbia 2010,’ the board of trustees deemed continuity of primary importance to guide us into our next phase of growth,” said Allen M. Turner, chairman of the college’s board of trustees.

During his tenure, Carter has overseen the academic restructuring of the college, introducing the current structure involving a School of Media Arts, a School of Fine and Performing Arts, and a School of Liberal Arts and Sciences, each headed by an academic dean. Previously, all 23 academic departments reported to a single dean.

Columbia College President Warrick L. Carter



Carter has also guided the college through a period of unprecedented growth, fueled by an increasing number of students who are enrolling at Columbia as a school of first choice. Since 2004, the number of out-of-state freshmen has increased 94 percent; overall out-of-state enrollment has increased 151 percent since 2000. In terms of physical growth, the college has gained more than 230,000 square feet of property during Carter’s administration and holds more than 64,000 square feet in long-term lease arrangements. The resident student population has grown from less than 500 to more than 2,650.

“We are at a crossroads in our evolution as an institution of higher learning,” said Carter. “How will we define our course in the years to come? Regardless, we will encounter both risks and rewards as the surface and the substance of the college changes and evolves. We are prepared for both.”

Carter’s guiding principles, reflected in the college’s mission, adhere to a firm belief in the importance of access and opportunity in higher education and the importance of a diversity of voices in the American cultural product.

College Considers Creating Honors Program

In response to feedback from students who have expressed interest in a more challenging curriculum, the administration at Columbia is exploring the creation of an honors program. As reported in the September 22 *Columbia Chronicle*, Steve Kapelke, provost and senior vice president, announced the plans at a recent faculty forum, while noting the college has considered creating an honors program for many years. Now, however, seems like a good time to institute it, he said. “We’re hearing urgency from the students. They want greater challenges and recognition for those challenges.”

Columbia is currently researching and exploring how best to initiate the program. Kapelke said the college would not exclude anyone from taking an honors course if that student were sufficiently prepared. “We’re not looking at an honors college or people being admitted into the honors program directly out of high school,” he said. Students who enrolled and successfully completed the courses with a certain GPA would graduate with honors.

When asked by the *Chronicle* whether they would take honors courses if they were available, students responded favorably. “I would like more challenging courses,” said freshman film and video major Yegor Poustovalov. “The college math class I’m in right now isn’t challenging me like an honors class would.”

“I’m crossing my fingers for that day to come,” said senior performing arts management major Callie Humphrey. “I think students should get that option.”



Andy Warhol, *Shoes (Women’s Groups)*, 1981; *Witch*, 1980.
© The Andy Warhol Foundation for the Visual Arts



Museum of Contemporary Photography Receives Warhol Collection

The Museum of Contemporary Photography has received a significant donation of photographs taken by Andy Warhol in the late 1970s and early ’80s. The donation, comprising about 150 Polaroid and black-and-white prints, was donated by the Andy Warhol Foundation for the Visual Arts.

Most of the pictures are portraits, including some of celebrities such as musician Ric Ocasek, hockey player Wayne Gretzky, and figure skater Dorothy Hamill.

The MoCP acquired the photos over the summer and is bound by the terms of the donation to show a portion of the collection every 10 years. The gift is part of the Andy Warhol Foundation’s Photographic Legacy Program, which has donated works by Warhol to 183 colleges and universities. Columbia joins the School of the Art Institute of Chicago, the University of Illinois, the Krannert Art Museum at the University of Illinois, and the College of DuPage in receiving donations. Although no public exhibition of the photographs has yet been scheduled, the collection is available for study and research purposes.

Fundraising Tops \$12.7 Million, Alumni Donations Up

Charitable contributions to Columbia made during fiscal year 2008, which ended August 31, reflected a substantial increase in giving by alumni of the college, as well as increased giving by parents and foundations. The trend in markedly increased giving demonstrates significant momentum in the college’s fundraising efforts for two consecutive years, with overall contributions exceeding those of the previous four years combined. In total, the college received about \$12.7 million in philanthropic, government, and other gift revenues, down slightly from the \$13.5 million generated last year.

Donations from alumni more than doubled last year, jumping from \$52,000 in fiscal year 2007 to \$117,000 in 2008. The rise continues a four-year trend of growth in alumni contributions, and reflects strong alumni response to an end-of-year appeal from the Office of Institutional Advancement to push alumni giving over the \$100,000 mark.

“Over the last year we’ve done over 82 alumni events, we’ve been communicating with our alums, and we’ve seen an increase in the number of high-profile alums who want to reinvest in Columbia,” said Josh Culley-Foster (B.A. ’03), national director of alumni relations. “It’s been a nationwide effort.” Culley-Foster said his office’s goal going forward is to establish more relationships with Columbia’s alums. “With increased participation we believe we’ll see increased support,” he said.

Kim Clement, associate vice president for advancement and alumni relations, said part of the reason alumni giving is up is that the college has had a “comprehensive” approach with its chapter networks. “We’re aggressively putting together a chapter network,” Clement said. “It’s a process of educating, and this is the first time we’ve seen a huge jump, which shows that the message is getting across. It’s a long-term relationship.”

Not all philanthropic areas saw increases. Revenue generated from corporations and businesses and contributions from Columbia’s trustees were down somewhat from 2007, although trustees still gave about \$388,000 more than they did in 2006. Clement stressed that the college has about \$12 million in outstanding “asks,” or solicitations, from board members. “With these larger gifts sometimes it takes a while to get an answer, especially with the way the economy is,” she noted. The two-year total is the largest in the college’s history.

Other areas that saw growth were contributions from foundations, which donated about \$1.8 million (up 28 percent), and parents, who gave about \$51,000 (up 243 percent from last year). “There is a growing awareness among parents about our fundraising efforts,” Clement said. “We’re getting the word out to them, too.”

Enrollment Continues to Set Records

Enrollment figures for fall 2008 show a continuation in the college’s trend of annual growth. Columbia’s population rose 3.7 percent over last fall, with a record 12,464 students enrolled for fall. Undergraduate enrollment increased 4.3 percent, and new freshmen spiked 7.7 percent. Columbia admitted 3,855 new students this fall.

“The really big deal is we have changed the geographic profile, but we haven’t lost diversity,” said Murphy Monroe, executive director of admissions in the undergraduate admissions office. “We’ve actually increased diversity, and we’re enrolling more students who are academically prepared.” Part of the success behind Columbia’s undergraduate enrollment growth lies in recruitment efforts that target specific high schools, both in and out of state, where the demographics of those schools’ students match the model of what Columbia is looking for, Monroe said. Columbia is now the third largest importer of out-of-state students among the 147 colleges and universities in Illinois, behind only Northwestern University and University of Chicago.

The number of new graduate students decreased 7.5 percent, a trend that Mark Kelly, vice president of student affairs, said the college is aware of and has taken steps to combat. He noted that graduate admissions has recently been aligned with the Office of Student Affairs, which will, he said, provide graduate students with more services and assistance. “We’re going to have more graduate students enrolled.”

Kelly also noted a “sea change” in academic preparedness among new students. The number of freshmen who come in with a high school GPA of 3.7 or above has increased 146 percent, and the number of freshmen with ACT scores of 26 or higher has increased 70 percent, he said.

Columbia’s total minority undergraduate student population also saw growth this year. After experiencing no growth in 2006, then growing slightly last year, the number of minority students rose this year to 3,317. About 28 percent of the total undergraduate student body represents minorities.

Emmy nominee Michael Goi (B.A. '80), Karen Kramer, scholarship donor Reggie Hayes, and Emmy winner Len Amato (B.A. '75) at Columbia's celebration of the 2008 Emmy Awards. Photo: Amy Opoka (B.A. '04)

Alumni Win Emmy Awards

Columbia was well represented at the 2008 Emmy Awards, which were announced at a pair of September ceremonies at the Nokia Theatre in Los Angeles. Alumni winners included **Len Amato** (B.A. '75), executive producer, *Recount* (HBO), Outstanding Made for Television Movie (*Recount* received 11 nominations); **Eric Lange** (B.A. '97), cinematographer, “Deadliest Catch”: *No Mercy* (Discovery Channel), Outstanding Cinematography for Nonfiction Programming; and **Annie Tighe** (M.F.A. '02), editor, “Top Chef”: *First Impressions* (Bravo), Outstanding Picture Editing for Reality Programming. **Scott Adsit** ('89) stars as Pete Hornberger on “30 Rock” (NBC), which won the award for Outstanding Comedy Series.

Several other alumni received Emmy nominations this year, including **Michael Goi** (B.A. '80), cinematographer, nominated for Outstanding Cinematography for a Half-Hour Series for “My Name Is Earl”: *Stole a Motorcycle* (NBC); **David Vlasits** ('01), camera operator, nominated for Outstanding Cinematography for Reality Programming for “Project Runway”: *En Garde!* (Bravo); and **Ron Walters Jr.** (B.A. '97), music director, nominated for Outstanding Music Direction for Barry Manilow, *Songs from the Seventies* (PBS). Over the past five years, Columbia alumni have received 33 Emmy nominations for producing, editing, writing, cinematography, animation, and design.



Fashion design senior Yuka Takeda's balloon dress with Japanese traditional chirimen fabric with crocheted, pastry-inspired flowers at Dress Code. Photo: Bob Kusel ('78)

Student Designs Hit the Runway in Dress Code

Since Fashion Focus Chicago began four years ago, Columbia’s fashion design and fashion retail management students and faculty have been key players in this celebration of Chicago’s thriving fashion industry. Throughout the first week in October, some of the city’s most talented designers showcased their skills in runway shows, fashion installations, retail and design events, and industry seminars—with Columbia front and center at every event.

The highlight of the week came on October 3 at the Chase Promenade North in Millennium Park, as Columbia fashion design students joined their peers from the Illinois Institute of Art–Chicago, the International Academy of Design and Technology, and The School of the Art Institute of Chicago in Dress Code, the first Fashion Focus runway show to feature student designers from Chicago’s four design schools. Columbia students **Jen Beeman, Amy Fenderson, Liz Klimek, Yuka Takeda**, and **Reginald Valdezco** were selected by faculty to represent the college in what we hope will become a regular feature of this annual event.



Marilyn Sward dons a Book and Paper cheerleader outfit given to her by Suzanne Cohan-Lange on the day of her retirement from Columbia in May 2000. Photo: Courtesy of Kitz Rickert

Marilyn Sward, Center for Book and Paper Arts Founding Director, Dies

Marilyn Sward, the founding director of Columbia’s Center for Book and Paper Arts, died August 5 after a battle with cancer. She was 67.

Sward, who earned her master’s degree in interdisciplinary arts, helped launch an art program in Evanston schools, then created Paper Press, which she merged with Artists’ Book Works in the late 1980s to form the Center for Book and Paper Arts at Columbia College. She was the director of the center in its early years. Shortly after, she persuaded the college’s administration to construct a \$1 million art facility in the 1104 South Wabash building.

“More than almost anyone else I have ever known, Marilyn was completely remarkable in her ability to bring ideas into reality,” wrote Jeff Abell, faculty in the interdisciplinary arts department and a friend and colleague of Sward’s for 25 years. “Marilyn would look at a situation, see a problem, come up with a solution, and make that come to be.

Marilyn was a wonderful teacher and colleague. She loved all things paper, and managed to share that love with decades of students at both Columbia College and the School of the Art Institute, and across the country in residency at places like Penland.”

Gifts in Marilyn Sward's memory can be made to the Center for Book and Paper Arts. Please send to the attention of Kim Clement, associate vice president for advancement and alumni relations, Columbia College Chicago, 600 S. Michigan Ave., Chicago, IL 60605.



“That was the week that
changed my life.”

JENNY BROWN

Eight years ago, Jenny Brown (B.A. '93) found herself in Texas, driving from stockyard to stockyard in a rented truck shooting undercover video of “downed” animals—cattle that are too ill and weak to walk onto the trucks for slaughter. “They are dragged, kicked, prodded with electric prods, and raised by forklifts,” she says. “They come off the trucks the same way because they must be alive when they reach the slaughterhouse.” Her footage was shown at congressional hearings about downed animals, although Congress was more concerned with the threat of mad cow disease entering the food chain than with the treatment cows receive. “That was the week that changed my life,” recalls Brown. “After seeing such cruelty to animals, I decided I wanted to start my own sanctuary and dedicate my life to becoming an advocate for them.” She and her husband, well-known documentary film and television editor Doug Abel (*The Fog of War*, “30 Rock”), opened the not-for-profit Woodstock Farm Animal Sanctuary in Woodstock, New York, in 2004. It marked a convergence of her passion for animal advocacy and her filmmaking skills that she couldn’t have imagined as a young film and video student at Columbia.

