

Fall 9-2009

DEMO 10

Columbia College Chicago

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ARTS + MEDIA = CULTURE

FALL 2009

FOR ALUMNI & FRIENDS OF
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Studying comedy with
Chicago's improv masters

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COLUMBIA COLLEGE CHICAGO PRESENTS

CONVERSATIONS *in the Arts*

A year-long exploration of trends and issues in disciplines taught by Columbia's School of Media Arts, focusing on social media, journalism, and the moving image.



Biz Stone

Tuesday, October 6, 2009

Co-founder of the social network Twitter

Tweet with us at #bizstonecolum



Arianna Huffington

Wednesday, January 27, 2010

Co-founder and Editor-In-Chief of *The Huffington Post News Website*



Mira Nair

Wednesday, April 28, 2010

Director of *Salaam Bombay!*, *The Namesake*, *Mississippi Masala*, and *Monsoon Wedding*

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President's Club donors enjoy invitations to VIP receptions with the speakers following each event.

To learn more about the President's Club, call Kim Clement at 312.369.7084.

This series opens a three-year cycle of programs devoted to each of Columbia's three schools: Media Arts, Fine and Performing Arts, and Liberal Arts and Sciences.

All lectures at **7:00 p.m. at Film Row Cinema, 1104 S. Wabash Ave., 8th floor.**

TICKETS are available at no charge on a first-come, first-served basis at colum.edu/conversations.

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MEDIA ARTS IN THE 21ST CENTURY

DEMO10



COVER

What's funnier than a rubber chicken? Columbia's Comedy Studies students! Story, page 13. Photo: **Jeremy Lawson** ('94)

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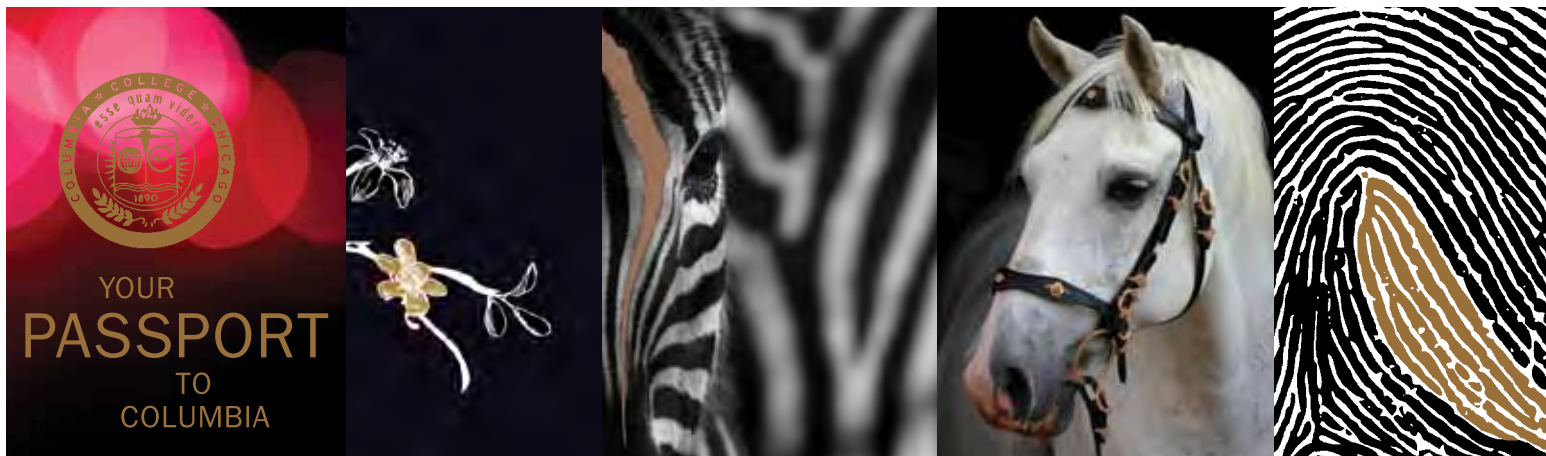
Columbia College and the Second City partner to make comedy studies funnier and smarter. By **Robert K. Elder**.
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Photo: Alexa Rubinstein (B.A. '10)

UPCOMING ALUMNI EVENTS

Contact the Office of Alumni Relations at
colum.edu/alumni or 312.369.6987
for more information

SEPTEMBER 10-OCTOBER 1

Interactive Arts & Media Alumni Exhibition
CHICAGO

SEPTEMBER 24

CAAN: SF / Chicago Cubs vs. San Francisco Giants
SAN FRANCISCO

SEPTEMBER 24-27

Alumni Reunion Weekend:
Evolving Through the Decades
CHICAGO

OCTOBER 3

Technology Workshop: Radio & Internet Podcasting
CHICAGO

NOVEMBER 7

Technology Workshop: Final Cut Pro 7
CHICAGO

NOVEMBER 19

Seventh Annual Columbia College Chicago
Impact Awards at the Paramount Theater
LOS ANGELES

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click "alumni events"

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VISION:

A QUESTION FOR PRESIDENT CARTER

DEMO: What is the role of Columbia's research centers and institutes within the larger mission of the college?