In 1993, Brown was waiting tables at the Chicago Diner and taking a documentary production class with Professor Emeritus Michael Rabiger. She struck up a conversation one day with a customer, a member of People for the Ethical Treatment of Animals who was in Chicago to oversee PETA’s “Fur Funeral,” during which 100 or so activists carried caskets filled with fur coats down Michigan Avenue chanting, “Bring out your dead.” Brown attended and filmed the “funeral” for Rabiger’s course. She sent her edited video to PETA, which used the footage for a press package and asked her if she would volunteer to cover more events. She began doing undercover investigations for the organization—in Fargo, North Dakota, she captured the first-ever footage of pregnant, catheterized horses in small, dark stalls at a facility that

collected equine urine for the manufacture of a popular hormone-replacement drug. The footage was aired on news broadcasts around the world. “This is America’s beloved companion,” says Brown. “It was a real shock for people to see that.”

Following graduation, Brown worked in the film and video industry, including as postproduction supervisor for “Frontline” and for filmmaker Errol Morris on the 2004 Academy Award-winning documentary *The Fog of War* (where she met Abel). In the wake of the 9/11 terrorist attacks, however, Brown had difficulty finding work that felt important. Opening the sanctuary became increasingly compelling.

Locating the Farm Animal Sanctuary in Woodstock, with its bustling film scene and proximity to New York City, permitted Abel to continue working as a film editor. Most of the 140-plus chickens, turkeys, cows, goats, sheep, and pigs at the sanctuary arrived there due to cruelty and neglect or were escapees from live-kill markets in the New York area, as in the case of Albie, a white goat whose infected front leg had to be amputated. An amputee herself, having lost a leg to cancer as a child, Brown had a prosthesis made for the animal by Erik J. Thompkins, the prosthetist who designed Brown’s own leg. Benefactors covered the cost. The story made the *New York Times*, *Cosmopolitan*, and several papers in the United Kingdom in addition to the regional media.

As busy as Brown is these days, she hasn’t put her film and video experience aside for good. “Doug and I have done films for animal welfare organizations and now we are gearing up to create a film about the work we are doing here,” says Brown. “Farm animals are deserving of our compassion. Animals live for their own purpose; they are not here for our use.”

—ANDREA BARRIST STERN

Jenny Brown and Albie. Photo: Andrea Barrist Stern

Super-poke!

a quick look at some of Columbia's more unusual student-organized Facebook groups

No, I got into Columbia College—not University

For students tired of having to explain the difference. [1,257 MEMBERS]

I go to Columbia and can still form a coherent sentence

Where students annoyed at having to explain the difference between “your” and “you’re” can vent their frustration. [808 MEMBERS]

I go to Columbia College but I’m not a pretentious art-school hipster

For those who “don’t find it necessary to join the hypocrisy of a popular counter-culture movement we call ‘Hipsterism’ just so we can walk around Wicker Park with a chip on our shoulders, Elvis Costello glasses and unwashed hair.” [74 MEMBERS]

Frustrated straight girls of Columbia College Chicago

“Where be all the straight boys?! Don’t get us wrong, we love our homosexual brothers and sisters. The nights are just getting lonely for us heterosexual gals.” [97 MEMBERS]

Not pop, not Coke, just soda!

For those of us who cringe when people refer to soda as pop. [29 MEMBERS]

I used to be a high school cheerleader but I can’t cheer because Columbia has no sports

A group for former cheerleaders who miss cheering—Columbia isn’t known for its athletics. [25 MEMBERS]

I witnessed the Columbia fire!

For those who witnessed the blaze at the old George Diamond Steakhouse last year, which cancelled classes and smoked up Michigan, Wabash, and State Street. [50 MEMBERS]

—ALISON SHIPLEY (B.A. '08)



Ron Falzone’s Favorite American Comedies About the Artistic Process



Pity the poor artist: unloved, antisocial, and as crazy as a mad dog in the noonday sun. At least that’s how Hollywood likes to view us. Occasionally, though, the clichés get turned on their ear with sidesplitting results.

- 1. Sullivan’s Travels** (1941): A film director’s road trip to “find trouble” on the knife edge that separates comedy from tragedy. A great American film. Shame on you if you haven’t seen it.
- 2. Unfaithfully Yours** (1948): A conductor with a jealous streak, convinced of his wife’s infidelity, makes three separate plans to rectify the situation, each scored to a piece he is conducting. In art, all goes according to plan. In life? Stay away from wicker chairs, poker sets, and instruction manuals.
- 3. Barton Fink** (1991): How would you deal with writer’s block? The Coen Brothers would write a screen-play about it. “Dark” doesn’t begin to describe this view of creative compromise as a one-way ticket to the apocalypse.
- 4. Bullets Over Broadway** (1994): Woody Allen was once funny. A playwright finds that his fear of mediocrity isn’t just a fashionable neurosis—he really *is* mediocre. Desperate to make his new play work, he surreptitiously enlists creative support from a mob hit man.
- 5. The Fountainhead** (1949): Technically not a comedy, but: A megalomaniac who figures the best way to control people is to become an architecture critic? Gary Cooper as an intellectual? Trust me, this one is *funny*.

Ron Falzone is an associate professor of film and video at Columbia.

“It wasn’t just a great opportunity, it felt like the only opportunity.”



DAN SINKER

In 1994, a 19-year-old Dan Sinker banded together with a few others and founded *Punk Planet*, an alternative music, literary, and culture magazine. The magazine made a national impact, helping to establish a cultural voice for Chicago. But last year, financial pressures forced the dissolution of *Punk Planet*, and Sinker found himself at Stanford University, on a Knight Fellowship of Journalism. “As things got worse and worse financially at the magazine, suddenly the possibility of the fellowship emerged,” says Sinker. “It wasn’t just a great opportunity, it felt like the only opportunity.”

Supported by the fellowship, Sinker spent the year studying concepts for publishing on mobile phones. His fellow fellows represented Salt Lake City to Zimbabwe, but most worked in traditional media outlets. “At the start I was a bit of an exotic flower,” he says. “It ended up that the things we shared—a belief in the power of journalism and of storytelling, a strong sense of shared values and outrage, and a critical eye—far outweighed the things we didn’t.”

His return to Chicago is also a return to his role as publisher of Independent’s Day Media, with efforts shifted toward the still-kicking Punk Planet book line. However, his focus is on his new faculty position at Columbia College, charged with bringing a digital media and entrepreneurial journalism perspective to the department. “A more abstract thing I’ve taken from the year is once again having reinforced that I’m still learning too,” he says. “Doing *Punk Planet* for 13 years, you get very used to the small world of punk rock and underground culture. The fellowship reminded me just how huge the world actually is. And I loved it.”

—JESSE RAUB (B.A. '06)

Dan Sinker with *Two Pillars*, a public artwork by art and design faculty member Friedhard Kieckeben. Photo: Sarah McKemie (B.F.A. '08)



ground breaking

Columbia is building its first new-construction building. In January 2009 it will break new ground in more ways than one.

By **Ann Wiens**
Photography by **Mary Farmilant** (M.F.A. '05)

Film and video student
Dimitri William Moore stands
at the site of the new Media
Production Center.

In its 118-year history,
Columbia College
Chicago has never built
an academic building.

It's astonishing, really. From the Columbia School of Oratory's first digs in 1890 at 24 East Adams Street to its current campus comprising 17 academic buildings and five residence halls, the college has been masterful in its reuse and recycling of existing structures. It was a partner, with other universities, in the construction of a "superdorm" at the corner of State Street and Harrison. But it has never constructed a building of its own. That will change in January 2009, when construction crews break ground at the corner of 16th and State streets, the site of Columbia's new Media Production Center. An innovative 35,500-square-foot facility comprising two soundstages, a motion-capture studio, an animation lab, four classrooms, and spaces for production design, costumes, and equipment storage, it will be a building designed from the ground up to accommodate a new way of teaching filmmaking and media production. And it all started with an elevator ride.

It was late September 2001, and Bruce Sheridan was in an elevator. Sheridan had just moved halfway around the world from his native New Zealand to chair the film and video department at Columbia College Chicago, lured to the American Midwest by the potential he saw in Columbia to create a new paradigm, a new way of teaching filmmaking. "Warrick Carter [Columbia's president] walked into the elevator," recalls Sheridan. "The doors closed and Warrick said, 'We've got to build a studio.'" Sheridan agreed. But he also knew that to do it right would require a groundbreaking approach. "Film schools were all just created out of what already existed," he said. "I wanted to start a new conversation. Rather than keep on doing what we already did, why shouldn't we take that moment and say if we were starting from zero—magic wand time—what would a film school look like? And that's how it started—with a conversation in an elevator."

"How can you have the biggest film school in the world and all the shooting's done in Grant Park in the snow?"

—BRUCE SHERIDAN, *chair, Department of Film and Video*

The need for production space was glaring. "Almost all of our advanced filming was taking place off-site, it was all location shooting," says Sheridan. "How can you have the biggest film school in the world and all the shooting's done in Grant Park in the snow?" Sheridan and Carter weren't the first ones to recognize the lack of a proper soundstage as a liability for the school. "When Chap Freeman and I were cochairs of the film department, in the '90s, we were on a quest to find a soundstage where we could actually teach directing—we didn't even have that," says Doreen Bartoni, now dean of the School of Media Arts. "It was one of the things that Dr. Carter noticed as a major absence when he came to Columbia."

Photo: © Andreas Larsson



Cinematic Architecture

Architect Jeanne Gang asked **Doreen Bartoni**, dean of the School of Media Arts, for a list of her five favorite films, watched them, and incorporated what she saw into the design of Columbia's Media Production Center.

Nashville
(1975, Robert Altman)

Rules of the Game
(1939, Jean Renoir)

Stage Coach
(1939, John Ford)

Nights of Cabiria
(1957, Federico Fellini)

His Girl Friday
(1940, Howard Hawks)

“I arrived at Columbia in 2000,” says Carter, “and as I got a better sense of who we were and what we were trying to do as a college, it became obvious that while we might have been the largest film program in the country, we didn’t have all that we needed to be the best. We had the best faculty; we had really well-prepared, innovative, creative students; we had the diversity that is so important to us; and we had course offerings that covered the whole scope of what is required in the industry. We had all of that. But what we didn’t have was a proper group of soundstages.” Carter recalls the elevator conversation as vividly as Sheridan does. “From that point on,” he says, “we’ve been on a mission.”

By spring 2010, that mission will be accomplished. Construction begins this winter on the \$21 million building, designed by Studio Gang Architects. It is a groundbreaking moment for Columbia on several levels. It is the college’s first new-construction academic building, and the first educational facility of its kind anywhere. It is designed by a young architect whom *Metropolis* magazine has called “bold and ingenious” and Stanley Tigerman has dubbed “as good an architect as they get.” It is a manifestation of a new, collaborative model of arts and media education that the college has been developing for years. And it is supported by a successful fundraising campaign, led by several \$1-million-plus gifts from members of the college’s board of trustees. It is made possible, says Sheridan, by a fortuitous convergence of “the right people in the right place at the right time.”

Bartoni agrees. She is dean of the School of Media Arts, which comprises the three primary departments—film and video, interactive arts and media, and television—the building is designed to serve. She is quick to point out, however, that many more departments, including journalism, audio arts and acoustics, dance, and art and design, will benefit from the facility as well. “I’ve always thought that within the School of Media Arts, one of our guiding principles is the collaborative nature of our disciplines,” she says. “This process has been a model example of collaboration and willingness to always put our students first, to always think, ‘What is best for our students?’” “What’s come out of that process,” says Michael Niederman, chair of the television department, “is a building that I like to think is as smart as the people who are involved in the design of it. It’s really designed to adapt and transform as we need it, and that’s an ideal educational space.”

“Really, when you talk about convergence, you have to credit Allen Turner.”

—DOREEN BARTONI, dean, School of Media Arts

The clincher to realizing the project, says Bartoni, was getting total support from the board of trustees. “Really, when you talk about convergence, you have to credit Allen Turner.” Turner, a partner in the Pritzker Organization, became chairman of Columbia’s board of trustees in 2005. As chairman of the board of the Museum of Contemporary Art Chicago, he oversaw the construction of the museum’s new building in the 1990s, and he is founding trustee of the Pritzker Architecture Prize. It was Turner, Bartoni believes, who provided the catalyst to bring the project to fruition. “He saw the larger potential in this,” she says. “He had the vision to do an architectural selection contest. He saw this as an amazing opportunity to not only fulfill an educational need, but to highlight and raise the profile of the school.”