Photo: Bill Frederking

Columbia College Chicago is home to the following research centers and institutes. For links to more information on each of them, view the online version of this message at colum.edu/demo/vision.

ANCHOR GRAPHICS
CENTER FOR AMERICAN PLACES
CENTER FOR ASIAN ARTS AND MEDIA
CENTER FOR BLACK MUSIC RESEARCH
CENTER FOR BOOK AND PAPER ARTS
CENTER FOR COMMUNITY ARTS PARTNERSHIPS
CHICAGO JAZZ ENSEMBLE
DANCE CENTER
ELLEN STONE BELIC INSTITUTE FOR THE STUDY
OF WOMEN AND GENDER IN THE ARTS AND MEDIA
INSTITUTE FOR SCIENCE EDUCATION AND
SCIENCE COMMUNICATION
MUSEUM OF CONTEMPORARY PHOTOGRAPHY
SHERWOOD COMMUNITY MUSIC SCHOOL

DR. CARTER: I take very seriously the last part of our name: Columbia College Chicago. And that “Chicago” part means **we have a responsibility to be actively involved in the culture of the city**. That is one of the primary roles of our centers and institutes—through their programming and their scholarship, they reach out into the neighborhoods, into the city, into various parts of the artistic disciplines and even ethnic communities of which we are part, keeping us actively involved in the life of the city.

Each of these entities serves our mission in a different way, from presenting world-class dance, art, or music to supporting research and scholarship that contribute to the cultural discourse. By reaching out to the city with these entities, we also bring the city to us—we bring practitioners and patrons onto our campus, who in turn become valuable resources for our students. Our students are enriched by those experiences. Having these centers and institutes as part of our campus makes us a better place, a richer place. And it breaks down the walls between town and gown.

The Center for Community Arts Partnerships just marked its tenth year at Columbia. For a decade, CCAP has been building meaningful, sustainable partnerships among the college, public schools, and communities through arts-based education. The Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media is now five years old, and is clearly having an impact with its work to deepen understanding of how issues related to women, gender, and creativity are shaping policy. The Congo/Women exhibition is opening this fall at the United Nations, and two 2008 Belic Institute Fellows, Lynsey Addario and Lynn Nottage, were awarded Pulitzers this year. The Chicago Jazz Ensemble, in its fifth year under the artistic direction of trumpeter and conductor Jon Faddis, is living its mission “to connect people everywhere to the passion, creativity, joy, and rhythms of big band jazz through outreach, education, and performance.” The Dance Center brings in professional companies that not only provide unprecedented cultural experiences for the people of Chicago, but allow our students to spend time in residencies with these world-class artists. The Museum of Contemporary Photography is one of only two accredited photography museums in the Midwest, and it draws people onto our campus who might not have known about us otherwise.

All of these centers and institutes—and there are many more than what I’ve mentioned here—serve as connectors to particular elements of our culture. **They connect us to the city, and connect the city to our campus**. But we also know that our students walk through those exhibits, come to those lectures, volunteer with those entities, attend those performances, and by doing so they gain a different perspective on what it is to be an artist. I think through the work of these centers, we are modeling for our students a great way to look at life through and in the arts.

WIRE:

news from the Columbia community



Lynsey Addario, photograph, from
Congo/Women

ESB Institute's Congo/Women Exhibit Heads to the U.N.

"The arts play a powerful role as mirror and map to influence social change. Art allows us to be the most human we can be—it advocates for humanity and human response, and art does have consequences," said Jane M. Saks, codirector and cocreator of the international touring exhibition Congo/Women. "Congo/Women sheds light not only on the situation facing women of the Democratic Republic of Congo, but on gender-based violence around the world."

Saks, executive director of Columbia's Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media (ESB Institute), created the exhibition in collaboration with Leslie Thomas, director of Art Works Project, an organization dedicated to raising awareness of human rights and environmental issues through design and the arts. Congo/Women, a photography exhibition and educational program, opened at Columbia College Chicago in February 2009 and has since traveled to Washington, D.C., (twice) and New York.

The second D.C. showing, at the invitation of Senator Barbara Boxer, was timed to coincide with the U.S. Senate Foreign Relations Joint Subcommittee hearing, Confronting Rape and Other Forms of Violence Against Women in Conflict Zones. The exhibition, scheduled to tour the United States, Europe, and Africa over the next two years, will have its official opening in early October and be installed until November 2009 at the United Nations Headquarters' exhibition space in New York, in partnership with the United Nations Population Fund (UNFPA). The exhibition and educational initiative was supported by the UNFPA, Humanity United, Oak Foundation, and Pritzker Pucker Foundation as well as Leadership Donors and other private donors of the ESB Institute.

Featuring photographs by photojournalists Lynsey Addario (2009 Pulitzer Prize winner and 2008 ESB Institute fellow), Marcus Bleasdale, Ron Haviv, and James Nachtwey, the exhibition and educational campaign are designed to raise awareness of the widespread sexual violence facing women and girls in the Democratic Republic of Congo and illuminate the global epidemic of gender-based sexual violence that confronts women and girls worldwide.

**For information and
exhibition schedule, visit
colum.edu/congo/women.**



Anna Shteynshleyger, *City of Destiny*
(*Sukkah*), photograph, 2003–08



Brian Ulrich, *Circuit City*,
photograph, 2008

Photography Faculty Awarded 2009 Guggenheims

Photographers **Anna Shteynshleyger** and **Brian Ulrich**, faculty in Columbia's Photography department, are among the 180 artists, scientists, and scholars from the United States and Canada who were awarded fellowships in the eighty-fifth competition of the John Simon Guggenheim Memorial Foundation fellowship program. The fellows were selected from a group of nearly 3,000 applicants.

Guggenheim fellows are appointed on the basis of stellar achievement and exceptional promise for continued accomplishment. Shteynshleyger and Ulrich join six other Photography department professors who previously won this prestigious award: **Dawoud Bey**, **Paul D'Amato**, **Terry Evans**, **Barbara Kasten**, **Melissa Pinney**, and department chair **Bob Thall**. **Laura Salmon**, an alum of the program, is also a past Guggenheim fellow.

Additionally, Photography department faculty member **Greg Foster-Rice** was a winner of this year's Terra Foundation for American Art Fellowship in Art History.

Lecture Series to Focus on 21st-Century Media Arts

Conversations in the Arts is an annual speaker series that brings notable figures in the arts and culture to Columbia's campus. This fall, the series begins a multiyear cycle that will focus on subjects related to each of the college's three schools—Media Arts, Fine and Performing Arts, and Liberal Arts and Sciences—over the next three years.

The 2009/10 season, Media Arts in the 21st Century, features speakers who will address major trends and issues in the realm of media, including social media, print and broadcast journalism, and the moving image. Each speaker in the series will spend a day on campus meeting with students in the afternoon, providing them the opportunity to pose questions to the leaders in their fields. The evening lectures are open to the public, and each will be followed by a reception for members of the President's Club.

The first speaker to join us this fall will be **Biz Stone**, cofounder of Twitter, the real-time, one-to-many social network that is changing the way people communicate around the world. Prior to launching this 140-character sensation, Stone helped build other popular social-media services, including Xanga, Blogger, and Odeo. Stone will speak at Columbia on October 6.



Ariana Huffington



Biz Stone

On January 27, **Arianna Huffington**, cofounder and editor in chief of *The Huffington Post*, will come to campus. Huffington, a nationally syndicated columnist, author, and cohost of NPR's popular Left, Right, and Center political roundtable, launched *The Huffington Post* in 2005. The news and blog site quickly became among the most widely read media presences on the Internet.

Film Director **Mira Nair** (*Salaam Bombay!* and *The Namesake*) will speak on April 28, 2010.

Tickets for Conversations in the Arts can be reserved at no charge on a first-come, first-served basis. Visit colum.edu/conversations for details. All lectures begin at 7:00 p.m. at Film Row Cinema, 1104 South Wabash Avenue.

Faculty and Staff Launch Grassroots Scholarship Initiative

Columbia's faculty and staff—those who work most closely with students—witness firsthand the financial challenges that can complicate so many educational goals. College adviser J. Wayne Tukes and his colleagues in the Academic Advising offices wanted to do something to help. Beginning with a core group that met over brown-bag lunches, their effort has developed into a fully realized scholarship program.

Their faculty and staff committee, in cooperation with the Office of Institutional Advancement, has established the Columbia College Faculty/Staff Scholarship to assist students in need. This new fundraising initiative provides an opportunity for employees of the college to give to the scholarship fund and see their contributions matched by the college.

"It was a spontaneous, collective response across several departments," explained Tukes, who serves as chair of the Faculty/Staff Scholarship Committee. "It's really about giving something back to our college and community. We hope to represent a model not only for Columbia but also the country with the notion of internal giving."