Alicia Berg, formerly commissioner of the Chicago Department of Planning and Development, joined the Columbia team in 2004 as vice president of Campus Environment. “We were working on the Campus Master Plan [a long-term vision for the physical campus] when Allen became chair,” says Berg. “He really got it. He understood how to build consensus on the board.” She also credits Turner for bringing to the table people like Martha Thorne, executive director of the Pritzker Architecture Prize, who helped construct a list of 30 architectural firms that would be invited to submit qualifications. Howard Sulkin, fresh from a similar building project as president of the Spertus Institute for Jewish Studies, and Bob Wislow, chairman of the international commercial real estate firm U.S. Equities and a member of Columbia’s board of trustees, were also instrumental in establishing a selection process that allowed the committee to really get to know the architects, says Berg.

“What has become the most interesting thing for us is realizing how much there is in common between making films and making architecture.”

—JEANNE GANG, architect

Jeanne Gang



It was through that process that the college selected Studio Gang Architects, a relatively young Chicago firm headed by Jeanne Gang and Mark Schendel. “We had a really fun meeting at Jeanne’s office,” says Berg. “You could just tell that they were very collaborative and that our cultures really meshed.” Gang came on board with the project just as her practice with Studio Gang was rocketing her to “starchitect” status. Studio Gang has received accolades for a number of innovative projects, including the Bengt Sjostrom Starlight Theatre in Rockford, Illinois; the Ford Calumet Environmental Center in Calumet, Illinois; and the SOS Children’s Village in Chicago. Aqua, an 82-story skyscraper under construction in downtown Chicago, has captured the attention and imagination of a city that takes its skyscrapers very seriously. Despite the attention she’s gaining for Aqua, which will be one of the tallest buildings in Chicago, Gang seems completely engaged with the challenge of designing Columbia’s 1.5-story Media Production Center. “I don’t treat this project differently than a big project, like building Aqua or something,” she insists. “It’s just as important to me. Especially because it’s on State Street, it’s Columbia College, it’s a public building in the sense that people are going to be coming into it all the time. It’s going to be seen.”



“We’re not here to teach people how to regurgitate ideas and push buttons on a keyboard. We’re here to help them create work that never existed before.”
—BRUCE SHERIDAN

“Other institutions have built buildings, of course, although I don’t think anyone has a building as dynamite as this one.”
—WARRICK L. CARTER, *president, Columbia College Chicago*



Gang’s concept for the building grew out of a dialogue with Bartoni, Carter, Berg, and others about the educational needs the building must serve. She and her team studied the processes of film and media production, trying to gain a deep understanding of the requirements their design would need to fulfill. “What has become the most interesting thing for us,” says Gang, “is realizing how much there is in common between making films and making architecture. When we think about space, we think about it in very similar ways: What do you see when you come around this corner? What is in the foreground and the background? Setting up a long shot, a frame within a frame, you’re constructing space too, but film has a different language for it.” To prepare for the project, Gang asked Bartoni for a list of her favorite films and watched them, as well as other classic films, with an eye toward how the cinematic space was constructed. At Studio Gang’s offices, architectural sketches for various views within the building are pinned to the wall alongside stills from films that relate to them. “Here’s one where we’re creating an opening, a place where you get layers of space, frames within frames,” Gang explains, pointing to a multiple-window view inspired by Kubrick. Gesturing toward a rendering of a ramp that runs the length of the building’s interior facade, she says, “As you’re moving up the ramp, you get this experience of the shadows from the glass being drawn across the space,” noting that it is inspired in part by the way Hitchcock used shadows and stairs to designate the passage of time in his films.

Gang particularly enjoys working on technically demanding projects, and has a reputation as a problem solver. So it’s no surprise that the Media Production Center breaks new ground not only in the way it serves its precise educational function, but in the way it’s built, period. Environmental sensitivity and sustainability were important to the college, which will apply for LEED certification for the project. They were important to the City of Chicago as well, which mandated, among other things, that the building have a partial “green roof,” or rooftop planted with vegetation to reduce energy consumption and the urban heat island effect. “We were able to do the green roof and satisfy our acoustical requirement simultaneously,” says Gang, explaining how her team developed ways the rooftop plantings could do double duty as sound buffers. “We were able to substitute some of the cost of an acoustical roof to bring it into cost with the green roof.” Gang also applied a green solution to air handling. In most buildings, the air conditioning equipment sits on the roof and cold air is dropped down into the building from the top. “That’s the way everyone does it,” she says. “The thing is, you’d be pushing that cold air through a hot layer of lights, and that’s not very efficient. So we, with our engineers, came up with a way to deliver the cool air down low, where the people are, and we’re able to significantly reduce the amount of energy used in the building. It seems like a no-brainer, but no one ever did it that way.”

Amid all the excitement about the building itself, Carter likes to circle back to its real significance for the college. “Other institutions have built buildings, of course,” he says, “although I don’t think anyone has a building as dynamite as this one. It’s going to be beautiful. But remember, it’s also going to be a very functional building, and that’s the most important thing. Jeanne built it from the inside out, understanding the function, our educational needs, the use of space, getting all that clear before deciding what it should look like.” That functionality will not only serve the current needs of multiple departments engaged in teaching media production. Faculty and administrators also believe it will significantly affect how media production is taught. “What we do now will influence how film is taught for the next century,” says Sheridan. “With this facility, from the day students walk in as freshmen, they will be exposed to the culture of filmmaking, and by the time they’re seniors, they will have worked at the shoulders of other people who preceded them—not like a trade-school apprenticeship, but through a mix of empirical knowledge, mentoring, and hands-on learning. We’re not here to teach people how to regurgitate ideas and push buttons on a keyboard. We’re here to help them create work that never existed before.”

“It’s a little like Wagner’s idea of the *Gesamt-kunstwerk*, the total artwork,” says Annette Barbier, chair of the Department of Interactive Arts and Media. “His operas were not just about the music, but about all the elements of the production: the set design, the costuming, the libretto. This building acknowledges that all these different parts are required to make a contribution to the central effort of creating some sort of media that communicates and inspires. Our students, across departments, will get to know one another, and learn from each other. I’m hoping this will help us break down some barriers. Convergence is upon us. As a college, we have to consider that. Everything we do is fundamentally about education.” Bartoni concurs. “At the end of the day,” she says, “the building is the container. It’s the container in which our philosophy of education, to have students ‘author the culture of their times,’ can really take root.”

Ann Wiens is the editor of *DEMO*.

Mary Farmilant is a Chicago-based photographer who received her M.F.A. from Columbia in 2005.

Broken Mountain

TOPLESS AMERICA ENLISTS FILMMAKING SKILLS TO RAISE AWARENESS OF THE DEVASTATING PRACTICE OF MOUNTAINTOP REMOVAL.

By **Jim Sulski**

“They think we’re trying to sell them some sort of strip club,” says Mary Kroeck, describing people’s initial reaction when she tells them about Topless America. But Topless America is about strip mining, not striptease. It’s a group of ten Columbia College Chicago students and alumni who are working to stop the environmentally destructive practice of mountaintop removal.

“Mountaintop removal is an issue that has only recently been placed in front of the public,” say Kroeck, who earned a B.A. in theater and journalism in 2007 and handles media relations and photography for the group. Mostly occurring in West Virginia, Virginia, Kentucky, and Tennessee, mountaintop removal is favored by coal-mining companies as an economically efficient way to completely recover coal seams.

“The most compelling reason for mountaintop mining is that’s where the coal is,” says Luke Popovich, vice president of external communications for the Washington, D.C.-based National Mining Association. “Because coal supplies are being stretched and there is a record demand, mountaintop mining is an efficient way to keep costs down and supplies up.” He adds that the method, which accounts for about 14 percent of all coal mining in the United States, allows mining companies to remove 95 percent of the coal seam, versus 65 percent with traditional approaches. “That is a good return for all the disturbance you are causing to nature,” he says.

Opponents beg to differ. They say the procedure, in which as much as 1,000 feet of mountaintop is blasted away, has more serious consequences than changing topography: Native hardwood forests are destroyed, communities of people are driven from their homes due to blasting and flooding, and waterways are polluted. About 470 Appalachian mountaintops have been destroyed since federal laws were eased to allow the practice about six years ago.

Unlike climate change, mountaintop removal is not a widely known environmental issue. But it is gaining awareness, thanks to the efforts of groups such as Topless America. “These students are completely committed to this issue and have really learned a lot about it,” says Mary Anne Hitt, executive director of Appalachian Voices, headquartered in Boone, North Carolina. “Efforts such as Topless America are what we are trying to encourage and inspire. No matter where these students are located geographically, they can educate local people and officials.”

“People view mountains as something that is there forever,” says Sandra Diaz, the national field coordinator for Appalachian Voices. “The idea of hearing that mountains are being destroyed just sounds wrong. It sounds implausible. So when we see young people such as Topless America being motivated and passionate about this, we wish we could clone them.”

Topless America began with a casual meeting of friends in the fall of 2006. “We were sitting around an apartment in the South Loop when a friend and neighbor of ours came in with her laptop,” recalls recent film graduate Parson Brown (B.A. ’08), who grew up in the Blue Ridge Mountains of Virginia. “She was awestruck because she had come across ilovemountains.org’s website, which documents mountaintop removal. We watched a video from the site and were completely shocked.

Photo: Melissa Farlow



“When you first hear about mountaintop removal, the cynical side of you wants to think that this can’t be doing that much damage,” Brown continues. “When you actually see what is happening to this region, you are amazed and outraged.”

The video also shocked film senior Reaves A. Washburn, who was raised in Tennessee. “I couldn’t believe what was going on and that I also didn’t know about it,” Washburn says. “Coming from Appalachia, the land is your culture and is about who you are. I was befuddled that something like this could be happening to something so beautiful.”

So was Nicholas Brown (B.A. ’06), a native of Kansas City. “Mountains are not part of the Midwest culture,” he says. “But when you hear stories about entire ecosystems being destroyed, you can’t help but want to save this national treasure.”

That very afternoon, the group decided to do something about mountaintop removal. “It was a very organic, grass-roots thing,” Kroeck says. “Being that most of us were film majors, it didn’t take long to devise that we should do a documentary,” says Parson Brown, the film’s director/producer.

For a year, members of the group immersed themselves in the topic of mountaintop removal in preparation for making the documentary. Work on the film began in the spring of 2007, starting with a trip to Washington, D.C., to take part in Mountaintop Removal Lobby Week, run by a consortium of organizations such as Appalachian Voices.

The group repeated the trip to Washington in May 2008, when they interviewed Senator Dick Durbin (D-IL) to discuss the Clean Water Protection Act. Back in Chicago in June, several of the crew met with Congressman Danny Davis (D-IL) to confer with him about his support, as one of 146 cosponsors, of the Clean Water Protection Act (H.R. 2169). Introduced in May 2007 and sponsored by Congressman Frank Pallone Jr. (D-NJ), the act, which proponents hope will be heard this year, amends the Federal Water Pollution Control Act by extending federal protection to ban the dumping of coal waste into bodies of water as a result of mountain-top removal.

Over the next year, the Topless America crew, which has funded the entire project themselves, traveled to Virginia, West Virginia, Tennessee, and Kentucky, recording hundreds of hours of interviews and footage of ravaged areas. “The first time we took the crew to a mountaintop removal site, all of us were moved to tears,” remembers Nicholas Brown, who serves as creative consultant to the group. “To see the earth raped and destroyed by mountaintop removal produces a very powerful emotion.”

When the film is completed, the group plans to screen it at Columbia College and submit it to the festival circuit, Kroeck says. “We hope to have the first cut of the film by early 2009,” she says. In October, Topless America linked up with Columbia’s “Critical Encounters: Human|Nature” program, participating in a panel in conjunction with an on-campus screening of Michael C. O’Connell’s documentary, *Mountain Top Removal*.

“What we would love to see happen is for mountaintop removal to stop completely,” Kroeck says. “I doubt one piece of work such as our film will do that. But hopefully, our film and actions will open enough eyes to get people to lobby their congressmen to support the Clean Water Act. That is the first step.”

“The goal of this is to spread awareness of mountaintop removal, to shed light on this rising movement to stop it, and to demonstrate that anyone can be an activist,” Parson Brown says. “For me, the most exciting part of this is seeing people come together. Now I can say that I have been able to take part in an actual movement in America.”

Members of Topless America not quoted in this article include film graduate **Christina Bright** (B.A. ’08), producer; senior fashion design major **Lyndsey Sadler**, researcher; former music student **Stephanie Tash**, producer and music coordinator; senior film student **Blake Hauschild**; and dance graduate **Amy Omernik** (B.A. ’06). Learn more at toplessamerica.org or myspace.com/chimountains.

Jim Sulski (B.A. ’84) is a professor in Columbia’s journalism department and faculty adviser of the award-winning student newspaper the *Columbia Chronicle*. He is a regular contributor to *Shore Magazine*, *Midwest Construction News*, *CS*, the *Chicago Journal*, and other publications.