The college's major scholarship initiative, Scholarship Columbia, is partnering with the faculty/staff initiative, providing matching funds to maximize fundraising efforts. New and increased gifts from faculty and staff are matched 1 to 1, while new and increased giving by faculty and staff who are also alumni is matched 2 to 1. More information is available at colum.edu/donate.



Screen shot from *Sexperts*

TV Department Scores YouTube Hit with *Sexperts*

Sexperts, a new Web series developed and produced by Columbia College Television students in the Internet and Mobile Media concentration, made a smashing debut on YouTube, premiering May 7 with more than 1,000 views in the first 15 minutes. After 24 hours, according to the *Sexperts* Twitter account, it was the most-subscribed to comedy channel on YouTube for that month.

Instructor Wojciech Lorenc, who oversaw the show's production and distribution, expressed surprise at the demographics of early viewers in a ReelChicago.com interview: 59 percent female, 45 percent over 25, and 25 percent over 45, as opposed to the mainly young, male viewership one might expect for a sexually themed Web series. Nine episodes and 125,000 views later, just like the show's amorous couple, *Sexperts* is still going strong.

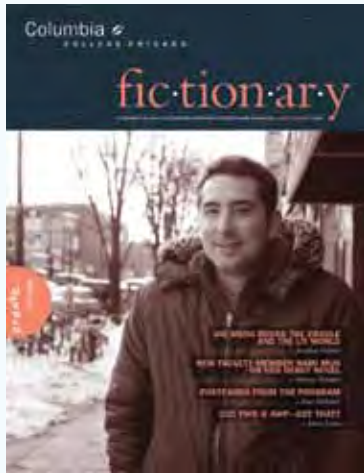
In the first five-minute episode, an average small-town couple makes a sex video, then accidentally sends it via an email attachment to everyone they know. The actors (Beth O'Neill and Brian Rabinowitz) are charming, and the show's premiere is particularly clever in the way it enlists its own medium as part of its content. In the first episode, YouTube celebrities Valentina, Tony Huyin, Michael Buckley, and Karen Alloy make cameo appearances as friends of the couple who call in on Skype in response to the racy email they inadvertently received. The episode ends with a hint at what's to come: viewers so impressed with the couple's sexual prowess that they begin calling in for advice. Tyler Rutledge's script was selected from student work in professor Michael Fry's Writing for Internet and Mobile TV class, part of a newer concentration at Columbia focusing on online and handheld digital media.

Sexperts has been reviewed at NewTeeVee.com and ReelChicago.com. All episodes are available online at sexpertstheshow.com, along with behind-the-scenes material and information about the cast and crew.

Pantelis Vassilakis, chair, Audio Arts and Acoustics department



John Green, chair, Theater department



fictionary



Hair Trigger

Hair Trigger, Fictionary, Chronicle Win Awards

Hair Trigger, the Fiction Writing department's annual anthology of student writing, has once again received a Gold Crown Award from the Columbia University Scholastic Press Association, the journal's fourth consecutive Gold Crown. *Hair Trigger* has won 23 major awards in national competitions, and has never failed to place in any year that it has been eligible. Many Fiction Writing students won individual awards as well, including first-place awards in all three major categories: **Stephanie Shaw** for "Afterbirth" in the Experimental Fiction category; **Chelsea Laine Wells** for "The Heart of God" in the Traditional Fiction category; and **J.S. Gordon** for "When Thinking About Corners" in the Essays category. *Fictionary*, the Fiction Writing department's semiannual magazine, won a silver medal in the Specialty Magazine category.

It's not just Columbia's fiction writers who are winning awards—our journalists are, too. For the second year in a row, the *Columbia Chronicle* was named the state's top student newspaper in its category (nondaily newspaper with a school population of more than 4,000). The General Excellence award was one of more than a dozen honors the *Chronicle* won at the 2009 Illinois College Press Association convention competition. Individuals who contribute to the *Chronicle* also won first-place awards for In-House Promotional Ad (**Konrad Biegaj**), Advertising Campaign (**Emilia Klimiuk**), Advertisement Less Than Full Page (**Ben Andis** and **Matthew Mielke**), Entertainment Supplement (**Jessica Galliard**), and Sports Feature Story (**Matt Fagerholm**).

Audio Arts and Theater Departments Appoint New Chairs

Columbia's Audio Arts and Acoustics and Theater departments will start the fall 2009 semester with new chairpersons in place.

With scholarly and professional work in the areas of auditory science, music cognition, systematic musicology, and instructional design, **Pantelis Vassilakis**, Ph.D., the new chair of Audio Arts and Acoustics, stands comfortably at the intersection of art and science.

"My passion for sound is longstanding and has shaped my life as an artist, a scientist, and a professional," said Vassilakis. "I look forward to engaging that passion and commitment to working with the department's highly accomplished faculty of professionals, artists, and academics who are teaching and mentoring the next generation of international audio professionals."

Over the course of his career, Vassilakis has held research, creative, and administrative positions with a number of private and public organizations in Europe, including the English National Ballet, the London Chinese Opera, and BBC Radio 3. For the past several years he has held a joint appointment at Columbia College and DePaul University.

The Theater department welcomes **John Green**, Ph.D., who joins Columbia directly from his tenure at Butler University in Indianapolis, where he contributed to artistic growth and innovation across town and gown communities. Green, who noted the strong sense of ensemble he encountered among theater faculty at Columbia, also intends to collaborate across disciplines.

"In higher education we have the resources and the time to truly explore what theater in the twenty-first century is going to be," he said. "We need to be innovative in suggesting our own ideas and also being responsive to the quiet revolution that's been taking place in professional theater over the past decade. How many productions do we see where live performance interacts with electronic imagery, incorporating video in interesting and stimulating ways? Our students need to be learning those tools, doing those things."

Green succeeds longtime chair Sheldon Patinkin, who headed the department for nearly 30 years. See our Q & A with Patinkin on page 18.



Under Construction: Media Production Center

In February 2009, Columbia College Chicago began work on the Media Production Center, the first new-construction building in the college's history. When it opens in the spring of 2010, the MPC will provide classrooms, soundstages, a motion-capture studio, and production space for interdisciplinary learning in film, television, interactive arts and media, and other disciplines. Photographer Tom Nowak has been documenting the building's progress. These photographs were taken from a nearby rooftop looking south toward the construction site at the corner of 16th and State Street. For more information on the MPC, visit columbiasmoment.org.



SPOT
ON

“I had to go to

STEPHANIE KUEHNERT

Critics lavished praise last summer on Stephanie Kuehnert's punk-rock-infused first novel, *I Wanna Be Your Joey Ramone*. A good thing, to be sure. Unless, of course, you're Kuehnert and you're about to send your second young-adult novel out into the world. "That makes me nervous," says Kuehnert, 30, who earned a B.A. in fiction writing from Columbia in 2003 and an M.F.A. three years later. "I have real perfectionist tendencies ... You don't want the sophomore slump."

The result, *Ballads of Suburbia*, is close to her heart. It takes place in suburban Oak Park, Illinois, where she grew up. The book's protagonist, hard-partying Kara, wrestles with self-injury—something the author struggled with in her teens and early twenties. "I lived it and I had to relive it to write the book," she says. "I had to go to dark places ... I just felt so close to these characters. I wanted to do them justice. The story worked so well in my head, and I wanted it to do the same on paper."

dark places.”

Kuehnert, who lives in Forest Park, Illinois, wrote an early draft of her latest book, *Ballads of Suburbia*, even before beginning *Joey Ramone*. But, she says, "the first draft was just bad. It was in need of better structure. It was too much my own experiences. If I'm going to write a memoir, I'm going to call it a memoir."

A breakthrough came about five years ago, though, in a Columbia class taught by Joe Meno. Meno played some Johnny Cash songs to illustrate the ballad as a storytelling form. "It resonated with me so deeply," Kuehnert says. "I wrote it down and let it germinate."

It's a busy time for Kuehnert. *Ballads* came out in July. She tends bar three nights a week at the Beacon Pub in Forest Park. ("There's a bartender book in me," she says.) She's getting married this fall. She's working on two new novels. And she's in early talks with a producer (a fellow Columbia graduate) to develop *I Wanna Be Your Joey Ramone* for film.

She credits her time at Columbia for much of her success. She met her agent at the college's annual Story Week festival, and at Columbia she learned the discipline necessary to sit down and write each day. "I would not be a published author without going to Columbia," she says.

—HEATHER LALLEY

Ballads of Suburbia is published by MTV Books.
Learn more about Kuehnert's work at stephaniekuehnert.com.



SPOT ON

“My passion for movies

came from, strangely enough, the marketing of movies, because that’s what got me excited about them.”

DAN ASMA

Dan Asma (B.A. '92) remembered the blood—gallons and gallons of blood cascading over the elevator doors, splashing down the hallway, engulfing everything. It was one minute and 22 seconds of pure terror, and for a 12-year-old kid from Waukegan, it was a watershed moment. No other cinematic memory burned in his brain quite like the trailer for *The Shining*.

Now Asma creates that excitement for others as one of the founding partners of Buddha Jones Trailers, a Hollywood-based company that produces and edits movie previews and TV and radio slots. In four short years, Buddha Jones has burgeoned from 8 to 50 employees and has created memorable trailers for films such as *No Country for Old Men*, *Tropic Thunder*, and *Kung Fu Panda*.