From top: Parson Brown discusses “clean coal” with Illinois senator Dick Durbin. / The Topless America crew and members of the Alliance for Appalachia gather on the final day of Mountaintop Removal Lobby Week 2008 in Washington, D.C. / Protesters gather outside Chicago’s Field Museum on May 9, 2008, as Dominion Power holds its annual shareholders’ meeting to discuss the possibility of building a second coal-fired power plant in Virginia. Photos: Mary Kroeck

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Columbia
COLLEGE CHICAGO

Photo: © Andreas Larsson

UPCOMING

WINTER '08/'09 EVENTS



See more and get more information at colum.edu/calendar. Events are free unless noted otherwise.

Right: *Saudade*, David Roussève. See "Dance."
Far right: Paquito D'Rivera. Photo: R. Andrew Lepley. See "Music."



LECTURES

Conversations in the Arts: The Founders Lectures
Film Row Cinema
1104 S. Wabash Ave., 8th floor
312.369.6600 or colum.edu/conversations
The 2008–09 program series focuses on themes central to Columbia's core mission and values, reflected in the works of speakers including Anna Deavere Smith (January 27) and Richard Florida (April 30).

THEATER

The Pirates of Penzance, or The Slave of Duty, by Gilbert and Sullivan
February 18 – March 1
Getz Theater
72 E. 11th St.
Tickets \$10 – \$14 at 312.369.6126
Frederic's hard-of-hearing nurse apprentices him to a band of pirates instead of the pilot his father had envisioned. Despite their warm hearts, Frederic's life is not what he had expected. Gilbert and Sullivan's operetta is witty and the tunes are eminently hummable.

Theodore Ward
Prizewinning Play
March 11 – 22
New Studio Theater
72 E. 11th St.
Tickets \$10 – \$14 at 312.369.6126
Hundreds of playwrights vie for the Theodore Ward Prize for African American Plays, a prestigious first stage for many plays that have gone on to professional productions in Chicago and nationwide.

GALLERIES

Michael Wolf:
The Transparent City
November 14 – January 31
Museum of Contemporary Photography
600 S. Michigan Ave.
312.663.5554 or mocp.org
Internationally renowned photographer Michael Wolf brings his perspective on changing urban environments to a city known for its architecture, focusing on issues of voyeurism and the contemporary urban landscape in flux.

Criteria
January 15 – February 28
Averill and Bernard Leviton
A+D Gallery
619 S. Wabash Ave.
312.369.8687 or colum.edu/adgallery
"Criteria" is a multimedia exploration of the ethics and politics that embody contemporary notions of sustainability, curated by Emiliano Godoy and Jimena Acosta.

Loaded:
Hunting Culture in America
March 18 – April 29
Glass Curtain Gallery
1104 S. Wabash Ave.
312.369.6643 or colum.edu/cspaces
This group exhibition takes a deliberately ambivalent view toward the morality of hunting and addresses the subject as a social, cultural, regional, and artistic phenomenon, ideally nudging viewers to question their own preconceptions regarding hunting.

Michael Wolf, *Untitled*, from "The Transparent City," 2007. See "Galleries."

DANCE

All dance performances are at The Dance Center, 1306 S. Michigan Ave., at 8:00 p.m.
Tickets \$20 – \$28 at 312.369.6600 or colum.edu/tickets. Info at colum.edu/dance_center

Japan Dance Now
February 5 – 7
Three of Japan's hottest emerging contemporary dance companies in their Chicago debuts: Nibroli, BABY-Q, and the Sennichimae Blue Sky Dance Club perform a wide variety of explorative dance works.

The Seldoms
February 19 – 21
Acclaimed as one of Chicago's "best kept secrets" by *Chicago* magazine, the Seldoms are known for "dancing outside the box." This performance features new works by choreographers Liz Burritt and Darrell Jones, and a revival of *Overflow* from artistic director Carrie Hanson.

Mordine & Company
Dance Theater – 40th–Anniversary Season
February 26 – 28
Shirley Mordine's signature original choreography combining wit and sheer movement with technical sophistication infuses a program of both seminal and new works.

David Roussève / REALITY – Chicago Premiere
March 12 – 14
Known for its highly original and expressionistic dance theater, David Roussève's troupe performs his newest evening-length work, *Saudade*, an ode to the idea of "bittersweet." This piece mixes world dance forms with stories of disenfranchised southern African Americans.

MUSIC

Harris Theater for Music and Dance
205 E. Randolph St.
Tickets \$15 – \$45 at 312.369.6600 or colum.edu/tickets

Paquito D'Rivera and the Chicago Jazz Ensemble: Commemorating Goodman, Celebrating Swing
December 12, 8 p.m.
Join Jon Faddis and the CJE in welcoming the Grammy Award–winning woodwind virtuoso for a program commemorating the 70th anniversary of Benny Goodman's groundbreaking Carnegie Hall concert.

The Great American Songbook, Featuring Bobbi Wilsyn
February 20, 8 p.m.
The Chicago Jazz Ensemble with vocalist Bobbi Wilsyn keep the winter chill at bay with an evening of American classics.

LITERATURE

Story Week Festival of Writers
March 15 – 20
Full schedule at colum.edu/storyweek
This annual festival offers readings, conversations, panels, performances, and book signings featuring nationally and internationally renowned literary voices.



SPOT
ON

“I was very proud when Barack got the nomination.
But I wasn’t proud for black people—
I was kind of proud for white people.”

RASHID JOHNSON

Cultural critic Debra Dickerson, whom artist Rashid Johnson (B.A. ’00) frequently references, was among the first to articulate a new phase of African American identity in her 1995 book, *The End of Blackness*. Dickerson posits that “blackness is collapsing under the weight of its contradictions, just as overt racism did.” She addresses a lot of sticky questions about race and identity, provoking discussions that the art world has been having for years and the 2008 presidential campaign brought to the living rooms of mainstream America. Are we living in a “post-black” America?

“I think there are two ways you have to try and think about that framing,” says Johnson, 31, whose New York debut was in the 2001 exhibition “Freestyle” at the Studio Museum of Harlem, where curator Thelma Golden is often credited with having coined the term “post black.” “One is that I am from a generation that grew up after the civil rights movement, so do I have a different perspective? Absolutely. Whether that perspective can be canned in a term like ‘post black,’ I’m not positive. Am I disappointed when it’s used? Not necessarily.”

Johnson, a native of Evanston, earned a B.A. in photography from Columbia and an M.F.A. from the School of the Art Institute of Chicago and launched his career here, showing in Chicago galleries such as Schneider, G.R. N’Namdi, Gallery 312, and Law Office. He now lives in New York and exhibits around the world, with solo shows this year at moniquemeloche and Richard Gray in Chicago, Nicole Klagsbrun in New York, Kunstmuseum Magdeburg in Germany, and annarumma 404 in Italy.

Johnson works in a variety of media, often incorporating images and materials that are symbolically loaded. “My mom always had this big jar of black-eyed peas sitting on the sink,” he says. “It’s astonishing how many black-eyed peas I ate as a child.” As an adult, he scattered those peas on canvas and spray-painted over them, using them as stencils to create the star-scapes in his recent show at moniquemeloche, “The New Escapist Promised Land Garden and Recreation Center.” And while he acknowledges the cultural symbolism of those particular beans, he’s more interested these days in the performative aspect of the work. Walking around and scattering the beans recalls the painting techniques of Jackson Pollock, as well as “uprocking,” the act of walking in a circle to define one’s space in break dancing.

“There’s a generation of black artists before me who made work specifically about the black experience,” says Johnson. “But I think for my generation, having grown up in the age of hip-hop and Black Entertainment Television, there’s less of a need to define the black experience so aggressively to a white audience. I think it gives us a different type of opportunity to have a more complex conversation around race and identity. It’s not a weapon for me, it’s more of an interest.” And what does he think of having this artistic conversation in the context of his country electing its first African American president? “I was very proud when Barack got the nomination,” says Johnson. “But I wasn’t proud for black people—I was kind of proud for white people.”

—ANN WIENS

Self-portrait as the black Jimmy Connors in the finals of the New Negro Escapist Social and Athletic Club Summer Tennis Tournament, 2008. Lambda print, edition of 5, + 2 AP 60" x 48". Courtesy of the artist and moniquemeloche, Chicago

PORTFOLIO:

Americans' penchant for casual wanderlust has long persisted as a kind of psychic birthright. Recent circumstances—national security dictates and the rising cost of gasoline among them—have encroached on this assumption. For some, however, the act of travel and moving from place to place has long been a much more complex experience, enacted for any number of reasons, and pleasure may be the least of them.

are we there yet?

The recent exhibition “Are We There Yet?” examined, through a range of lens-based imagery, the ways in which a shifting sense of place is visualized through various visual and conceptual strategies. The exhibition was on view March 28 through May 3, 2008, at GASP!/Gallery Artists Studio Projects in Brookline, Massachusetts, and July 20 through September 28, 2008, at the Hyde Park Art Center in Chicago. Of the nine artists whose work is included in the exhibition, six are alumni or faculty of Columbia College Chicago's photography department.

Taken together, the various works in “Are We There Yet?” challenge any easy sense of just where “there” is in the physical, geographical, political, and psychic landscape.

Text by **Dawoud Bey**, curator

Photography by **Howard Henry Chen**,
Alan Cohen, **Christine DiThomas**,
Aron Gent, **Rula Halawani**,
Surendra Lawoti, **Curtis Mann**,
Oscar Palacio, and **Adriana Rios**



Christine DiThomas

From the “American Gothic” series, 2001–06. C-Print.

Christine DiThomas's (M.F.A. '01) photographs, made in passing from the windows of trains during numerous rail trips, describe an experience that will appear familiar to many, even as the motivations for those trips are as different as the persons engaged in them. Nonetheless, the scenes themselves exude a quality of déjà vu that makes us feel as though these experiences are ours as well, and that we remember seeing them before ... somewhere.



Howard Henry Chen

Fernando and Sylvie reading the Lonely Planet at The War Remnants Museum (formerly The Museum of American War Crimes, but the People's Committee of Ho Chi Minh City changed the name sometime after Hanoi and Washington normalized relations), Ho Chi Minh City, 2005. Archival inkjet print, diptych, 38" x 26". Courtesy of Schneider Gallery, Chicago

In the photographs of Howard Henry Chen (M.F.A. '06), we confront the artist's own dual sense of home, his attempts to visualize the back-and-forth journeying, and his attempt at cultural and personal retrieval.

Curtis Mann (M.F.A. '08) employs a radical material means to deconstruct the sense of place in his pictures. Beginning with appropriated photographs, he then prints and chemically removes a good deal of the visual information in them—along with the attendant specific narrative of place—leaving just enough information on which to then create his own fantastical landscapes of the imagination.

Curtis Mann

Rebuild, 2007. Clear acrylic, graphite on bleached found photograph, 16" x 20", unique edition 3/5. Courtesy of the artist



Surendra Lawoti

Fish Tank, 2004. C-Print, 24" x 20". Courtesy of the artist

The transient experience of recent immigration is the subject of Surendra Lawoti's (B.A. '99) photographs. Nepalese himself, he has been photographing among this particular immigrant community. The images are rich in their visual evocation of impermanence, and contain signifiers for an urgent moving from place to place, without ever setting down deep roots.



Aron Gent

Sun Sets Over Lost Lake, 2006. Digital inkjet print, 24" x 30".
Courtesy of Reuben Kincaid

For Aron Gent (B.F.A. '07), the rather bucolic sense evoked by his photographs of his family gathered at their summer lake home is offset by the presence of his aunt, who has Down syndrome. Deftly staging these pictures, in which he often appears, Gent creates photographs at once rich in behavioral nuance and the evocation of leisure place.

Alan Cohen

04-07, from the series "Lines of Authority [Panama Canal Zone]," 2001.
Silver gelatin print, 16" x 16".

Columbia faculty member Alan Cohen's photographs depict the sovereign borders of nations, states, and institutions throughout the world. Using a highly formalized and consistent visual strategy to achieve his ends, he reduces these sites to cryptic descriptions that are as visually restrained as they are loaded with social history and tension.



Oscar Palacio

Plymouth Rock, MA, 2007. Archival inkjet print, 42" x 50".
Courtesy of the artist and Howard Yezerski Gallery

In Oscar Palacio's photographs we are made to confront the distances between the mythology of historical sites and the actual, underwhelming experience that often occurs when one visits them.



Adriana Rios

There Is No Time, 2005–07. Video, size variable,
12 minutes

The subjects of Adriana Rios's video *There Is No Time* occupy socially and politically charged spaces that suggest a host of lingering tensions pulling at the edges of daily interactions.

Rula Halawani

Untitled, from the series "Intimacy," 2004.
Digital inkjet print, 16" x 24".
Courtesy of the artist

In Rula Halawani's pictures, we see not the faces of the Israeli soldiers and Palestinians whose encounters at the Qalandia checkpoint she photographs, but the isolated gestures of an unequal exchange of power and need.