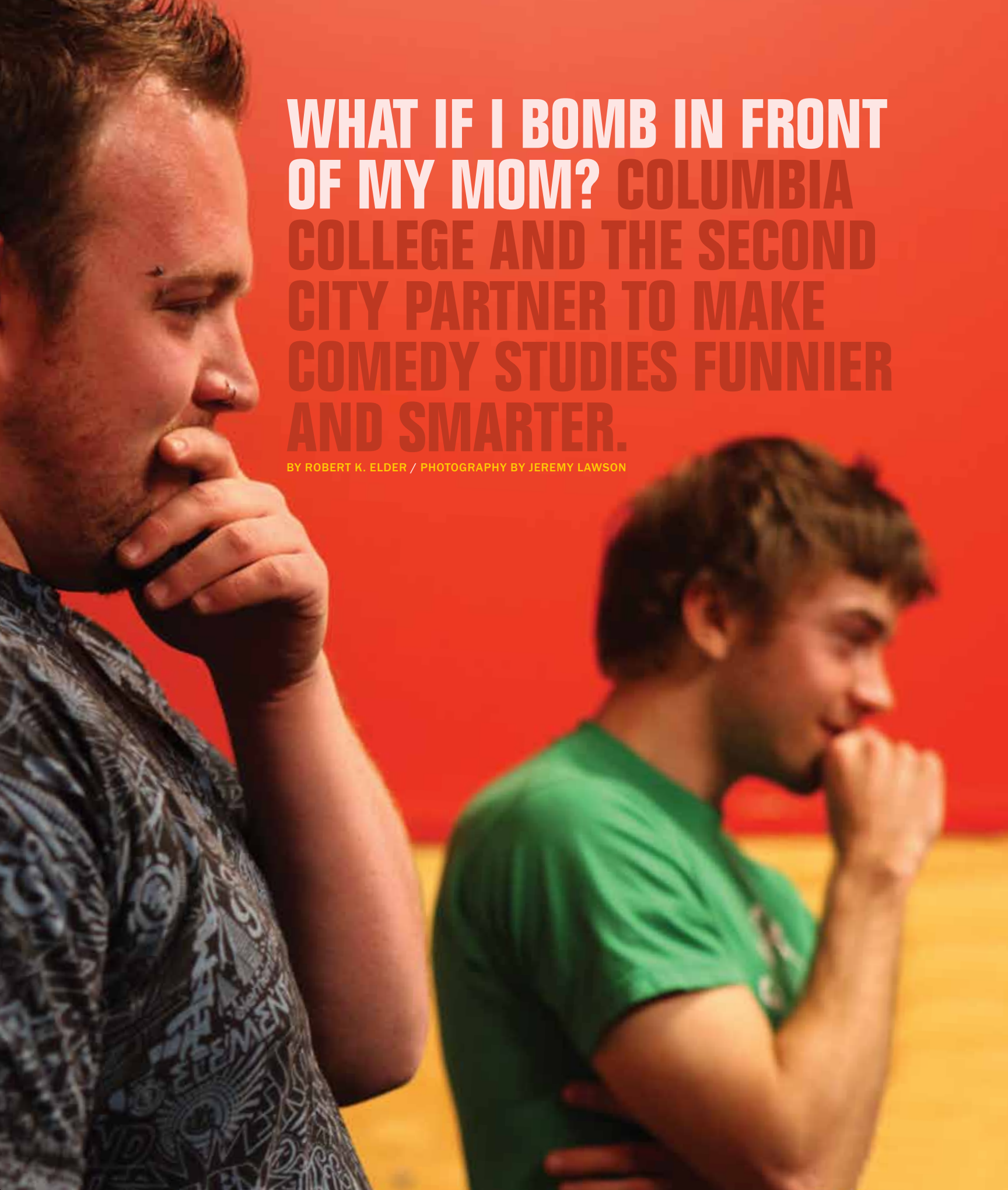
For Asma, Buddha Jones Trailers is the result of years of working in the industry. After completing his film degree at Columbia, he taught at an alternative high school in Chicago before heading to California to find a production job. He crashed on the couch of a couple of college friends, and

“pounded the pavement,” taking work as an unpaid intern and a video store clerk before landing a gig as a production assistant for New Wave Entertainment, which marketed for Disney. While he was there, the industry experienced a technological revolution: editing turned digital. Asma set up a cot in one of New Wave’s edit rooms and mastered the new software, honing his skills and learning the language of movie marketing. He slowly accumulated “finishes,” or final cuts of previews that studios bought and put on the air. From there, he moved up at various companies, proved his editorial talent, and eventually found enough success to branch out independently.

Twenty-nine years after watching that terrifying trailer for *The Shining*, Asma still feels excitement during the previews, especially when people cheer (or even hiss at) one of his own. “You’re participating in the love of movies,” he says, “and you’re participating in a person’s emotional response—and that’s what it’s all about.”

—NORA O’DONNELL

Photo: Drew Reynolds (B.A. '97)



**WHAT IF I BOMB IN FRONT
OF MY MOM? COLUMBIA
COLLEGE AND THE SECOND
CITY PARTNER TO MAKE
COMEDY STUDIES FUNNIER
AND SMARTER.**

BY ROBERT K. ELDER / PHOTOGRAPHY BY JEREMY LAWSON

**“YEAH, JESUS IS OK, BUT WE’RE WAITING FOR SOMETHING BETTER.” PAUSE.
“I CAN’T BELIEVE I’M GOING TO SAY THAT IN FRONT OF MY PARENTS.”**

A nervous comedienne-in-training says this with a laugh as she paces back and forth behind the Second City e.t.c. stage, mingling with fellow students. Tonight is a final exam of sorts in the Comedy Studies program at the Second City, an ongoing partnership between Columbia College Chicago and the iconic laugh factory.

Crowded behind the stage, among discarded props and a pair of giant Barack Obama and John McCain puppets, these Comedy Studies students warm up their voices, try to calm their nerves, and ponder their fate. Over the past 15 weeks they’ve been honing their skills and mastering techniques that—let’s face it—would get them kicked out of most venerable educational institutions. It’s as if the nation’s class clowns got together and expected their parents not only to encourage their behavior (and perhaps condone a lifelong history of stern notes from exasperated teachers) but also to applaud proudly while they sang dirty songs. In four-part harmony.





But comedy is serious business. After all, this is the “Juilliard of comedy,” the institution that spawned a sprawling Mount Rushmore of comedy, including Bill Murray, Tina Fey, John Belushi, Amy Poehler and many, many others.

So there is tension. The students confront it head-on with a song, rehearsed just now by one of the groups. They sing:

OUR PARENTS ARE SUPPORTIVE /
AND GLAD WE TOOK THESE CLASSES /
BUT IF WE USE THEM IN A SKETCH /
THEY’RE GONNA KICK OUR ASSES.



Can you teach someone to be funny?

It depends who you ask.

“You can’t,” says Anne Libera, head of Comedy Studies for Columbia College. “You can teach someone *about* being funny. You can help them discover the voice they do have and give them the tools to deepen that and grow that.”

“I think you can,” says acting major Annie Castellano, 21. “You have to let your inner intellectual go. You have to let that adult die a little bit and bring back the five-year-old you. You gotta be goofy. You gotta let yourself go there.”

Sheldon Patinkin, 73, who stepped down this summer after 29 years as chair of Columbia’s Theater department, pioneered the Comedy Studies program with Libera. He is a bit more philosophical. “You can give them the confidence to know that they can be funny, but it really depends on how you define funny. Lots of people can tell jokes. That’s not what we’re looking for. For us, honest behavior, honest reaction to what you are receiving from the others, is what’s likely to be most funny—and *that* you can teach.”

Course work looks like this: Each class comprises 10 to 16 people who work as an ensemble for a full term, four days a week, not

counting rolling rehearsals and writing sessions. Only two books are required, and the rest of the time is spent out in the city, seeing theater, comedy, and other types of performances. Though the Second City Training Center opened in 1985, its Comedy Studies program welcomed its first Columbia cohort in the spring of 2007.

The academic marriage of Second City and Columbia made sense, Patinkin says, because “Columbia’s Theater department functions around the concept that theater is an unsolvable art, as is improv. Improv is required of all of our directing and acting majors, usually in their second year. And it has

always been part of how we train people. So the fit was just obvious.”

Columbia juniors and seniors mix with other students from around the country, all vying for the spotlight in what’s been called their semester abroad on Wells Street (home of the Second City theaters).

The chemistry of comedy

Initially, incoming students fear intensive competition, says Libera, who also serves as the executive artistic director for Second City’s Training Center. But “it’s not at all what happens,” she says. “People



“IN THESE LAST 15 WEEKS, I’VE GOTTEN LESS SLEEP THAN AT ANYTIME IN MY ENTIRE LIFE. AND I’VE BEEN HAPPY ABOUT IT.”

challenge one another, they push one another.”

The program focuses on ensemble work and the improv dictate to always make your partner look good. That’s not to say, however, there isn’t intensity and competition.