“When the walkway ended, we stopped into a convenience store and said,
‘Hey, which way to Indiana?’”

SHRED AMERICA

Childhood buddies Michael Kosciesza and Arthur Swidzinski hatched a plan last summer. The two Columbia College Chicago film students would skateboard from Chicago’s Millennium Park to Times Square in New York City. They’d shoot a documentary of the adventure. That’s about where the planning ended.

“We walked out of Millennium Park and started skating down the lakefront,” Swidzinski, 21, says. “When the walkway ended, we stopped into a convenience store and said, ‘Hey, which way to Indiana?’”

The Niles, Illinois, natives enlisted a couple of friends—James Lagen and Columbia student Tony Michal—to tail them on bikes throughout the nearly 1,000-mile trek. The bikers did some of the filming and towed the gear. On June 2, the foursome put wheels to ground; 35 days later, they arrived in Times Square. They braved packed highways and navigated mountain ranges. They fueled themselves on fast food and ramen noodles. They slept in motels and at the homes of strangers. “We went up to random people and said, ‘Hey, can we stay in your backyard?’” Swidzinski says. “As dangerous as that sounds, most Americans opened their hearts. What we’re hoping to show with this documentary is the true nature of America.”

Traversing the Allegheny Mountains proved the most physically challenging segment of the trek. But the most harrowing moment came on an Indiana highway, when a truck tire exploded, not 100 feet away. “I didn’t know how serious it was,” Swidzinski says. “Apparently a truck tire can take your head off.” His worried mom called often, but Swidzinski remains philosophical. “It’s important not to live inside of a shell. It’s important to go out there and live your life.”

— HEATHER LALLEY

Michael Kosciesza and Arthur Swidzinski. Photo: Tony Au

SPIN:

new recordings from the Columbia community

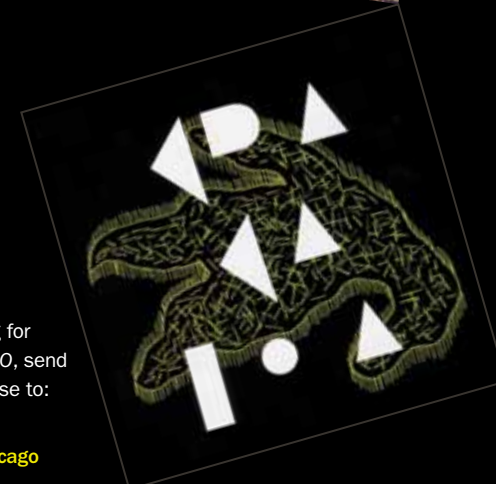
By Brent Steven White



To submit a recording for consideration in *DEMO*, send a CD and press release to:

DEMO magazine
Columbia College Chicago
600 S. Michigan Ave.
Chicago, IL 60605

Priority will be given to recent recordings on a label. CDs will not be returned.



HONEST ENGINES

Don't Talk of California

Unsigned, 2008. myspace.com/honestenginesmusic

COLUMBIA CONNECTION: Singer/songwriter Steve Mulcahey has attended Columbia since 2001 and is currently working toward a degree in marketing. He works in the Office of Undergraduate Admissions. Bassist Ben Sutter studied jazz performance at Columbia from 2001 to 2003.

THE SOUND: Indie rock **THE WORD:** Layered, textured, and mature, there’s something moderately sad and somber in the underbelly of Honest Engines’ music. In “Mannequins,” Mulcahey laments a pressing, personal struggle to view the world as he sees it, rather than what it should be: “Beautiful flowers are skull bones to me ... I’m tired of making it hardly.” Much of the album explores related feelings. And though a lot of great art encompassing similar attributes tends to bore, Honest Engines approaches its music with an honesty few up-and-coming bands dare (or care) to explore.

FAKE FICTIONS

Krakatoa

Comptroller Records, 2008. thefakefictions.com

COLUMBIA CONNECTION: Drummer Ben Bilow works in Columbia’s Office of Creative and Printing Services.

THE SOUND: Rock/pop **THE WORD:** It doesn’t get any simpler: distorted guitars with power-chord chug, punk beats heavy on the snare, mean bass that must be played with a pick, boy/girl harmonies, and off-key, off-beat vocals. The record’s best song is “TV Snow”—a pounding, methodical number that sounds like a cross between MC5’s “Starship” and half the songs on *London Calling*. Fake Fictions began in 2004 when Nick and Sarah Ammerman moved to Chicago and teamed up with Bilow. Since then, the band has joined the ranks of Office, Sharks, and other local rock bands of a similar vein.

BOB BLINN

Demo

Ocean Street Music, 2008. cdbaby.com/cd/bobblinn

COLUMBIA CONNECTION: Bob Blinn earned a B.A. in film and video from Columbia, and now works in the Advising Center.

THE SOUND: Folk **THE WORD:** Bob Blinn is best known for his songs sung by other people, Merle Haggard and Chet Atkins among them. On *Demo*, Blinn has compiled some of the best songs he’s written, including “I Still Can’t Say Good Bye,” a legendary song immortalized by the great Atkins. Seriously, how many others in the Columbia community can say the father of finger-picking country guitar recorded and performed a song of theirs? I know how many: none.

There’s more on the Web! Visit colum.edu/demo and click “spin” for reviews of the Hump Night Thumpers’ *Hare of the Jug* and the Matt Young Group’s *Diggin’ In*.

Brent Steven White is *DEMO*’s editorial assistant.

A 2008 journalism graduate, he played guitar in a Portland, Oregon, band before moving to Chicago.

new books by Columbia
alumni and faculty

send publication notices
to demo@colum.edu

**The Screwed-Up Life of Charlie
the Second**
By Drew Ferguson
[Kensington Books, 2008. 258
pages. \$15.00 paperback]
Reviewed by Kevin Riordan

If a book can make you squirm, it's likely that you've been pinned. This coming-of-underage first novel takes the form of a journal written to practice for a college admission essay. However, self-described "walking hard-on" Charles Stewart II can't control himself and spews his teenage anxiety and corrosive contempt into every line and at an impressive array of unsuspecting targets: the old, the young, the dumb, the clever, successes and failures, all skewered in hyphenated hyperbole. The three months chronicled encompass the start of his senior year in a Crystal Lake high school, his father's state's attorney election campaign, his parents' impending breakup, and above all the arrival of a heart-throbbing soul mate. The urbane Rob Hunt is Charlie's ideal, although not without his own baggage, including a dying mother whose mysterious situation is about the only thing in the book not written in hormone. Ferguson's grasp of teen-speak is convincing and hence annoying; there are at least two dozen euphemisms for you know what (genital origami,

anyone?), and so much inverted purple prose that it leaves you wishing for just one entendre that's single. There is a word for this type of material (hint: rhymes with "corn"), but of course the book has more to offer.

Charlie goes to such lengths to paint himself a nerd that it cools the steam off what might otherwise be overly explicit. At least some of the action takes place on the soccer field, and the narration is brisk. What happens above the belt mostly concerns Charlie's resentment at being in his father's shadow, and his saner, steadier relationships with his mother and a childhood friend. He comes through everything, including getting his bell rung on and off the field, with elevated maturity, undiminished, often hilarious spasms of sarcasm, and the odd flash of insight: "Denial—it's the glue barely holding millions of American families together." Overall, this book, which has a

study guide, a website, and a trailer, is quite ambitious and hugely entertaining. If you find yourself wanting to slap this kid and say, "Get a grip on yourself ... wait, let me rephrase that," the odds are you're pinned.

Drew Ferguson earned an M.F.A. in fiction writing from Columbia College Chicago in 1998. His work has appeared in *Blithe House Quarterly*, the *James White Review*, *Hair Trigger*, the *Great Lawn*, and other publications.

I Wanna Be Your Joey Ramone
By Stephanie Kuehnert
[MTV/Pocket Books, 2008.
352 pages. \$13.00 paperback]
Reviewed by Ann Wiens

Catcher in the Rye, *Portrait of the Artist as a Young Man*, *The Adventures of Huckleberry Finn*, *Jane Eyre*—we love coming-of-age novels. *I Wanna Be Your Joey Ramone*, the first book by Stephanie Kuehnert, is a coming-of-age novel for the girls-rock

generation. Kuehnert intertwines two story lines throughout the book: The first is about small-town punk rocker Emily Black's rocky rise to stardom, from screwing the boys in the band in the parking lot of the local rock club through record deals, dive bars, and progressively brighter lights and larger stages, with plenty of sex and drugs and rock 'n' roll along the way. The second is about small-town girl Emily Black's search for her mother, who walked away from her family without a word when Emily was four months old. The two come together in Emily's desperate search to find herself, both in the music that so deeply moves and motivates her, and in the family that feels so incomplete.

The "Emily Black, punk rocker" story is written with such attention to detail that it feels decidedly autobiographical—I may have been reading this book in my living room or on the "L," but I could see the small-town Wisconsin backyards and basements, smell the sour beer and pre-smoking-ban haze of the Fireside Bowl, and hear the opening chords of She Laughs' first gig at the Metro as clearly as if I were there. The "Emily Black, motherless

daughter" story feels as though it's written from a greater distance, with less nuance, but plenty of twists and turns and the melodramatic pacing of a made-for-TV movie—but it's a compelling, can't-look-away (or put-the-book-down) made-for-TV movie.

Just as she's teetering on the brink of punk-rock stardom, Emily ditches her band to crisscross the country on a quest to find the mother she's never known, Louisa, who left "to follow the music" and took with her a secret that Emily's father has kept close for years. It's a genuinely suspenseful story, which Kuehnert fills with well-developed, quirky characters that we come to feel we know, and often come to care about. And while Emily's antics may make us want to grab her by the shoulders and shake some sense into her, we know it wouldn't work. *I Wanna Be Your Joey Ramone* is a coming-of-age novel in the truest sense; Emily starts out a headstrong, angry kid, and we know the only way she'll make it out the other side is to make each and every mistake herself, as painful as that may be.

Stephanie Kuehnert earned an M.F.A. in fiction writing from Columbia College Chicago in 2003. In high school, she discovered punk rock and produced several D.I.Y. feminist 'zines. Her second novel is in the works.

The Banquet Bug
By GeLing Yan
[Hyperion, 2006. 288 pages.
\$24.95 hardcover]
Reviewed by Elizabeth Burke-Dain

The term "banquet bug" refers to someone who sneaks into the lavish banquets the Chinese government holds for journalists to entice them to write only positive stories about life in China. It is obvious from the extreme expense and ostentation of these banquets that the Chinese government has made a huge investment in keeping secret what life is like for the average Chinese person: "The cold dishes are presented ... It is made of raw veal on jellyfish, set on bone-white, paper-thin china, it is so striking that the dish could go directly to an art gallery."

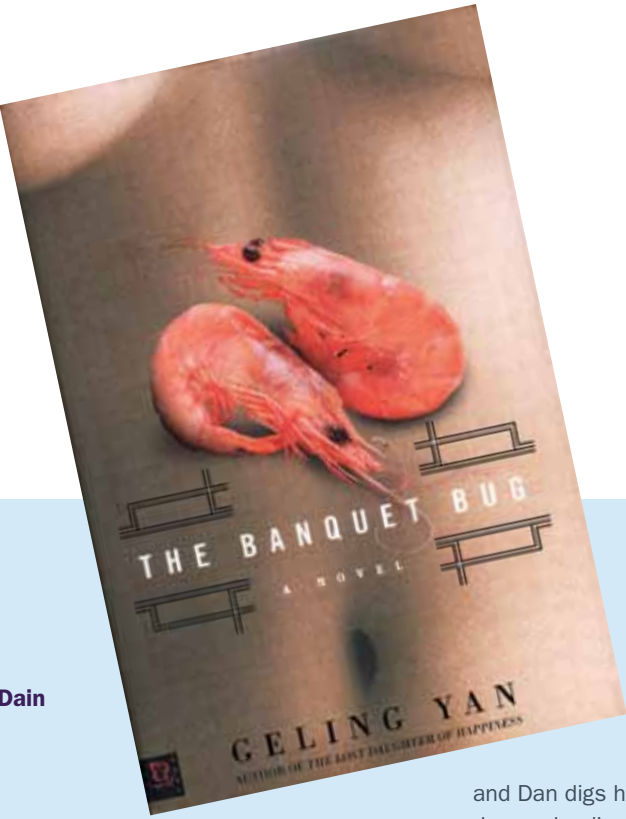
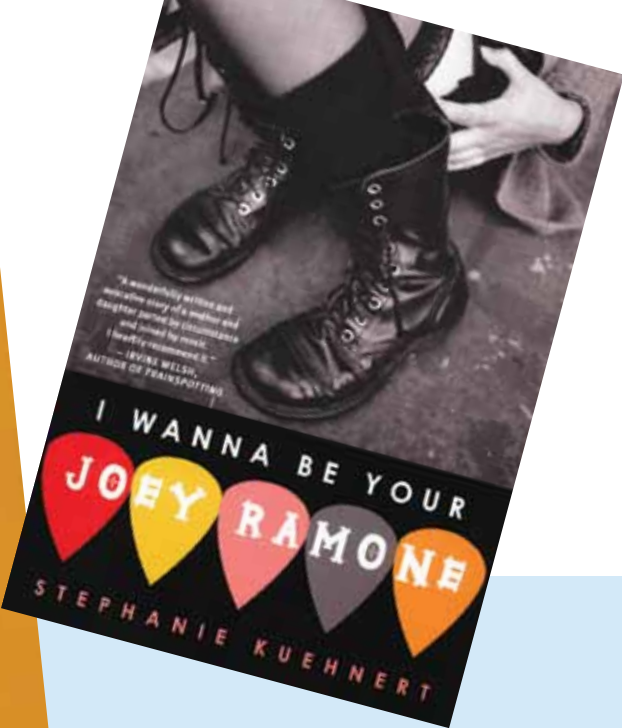
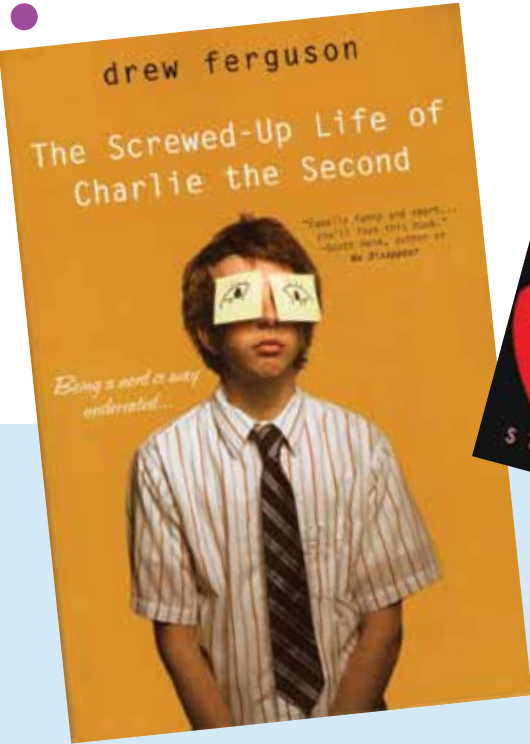
The Banquet Bug by GeLing Yan is a story that exposes the sham of the Chinese media. The main character, Dan Dong, loses his job at a factory and unexpectedly happens upon a sumptuous banquet in a hotel where he has gone to look for work. Being somewhat well dressed and good-looking, not hunched over in an apologetic bow like most people of the working class, Dong is mistaken for a journalist by one of the hotel employees, who ushers him into the banquet hall. At the end of the banquet Dan is given

an envelope with a sizable amount of cash, "for his trouble." Dan decides to have a press pass forged and uses it to get into banquets all over the city. Dan's ruse works, enabling him to eat like a king, and he is paid enough money to buy his own apartment. He begins to have pangs of conscience, though, when he is approached by desperate people who have been terribly wronged by greedy employers and want him to tell their stories. He can't bring himself to tell them that he isn't what he appears to be—not only because he doesn't know how to help them, but also because he doesn't want to jeopardize his newfound lifestyle. Dan encounters a prostitute whose sister has been kidnapped, construction workers who have not been paid and have nowhere to live, and a nationally recognized Chinese artist whose booze-added grandiose/paranoid behavior makes Dan an indispensable member of his inner circle. All of them want their stories told,

and Dan digs himself in deeper, leading them to think that he can help them.

The Banquet Bug is a satire of the complexities of the Chinese psyche. Dan is both a victim and a rascal, but he is also the book's protagonist. He knows that he has come by his livelihood through deception, but the alternative is grim. The Chinese media are praised for reporting the "news," but their story is a lie that everyone agrees to believe. There is no journalism per se, only propaganda. The book suggests that if you want to live a good life in China, or even just stay out of prison, you must internalize the propaganda as truth.

GeLing Yan was born in Shanghai and earned an M.F.A. in fiction writing from Columbia College Chicago in 1999. She is the author of a dozen novels and short-story collections, all originally written in Chinese. *The Banquet Bug* is her first novel written in English. She currently lives in Berkeley, California, and Taipei, Taiwan.



OUT THERE:

alumni / faculty news & notes

DEAR ALUMNI,

We did it! It is my great pleasure to let you know that we surpassed our goal for alumni giving in fiscal year 2008, raising more than \$116,000 to support scholarships and programs. This is a milestone—it's significantly higher than past alumni giving, and **the first time alumni giving has broken the \$100,000 mark.**

Thank you to everyone who supported the college over the past year, as your contributions, both large and small, make a huge difference in the lives of students and in the quality of programs at Columbia College Chicago. As we look forward to the future of our students and the school, we do so in confidence that we are on the right track and that our alumni support our efforts.

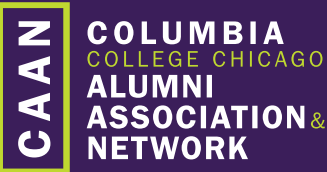
Here are some ways the Columbia Alumni Association and Network (CAAN) and the Office of Alumni Relations are supporting our alumni:

- > We hosted more than 80 events for more than 2,000 alumni across the country last year, including networking meetings, workshops, social outings, and our marquee celebrations for Manifest, Reunion, the L.A. Oscar® Party, and the Chicago Impact Awards.
- > We continued to improve Columbia's online alumni community, theLoop, which features chapter websites, individual blogs, and customizable communications at colum.edu/alumni.
- > This fall we will pilot an alumni job board and online career resource center where alumni can post and view jobs for free and search a million more jobs around the country.
- > Our growing team of alumni volunteers from all over the country has invested their time and talents with the college and alumni chapters. To get involved in our growing alumni network, visit colum.edu/alumni and register at theLoop to keep yourself on the front lines of the new Columbia alumni movement.

Thanks for your support,



Bill Cellini Jr. (B.A. '94)
President, Columbia Alumni Association and Network
Member, Columbia College Chicago Board of Trustees



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CAAN:L.A.

P. A. CADICHON

LOS ANGELES CHAPTER PRESIDENT



"It's all about relationships, this entire film industry," says P. A. Cadichon (B.A. '01), Los Angeles chapter president of the Columbia Alumni Association and Network (CAAN). "It's not just about knowing who people are—it's about getting to know people, and that's how you build your career." Like other creative fields, the film industry is a web of relationships created through networking and know-how. "L.A. is the Mecca of the industry," Cadichon says, "and there are more people trying to break into this industry than are actually in it. What I do is give them access to each other to make stuff happen." One way he does this is through Indie Film Social, a monthly networking event he hosts at a Hollywood sports bar. Sometimes relationships are forged: At the last meeting, Cadichon says, a director and a director of photography began talking and decided to work together on a future project.

This year Cadichon also teamed up with Sarah Schroeder (B.A. '00), Columbia's West Coast director of alumni relations, on a project called CAAN Connect, which allowed actors, screenwriters, and other alumni involved with film to pitch their work to producers and creative executives. In L.A.'s film industry, this isn't the usual way to make connections; a referral is generally necessary to meet executives. "As long as people are getting connected and finding their way into the industry, we're successful," he says.

For more information on CAAN: L.A. visit colum.edu/alumni and click on "CAAN/Alumni Chapters."

—BRENT STEVEN WHITE



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Los Angeles and satellite
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for our sixth annual

Oscar Viewing Party
Sunday, February 22, 2009

START WORKING ON THAT ACCEPTANCE SPEECH!

Advance tickets for alumni just \$25. Information available at colum.edu/oscars

Photo: Michelle Pullman

what are you doing out there? colum.edu/alumni
DEMO40

WHAT ARE YOU DOING OUT THERE? WE WANT TO KNOW!

To submit your news, log in to the alumni online community at colum.edu/alumni.

The listings here are edited for length; the website features expanded news, notes, and pictures.

1970s

Len Amato (B.A. '75) won a 2008 Emmy Award for Executive Producer, *Recount* (HBO). *Recount* also won for Outstanding Made for Television Movie. Len was recently promoted to president of HBO films.

Allen Edge (B.A. '78) performed with First Stage Children's Theater in their recent production of *Charlotte's Web*. Visit FirstStage.org or check out his stand-up act on theLoop (colum.edu/alumni).

Hank Grover (B.A. '71) coordinated season 1 of "Kamen Rider Dragon Knight," a new TV series that will air on the CW network beginning in February 2009. **Bobby Nino** (B.A. '84) also was part of the production team. View the trailer online at youtube.com.

Eileen Heineman (B.A. '77) has recently been named chair of the board of a new not-for-profit called Child Restoration Outreach Support Organization (CROSO.org). CROSO is already sponsoring four young men in colleges in Kampala and Mbale, Uganda.

Marci Javril (B.A. '78) was featured as a finalist on ABC's reality-TV amateur dance competition, "Dance Machine." See the promo trailer, "Dance Machine," on YouTube, where you can also see Marci with Inspired Mayhem Players.

Christine Verstraete's (B.A. '79) short horror story, *The Witch Tree*, won a contest sponsored by Echelon Press. She is also the author of the e-book *In Miniature Style*, with stories about collectors, photos of their miniatures,

and how-to projects. Visit myspace.com/cverstraete.

1980s

Scott Adsit ('89) stars as Pete Hornberger on NBC's "30 Rock," which won a 2008 Emmy Award for Outstanding Comedy Series.

Brian Brock ('85) coauthored the memoir of Auschwitz survivor Pierre Berg, *Scheissshaus Luck: Surviving the Unspeakable in Auschwitz and Dora*. In the book, Pierre Berg tells his incredible Holocaust story with striking immediacy, raw honesty, and twists of wry humor. Angered by Holocaust deniers, Pierre wanted to tell his story of a French gentile political prisoner who witnessed, and barely survived, the systematic murder of 11 million people.

Adam Carriere (B.A. '86) recently published poetry in *Zygote in My Coffee* and *North Texas Revue*. He also wrote the novel *Hi's Cool*, which was named a semifinalist for Amazon's Breakthrough Novel Award.

Rick Cruz (B.A. '89) designs and mass-produces guitar amplifiers under his company, Cruz Amplification. Cheap Trick, Parliament Funkadelic, John Fogerty, and Jim Peterik and the Ides of March are among those currently using Rick's amplifiers onstage. Rick owns and operates Stone Free Studios, a recording studio near Oak Park, Illinois, and is an electronics designer.

Kathleen (Wargny) Nesbitt (B.A. '84) is conducting healing and empowering writing workshops for veterans this fall at the National

Vietnam Veterans Museum in Chicago. Students from Columbia's sound and motion class are partnering with veterans for media productions to interpret the veterans' stories.

C. Blake Powers (B.A. '83) recently participated in the Face of America 2008 bicycle ride, which brings together riders and wounded/ill service members. Visit blackfive.net/main/2008/05/face-of-america.html. C. Blake also did two embeds in Iraq this past year as a blogger, where he was able to bring a puppy out of Iraq that went to the mother of a fallen soldier.

Serita Stevens (B.A. '81) recently sold a treatment to Larry Levinson for Hallmark and will also be writing it.

Willie J. Sutton Jr. (B.A. '88) was appointed pastor of St. John's Baptist Church in Colorado Springs last September. The Reverend Sutton was ordained at Acme Baptist Church in Chicago in 1985 and preached at two Chicago churches and worked with the Southern Christian Leadership Conference throughout his time at Columbia. The membership of St. John's had dropped since the death of the church's former pastor of 48 years in 2005 but has been climbing again under Sutton's ministry.

1990s

Bruno Bonugli (B.A. '97) coproduced *Bad Meat*, starring Chevy Chase, Lance Barber, and Billie Worley. *Bad Meat* is available at Amazon.com.

Katherine Bulovic ('92) did the production design on the film *The*

Sacrifice, directed by Diane Namm. *The Sacrifice*, a powerful piece on child brides in America, played at the Holly Shorts Film Festival in August. Visit hollyshorts.bside.com.

Craig Carlson ('94), business agent of IATSE Local 2, has been named the new vice president of IATSE International.

Robert Fritts (B.A. '92) was recently named senior audio mixer/team leader of Henninger DC. He was nominated for a 2008 Emmy Award for the sound mixing of the PBS program "American Masters": *Les Paul: Chasing Sound*.

Tiffany Griffith (B.A. '92) received the 2008 Motion Picture Sound Editors Golden Reel Award for Best Sound Editing: Dialogue and ADR for Short Form Television for the "House M.D." episode *Human Error*.

Hesham Issawi (B.A. '94) has a new film coming out in January 2009 titled *American East*. The story examines long-held misconceptions about Arabic and Islamic culture and puts a human face on an often misunderstood segment of the United States population. Visit americaneastmovie.com.

Eric Lange (B.A. '97) won a 2008 Emmy Award for Outstanding Cinematography for Nonfiction Programming for "Deadliest Catch": *No Mercy*, which airs on the Discovery Channel.

Jack Messitt ('93) recently screened his film *Midnight Movie* at the Chicago Horror Film Festival, where it was nominated for several awards. Jack works as a director of photography and

camera operator, with an extremely diverse background that includes feature films, television series, music videos, and reality TV. Jack is currently the first vice president of the Society of Camera Operators.

(Maria) Giovanna Quataro (B.A. '98) wrote the recently published book *I'm Too Tired to Play*, a story of childhood obesity. It is an encouraging and positive story written for the 9-to-12-year-old child to enjoy and learn the positive benefits of healthy snack choices and an active lifestyle, and is available at Amazon.com.

John Quinn (B.A. '99) edited *Copperhead*, a feature film, which premiered on the SciFi Channel. John is currently editing *The Grudge 3* and *Boogeyman 3* for Ghost House Pictures.

Jane Richlovsky (B.A. '91) created paintings on recycled textiles that were featured in the exhibition "Stimulating Consumption" this past spring at Heineman-Myers Contemporary Art in the Washington, D.C., area.

2000s

Rita Baghdadi (B.A. '07) is nearing her first anniversary with New Films International in Los Angeles, where she is the manager of development and operations.

Danielle Billups-Mason (B.A. '05) wrote a children's book under the pen name Jordan Rivers. Her book, *The Spider That Grew and Grew*, is the first book of her children's series, for which her six-year-old son, Jeremiah, drew the illustrations for the main characters. The book will be available at Borders, Amazon.com, and Afrocentric Bookstore.

Michael Breiburg (B.A. '02) is currently editing on the E! reality show "Denise Richards, It's Complicated," which has been renewed for a second season.

Lisa Chavarria (B.A. '05) joined News

Channel 5 in Nashville as a reporter in March 2008.

Jason R. Davis ('03) founded the Chicago Horror Film Festival (CHFF) while he was in his senior year at Columbia. The festival started at the historic Three Penny Cinema with a small group of volunteers and a schedule of short, independent horror films. The festival has grown to three days and features both short and feature-length horror films. The Chicago Horror Film Festival is credited for being a vehicle for many films to move on and find distribution. Visit chicagohorrorfest.com.

Stephen DeSantis (M.F.A. '08) completed his graduate thesis, entitled *A Catalog of Voyeurism and Exhibitionism*, which addresses the universal instinct to watch and be watched. Volunteers answered 60 questions about their experiences with voyeurism and exhibitionism. *A Catalog of Voyeurism and Exhibitionism* was exhibited at the Hokin Gallery. Visit stephenadesantis.com.

Jennifer Edge (B.A. '06) was recently hired at Lockheed Martin Aeronautics Company of Dallas/Fort Worth as a website designer.

Jessica Emmerich (B.A. '05) is founder and CEO of a web-based music company, Live Hub, which archives live music performances in audio and video formats for users to download, free and legally. Live Hub also has a platform of services that cater to independent artists, venues, and labels that assist in the DIY music business.

Russell Fike (B.A. '07) recently had his book, *Reflections of a Man Not Yet Old*, published (Magic Valley, 2007). The book is a collection of observational, comedic short stories from a singular narrative perspective.

Alex Fradkin (M.A. '00) resides in the San Francisco Bay area and has followed a path in fine art and documentary

photography. Alex previously taught photography at Columbia College and was a staff photographer for CITY 2000. Currently, Alex is finishing up a project photographing the ruins of war bunkers, which Chronicle Books will publish in the fall of 2009 as a fine art monograph.

Alisha Horton (B.A. '06) recently started with *Screen Magazine* as account executive and circulation manager. Alisha previously interned for Women in Film/Chicago.

Rashid Johnson ('00) had a solo exhibition at annarumma 404 gallery in Naples, Italy, in November. His multiple solo exhibitions this year include "The New Escapist Promised Land Garden and Recreation Center," moniquemeloche, Chicago (September); "Cosmic Slops," Richard Gray Gallery, Chicago (September); "Sharpening My Oyster Knife," Kunstmuseum Magdeburg, Germany (June); and "The Dead Lecturer," Nicole Klagsbrun Gallery, New York (February). See page 26.

Mark Jones (M.A.M. '07, B.A. '05) has accepted the position of showrunner's assistant on the FBC/Sony comedy "Til Death."

Marty Kane ('06) has been busy performing with national musical tribute acts the Afrodisiacs and the Spazmatics. Visit afrodisiacs.net or chicagospazmatics.com.

Aaron Kelly (B.A. '06) and his band, Overman, have developed a highly innovative business plan that has already paid off with offers coming in from around the world. Overman is also doing the music for a feature film to be showcased at Sundance and SXSW, among other festivals. Visit overman.info.

Shelby Kimlick (B.A. '06) is currently working at 42West, an entertainment PR firm that deals with film, talent, and strategic communication in Los Angeles. Some of the films 42West has worked on include *No Country for*

Old Men, *There Will Be Blood*, *Michael Clayton*, and *The Diving Bell and the Butterfly*. They represent such talent as Halle Berry, Meryl Streep, Martin Scorsese, and others.

Stephanie Kuehnert (M.F.A. '03) wrote her debut novel, *I Wanna Be Your Joey Ramone*, which was published this past summer by MTV Books and is now available at bookstores everywhere (see our review on page 38). Visit stephaniekuehnert.com.

Aimee Lee (M.F.A. '06) has been awarded a Fulbright United States Student Scholarship to South Korea in design. Aimee is among 1,450 Americans who will travel abroad for the 2008–09 academic year through the program.

Ronald Lehmann (B.A. '05) directed *Jakob and the Angels*, which was screened this past spring in Beverly Hills, California, as part of the SSG series. *Jakob and the Angels* has been accepted in 24 festivals since its completion; has won a number of awards, including Best Comedy, Best Fantasy, and Best Short Film; and was a finalist for Best Family Short at the Reno Film Festival.

Jessica Priego Lopez (B.A. '06) has joined the Chicago White Sox as director of advertising and multicultural marketing and sales. She previously ran J Priego Communications, of which the White Sox organization was a client.

Maria Lorenzana-Labbe (B.F.A. '03) was costume designer on *Bloom*, a short film that was awarded Best Short Film at this year's Holly Shorts Film Festival. *Bloom* was an official selection to the Los Angeles International Film Festival.

Michael Lynch (B.A. '05) recently coproduced three Obama spots that can be found on youtube.com.

Damon Maloney (B.A. '08) has joined the 40/29–TV news team in northwest Arkansas as a reporter.

Brian Matos (B.A. '08) was hired by Chicago-based Matrix Media Inc. as a producer/engineer for their Internet radio service, which can be heard on webtalkradio.net or webtalkradionetwork.com.

Michelle McManmon (B.A. '05) recently launched a jewelry design business, DominoDesigns.us.

Robin Mucha (M.F.A. '03) was selected for the international juried exhibition the Artist Project 2008, which ran concurrently with Artropolis/ Art Chicago, Intuit Show of Folk and Outsider Art, International Antiques Fair, and NEXT at the Merchandise Mart in Chicago. The Artist Project is an exhibition featuring independent, established, and emerging artists not represented by the gallery community.

Melinda Nolan (B.A. '04) wrote her second feature-length script, *Subtle Seduction*, in Columbia's Genres in Screenwriting class and it has been produced into an independent film. Look for *Subtle Seduction* at nfernoproductions.com.

Chris Roberts (B.A. '05) has decided to take an early retirement from the art world after a career of exhibiting artwork all around the Chicago area at spaces such as Parts and Labor, Co-Prosperity Sphere, Around the Coyote, artLedge, and Orleans Street Gallery. Chris is now member services coordinator at First Nonprofit Companies and recently became engaged to his girlfriend of two years, Beth Hersey, whom he plans to marry in September 2009.

Lynda Rollins (B.A. '08) has been accepted into the Master of Fine Arts program with a focus in visual effects and animation at the Academy of Art University in San Francisco.

James Sieczka ('05) completed work on the Speed Channel's "Wrecked" last winter. "Wrecked" was shot on location in and around Chicago. James is now teaching and working as a mentor and production

sound mixer for IAFI Philippines and Bigfoot Entertainment.

Amy Stewart (B.A. '04) founded Tasty CMS, a website management system. Tasty CMS offers Columbia College alumni a 20 percent discount, and the website can be found at tastycms.com.

Dalia L. Tapia (M.F.A. '07) directed and produced the feature film *Buscando a Leti/In Search of Leti*, which Univision-Unicine is distributing nationally on DVD and Gran Cine Producciones is distributing internationally. She also wrote and produced the feature film *Silent Shame* and soon will produce her third feature film.

Nekoosa Thomas (B.A. '03) recently soft-launched her own event planning business, Table 4 Two Inc. Table 4 Two Inc. is a couples' concierge service that plans and organizes intimate settings for couples. Visit creatingthatspecialmoment.com.

Annie Tighe (M.F.A. '02) won a 2008 Emmy Award for Outstanding Picture Editing for Reality Programming for "Top Chef": *First Impressions*, which airs on Bravo.

Lauren Tumas (B.A. '06) is writing "The Monologue Report" daily for *Vanity Fair's* website, VF.com.

James Valles (B.A. '05) launched the blog-powered news site AmericasReport.com, where he serves as anchor/reporter. Valles blogs, anchors, and produces several daily Web and mobile casts that have been featured and distributed to other online media outlets worldwide. Visit AmericasReport.com.

Erica Velasco (B.A. '04) has been hired as the assistant manager of the Office of Media Relations and Marketing for the College of Liberal Arts and Sciences at Arizona State University. She is a senior media officer for the college and writes stories and press releases for the 59 schools, departments, programs, centers,

and institutes. She also owns Vision Photographs by Erica Velasco. Erica specializes in portrait photography and has lived in Phoenix since 2004. She recently launched a new website, visionphotographs.com.

Ian Weaver (B.A. '03) has been awarded a \$15,000 M.F.A. grant from the Joan Mitchell Foundation in New York. Weaver was one of 15 students nationwide to receive the award. One of Ian's works, *Black Power Helmet* (2008), was displayed in the M.F.A. Thesis Exhibition at the Kemper Museum in Kansas City.

Tym Williams (B.A. '05) has joined the firm of Stuart A. Ditsky CPA, PC as a business manager. His clients include singers, songwriters, screenwriters, composers, actors, and sports figures.

Jeffrey Zwirek (B.A. '00) is the artist behind the comic series "Burning Building Comix," which he describes as "a wordless, or 'pantomime,' comic that mixes comic formalism with traditional storytelling." He recently exhibited his work in the exhibition "SUPERDOGunderdog: Knuckle-Opera for the Socially Challenged" at Diane Tanios Gallery in Chicago.

Births & Adoptions

Cristin Monti Evans (B.A. '97) and her husband, John, welcomed their second child, John Henry Evans Jr., this past November.

Sabrina Malano (Cutinelli) (B.A. '03) and her husband, Tony, welcomed their new baby, Joseph Anthony, into the world in June.

Unions

Jake Borowski (B.A. '02) and **Kelly Michale** (B.A. '03) were married this past summer. They met in 2000 as students in Columbia's theater department. Jake and Kelly are both

pursuing theater careers in Kansas City, where Jake is working as a professional actor and Kelly is teaching high school speech and theater.

Jennifer Thornton (M.A. '07) recently married Adam Sebastian of Chicago in Jennifer's hometown of Knoxville, Tennessee. Jennifer published her thesis in 2007 and is now the managing director of Links Hall in Chicago. Adam works for Novack and Macey LLP

In Memoriam

James J. Sheeran (B.A. '60/ Marketing Communication) April 2, 2008

Chris M. Burritt (B.A. '70/Film & Video) January 7, 2008

Clyde Timothy Hallberg (B.A. '72) January 22, 2007

Richard Walsh Jr. (B.A. '79/ Photography) June 13, 2008

Terrence E. Armour ('80) December 28, 2007

Tim Densmore (B.A. '85/Television) December 30, 2007

Byron D. Jones (B.A. '85) October 21, 2007

Marilyn L. Sward (M.F.A. '86/ Interdisciplinary Arts) August 5, 2008

John Michael Olah (B.A. '92/Music) May 30, 2008

Janine Knibbs (B.A. '95/Marketing Communication) May 22, 2008

Dayne M. Cannova (B.A. '99/Film & Video) February 27, 2008

John David Chisholm (B.A. '99/Film & Video) June 2008

Jeremiah "Jeremy" M. Meyer (B.A. '05/Audio Arts & Acoustics) June 7, 2008

faculty & staff notes

Dawoud Bey (Photography) curated the traveling exhibition "Are We There Yet?" which appeared at the Hyde Park Art Center this summer (see "Portfolio," page 28). Bey also unveiled a portrait he took of Barack Obama at the African American Fine Art Show Chicago this fall. He is currently working on a commission for USA Network called *The Character Project*, for which he is doing portraits of young Chicagoans—all of them Columbia students.

Adam Brooks and **Mathew Wilson** (both Art and Design), who together are the collaborative duo Industry of the Ordinary, had a solo exhibition at the Museum of Contemporary Art in Chicago this fall. The show, part of the museum's "12 x 12" series, presented Industry of the Ordinary's politically oriented projects, which are typically enacted in public settings.

Jan Chindlund (Library) was elected to a three-year term on the board of directors for CARLI (Consortium of Academic and Research Libraries in Illinois). The CARLI board has oversight responsibility for all CARLI committees and consists of 12 voting members elected by the governing member institutions. Chindlund is one of three members representing private institutions.

Dan Dinello's (Film and Video) film *Wheels of Fury* screened at the Gene Siskel Film Center in October as part of the Chicago Underground Film Festival Retrospective. *Wheels of Fury* won Best Short at the 1999 Chicago Underground Film Festival.

Paula Epstein (Library) was awarded a \$6,000 grant from CARLI (Consortium of Academic and Research Libraries in Illinois) on Greening the Arts and Humanities to purchase books for the Columbia Library on investigating environmental impact on public health. She is collaborating with the Science Institute and other faculty on enhancing the library's collection in this timely area.

Mary Forde, Guido Mendez, and Ann Wiens (Creative and Printing Services) were the creative team behind Columbia's 2006 President's Report, *Culture of Creativity*, which

was featured in *Graphic Design USA's* September 2008 cover story on annual report design. The publication also won a Silver Medal in the Council for the Advancement and Support of Education (CASE)'s 2008 Circle of Excellence Awards.

Heather Gilbert (Theater) was the lighting designer for *Esperanza Rising* with Chicago Children's Theatre at the Goodman Theatre.

Charles "Chuck" Harrison (Art and Design), an industrial designer at Sears, Roebuck & Company for more than 30 years and member of Columbia's product design faculty since 2002, has been honored with the 2008 Lifetime Achievement Award of the National Design Awards from the Cooper-Hewitt National Design Museum at the Smithsonian. One of the first African Americans to succeed in the design field, Harrison has designed more than 750 products to improve the life of the average consumer, from the classic View-Master to the plastic garbage can.

Deborah Holdstein (Liberal Arts and Sciences) was asked to speak at the Spilman Symposium on Issues in Teaching and Writing in October. Only two others from colleges and universities around the country were scheduled to speak. The Spilman Symposium is a one-day event that aims to bring writing teachers together with scholars in rhetoric and composition studies.

David Jones (Anchor Graphics) and **Marilyn Propp** (Art and Design) had a two-person show titled "Travel Stories and Shadow Play" at the AP Gallery of the Universidad Veracruzana in Xalapa, Mexico, in October. They were visiting artists for a week and also visited fine art printshops in Coatepec and in Xalapa.

Dieter Kirkwood (Library), who, with his business partner Bennett Cousins, makes up the women's-wear label dieterbennet, was honored with a Rising Star Award for women's wear from Fashion Group International.

Joe Meno (Fiction Writing) was named one of Chicago's "Cultural Heroes" by *TimeOut Chicago*. With "four novels, two short story collections and a Nelson

Algren Literary Award at the age of 34, Meno has experienced no shortage of success, but that Midwestern respect for modesty remains intact," said *TimeOut*.

Teresa Puente (Journalism) was one of three recipients of a \$10,000 New Media Women Entrepreneurs grant from the McCormick Foundation to launch a new media project highlighting subjects generally overlooked by mainstream media. Puente's project, "Latina Voices," is a website that will offer daily news and commentary by and for Latina women on politics, immigration, health care, education, and culture.

Tony Sancho (Theater) costarred in *The Buddy Holly Story* at Marriott Lincolnshire, playing Richie Valens. He reprised his role at Drury Lane Water Tower this fall.

Brian Shaw (Theater) appeared as Jim Lehrer of PBS News in *The Strangerer*, produced by Theater Oobleck at the Chopin Theater and off-Broadway at the Barrow Street Theater in New York this summer. *The New Yorker* called *The Strangerer* a "bizarre, ambitious, and often funny spectacle that calls to mind the nuttier works of Ionesco."

Louis Silverstein's (Humanities, History, and Social Science) essay "The Internet and the Innetnet: A Philosophy of Education in the Age of Technology" appeared in *Education Landscapes in the 21st Century: Cross-Cultural Challenges and Multi-disciplinary Perspectives* (Cambridge Scholars Publishing, 2008).

Jeff Smith's (Film and Video) film *The Miracle* won Best Drama at the Focus Film Festival in California, and Best Short at the Bayou City Inspirational Film Festival in Houston, which brings the film's award total to 12. His film has now been accepted to 40 international festivals since August 2007.

Jeff Spitz's (Film and Video) documentary film *The Return of Navajo Boy* reunited a Navajo family, triggered an investigation of uranium houses in the Navajo Nation, and helped a former uranium miner make his case for compensation. It screened on Capitol Hill in September to provide context

preceding a meeting between members of Congress and a delegation from the Navajo Nation to discuss uranium-related issues.

Chris Swider's (Film and Video) film *Children in Exile* was selected for the Radar Hamburg International Independent Film Festival in Hamburg, Germany, in November. The film will also be shown at the International Film Festival in Egypt in April 2009. The documentary is about young victims deported to Soviet Siberia and Kazakhstan during World War II.

Bob Thall, Ben Gest (both Photography), and **Jay Wolke** (Art and Design) are among those included in the landmark exhibition "Made in Chicago: Photographs from the Bank of America LaSalle Collection" on view at the Chicago Cultural Center through January 4, 2009. Writing in the October 23 *Chicago Tribune*, critic Alan Artner lauded the show, noting that it demonstrates that "decade after decade, Chicago photography has ranked with the best done anywhere in the world."

Edward Thomas-Herrera (Creative and Print Services) received rave reviews for his short play in which his character euthanizes his cat, then tries to rationalize his feelings about it. Written, produced, and starring Thomas-Herrera, it was one of five solo performances in boygirlboygirl's *A Dreadful Day* at Live Bait Theater. Nina Metz wrote in the *Chicago Tribune*, "The five solo performances ... are among the best in the city, their monologues like short stories you want to clutch to your chest."

Wenhwa Ts'ao (Film and Video) won the 2008 Kodak Faculty Scholars Program Award for her film *Nova*. The award is part of the annual Eastman Scholarship and was presented at the annual University Film and Video Association Conference.

Sam Weller (Fiction Writing) is a contributor to "Hello Beautiful," WBEZ 91.5 FM radio's Sunday morning talk show. Weller has recently interviewed several Columbia faculty members about their work, including **Dawoud Bey** (Photography) and **Ivan Brunetti** (Art and Design).

SIDE

BY

SIDE:



Where do you find

inspiration?

We put the question to **Naomi Sheridan** (M.A. '84), an alumna of the Interdisciplinary Arts and Media program, and **Matt Pierce**, a current M.F.A. thesis candidate in that program. Here's what they told us:

“
different cultures
ideas, words, rituals
people talking
children playing
emergencies, thinking quickly
animals, nature, bodies of water
movement, energy
dance
”

“
unfamiliar neighborhoods
high places
professor feedback
hometown visits
free writes
crowded city spaces
quiet city spaces
Bill T. Jones
”

Photo: Sarah McKemie (B.F.A. '08)

DEM046

BACKSTORY:

1986



- › President Ferdinand Marcos fled the Philippines
- › The Chernobyl nuclear disaster alarmed the world
- › The space shuttle *Challenger* exploded, killing all seven aboard
- › The Bears beat the Patriots 46 to 10 in the Super Bowl
- › The Fox television network, “The Oprah Winfrey Show,” and Nintendo video games debuted
- › Michael Jackson and Lionel Richie’s *We Are the World* was the song of the year

By **Heidi Marshall**

Here at Columbia, Lawrence Ferlinghetti, cofounder of City Lights Bookstore in San Francisco, defender of the Beats, and a poet in his own right, visited to read from his works. This poster advertising his visit features one of Ferlinghetti’s own illustrations. He was so popular that when he read at Columbia again the following year, the event had to be held in the Rubloff Auditorium of the Art Institute to accommodate the 900-plus who attended. As Columbia celebrates the Beat generation through the campuswide program “and the Beats go on ...” this fall, Ferlinghetti’s influence remains tangible. Visit colum.edu/beats.

Heidi Marshall is Columbia’s college archivist. If you have any photos or materials you think might be of interest for the archives, let her know (hmarshall@colum.edu or 312.369.8689)! Visit the Columbia archives online at lib.colum.edu/archives.

POINT & SHOOT:

On August 24, 2008, Alumni Relations hosted the first-ever Chicago CAAN and SAA (Student Alumni Association) day at the **White Sox game**. More than 120 alumni, friends, family, and students turned out for this fabulous day of fun, networking, and baseball!

Columbia celebrated its very own alumni **Emmy Award** nominees and winners on September 17, 2008, at the Mosaic Hotel in Beverly Hills.

Alumni from all over the country took a trip down memory lane on October 3–4 to participate in **Alumni Reunion 2008—RetroForward!** Highlights included a Story Workshop® session and tour of Jack Kerouac’s original manuscript of *On the Road*, performances by Fernando Jones and the Columbia Blues Ensemble, and so much more. A wonderful time was had by all—

*we can't wait
till next year!*

**ALUMNI REUNION
WEEKEND 2008
RetroForward**

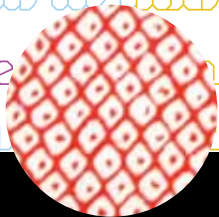


[1] **Stella** and **Kenneth Campbell** (B.A. '73) at the Chicago CAAN and SAA White Sox game. [2] **Lloydard Luckett** (B.A. '99) and his son at the Chicago CAAN and SAA White Sox game. [3] **Michael Underwood** (B.A. '91) at the Chicago CAAN and SAA White Sox game. Photos: **Louis E. Byrd** (B.A. '90). [4] Multiple Emmy Award winner **Annie Tighe** (M.F.A. '02) with dean of the School of Media Arts, **Doreen Bartoni**. [5] Columbia students and alumni **Reaves Washburn** ('09), **Dana Tuinier** (B.A. '06), **Ra Kumar** (B.A. '00), and **Juan Martinez** (B.A. '05) at Columbia's Emmy Awards celebration. [6] **P. A. Cadichon** (B.A. '01,) **Shawn Cadichon**, and Emmy winner **Glynn Turman** at Columbia's Emmy Awards celebration. Photos: **Amy Opoka** (B.A. '04).

Photos: **Robyn Martin** (B.A. '05) unless noted otherwise. [1] **Fernando Jones** plays the blues. [2] Members of the **Columbia Blues Ensemble**. Photo: **Lenny Gilmore** ('10). [3] Alumni Reunion 2008 Presidential Lunch. Photo: **Ryan Niemuth** ('10). [4] **Barbara Calabrese**, chair, Radio; **Mike Swidler**, faculty in Marketing Communications; and **Rose Economou**, faculty in Journalism, at opening reception. [5] **Cynthia Vargas** (B.A. '01), **Margo Ryerson** (B.A. '06), and **Sarah Schroeder** (B.A. '00) at opening reception. [6] **Michelle Passarelli** (B.A. '99) and **Marlon West** (B.A. '85). [7] **Tony Mitchell** (B.A. '87) and **Wyatta Hunt** (B.A. '03) enjoy the opening reception. [8] **Pasquale Iannino** (B.A. '06). [9] **Cynthia Vargas** (B.A. '01), **President Carter**, **William Swartwood** (B.A. '96), and his wife, **Ann Marie**, with Vice President of Institutional Advancement **Eric Winston**. [10] **Janis Black** (B.A. '81), **Sammie Cheston** (B.A. '02), **Josh Culley-Foster** (B.A. '03), **Pasquale Iannino** (B.A. '06), and **Eugene Black** enjoy the **Anchor Graphics** workshop.

[see more photos @ colum.edu/alumni](http://colum.edu/alumni) and click “seen”

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Artwork by Callie Humphrey, Suzette N. Croute, and Jenna García

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