Back at the e.t.c. stage, just before the group’s final showcase, Gary Richardson, 19, of St. Louis, reflects on the experience while his classmates warm up. “In these last 15 weeks, I’ve gotten less sleep than at any time in my entire life. And I’ve been happy about it,” he says. “This is the best thing that I could have ever done.”

The training center can be two parts immersion education and one part summer camp—with all the panty-raid and truth-or-dare traditions well intact. But it’s part of the bonding, the chemistry of the group experience. “Somewhere in the middle we were all supergood friends. Then at the end we all hated one another. Now we’re back to being supergood friends,” Richardson says. “So there are highs and lows. It’s pretty much like camp.”

Then, of course, there’s the sexual tension. Comedy school has not been a hook-up-palooza, however. “I don’t think anybody is dating yet, but as soon as the semester is over, people will start,” Richardson

predicts. Here, his comedy training kicks in. “There’s an orgy scheduled for the 14th. We can finally have sex with one another without it being weird—’cause I don’t have to see you every day.”

Then, of course, there’s the one guy who can’t make it, and you have to send him Polaroids.

“That’s the worst,” Richardson says. “In fact, I think I might be that guy. But I’m going to make it.”

What if your grandma dies? What about the funeral?

“My grandma would want me to be there.”



Exam in the spotlight

For now, all of the focus is on the showcase. Most of the students are prepared, though for some the wardrobe requirements were met at the last minute. Second City's dress code requires that people be funny, not look funny, so women wear colorful tops and black pants. For men, the uniform could be called "accountant casual," with ties, blazers, and white shirts.

The dress code makes bespectacled film major Michael Klasek, 21, look like the love child of Drew Carey and Dilbert. But up until 35 minutes ago, he didn't even own a white shirt. He came straight from a thrift store, where he hurriedly picked out a shirt—only to discover it had small blood stains around the collar. "I thought it was ink!" he says in mock panic. "Someone could have been killed in this shirt!" Then he calms and says, "I'm not going to lie to you. I killed someone for this shirt."

All of the last-minute joking is an attempt to mask his nervousness. His mom is out in the audience. "What if I bomb in front of my mom? What if I say something and she just mouths, 'Oh my God'?" But he needn't worry. In short order, the lights go up, and the young comedians come out and sing about the transcendent, healing power of oral sex. In four-part harmony.

EVERYONE LAU

Robert K. Elder is a journalist, author, film columnist, and contributing editor to *Stop Smiling* magazine. His latest book, *Last Words of the Executed*, is due out in the spring of 2010. **Jeremy Lawson** ('94) is a Chicago-based freelance photographer. His work can be seen at jeremylawsonphotography.com.

No Regrets

Robert K. Elder interviews Sheldon Patinkin, who steps down after 29 years as chair of Columbia's Theater department

Sheldon Patinkin sits at his desk, surrounded by ... nothing. There's still tape up on the walls, the ghosts of picture frames whose outlines were burned onto the walls over the decades. After 29 years, Patinkin—a founding “uncle” of the Second City and an icon of Chicago theater—is stepping down from his post as chair of Columbia's Theater department. I sat down with him in May, as movers made way for his successor, and listened as the arts guru reflected on his legacy.

ROBERT ELDER: You've worked in Hollywood, in New York doing SCTV, but you've said, “What I love most is working and teaching these students.” Why?

SHELDON PATINKIN: Well, I've done all the others and this is the only one where I feel I am accomplishing something beyond myself. I like to be at the beginnings of people's careers, which is what Second City is too. [Students are] also easier to work with. I will, for instance, never again direct a Second City show, ever ... I just don't need all that aggravation anymore. I'm 73 going on 74, and I don't need it anymore.

When I direct around town these days, I almost invariably direct in storefront theaters, mostly non Equity theaters. My contract has been a steak dinner and a bottle of Dewar's scotch. I don't need their money and I'd rather that the money that they were paying me went into production values.

ELDER: You've seen a lot of talent come through Second City. Who did you know instantly was going to be a big talent?

PATINKIN: Fred Willard. One of the funniest people I've ever met in my life.

John Candy. Even though he was not all that good at the beginning, it was clear he was going to be. I was fascinated by Bill Murray. I wasn't part of Second City then. It was my years in between, but I saw every show in Chicago. And I thought he was just fascinating. He used to just stand at the back of the stage with a cigarette and a cup of coffee, and you couldn't take your eyes off him. Belushi! Everybody knew Belushi was going to go somewhere. It's interesting I said Fred first, isn't it? Fred has been able to make me laugh anytime he wanted to for as long as I've known him.

ELDER: But you're still teaching, after a sabbatical. What will the sabbatical allow you to do?

PATINKIN: Writing. I have two things that I started on ... both of which I want to work on during this year. Many years ago, I was the director of the single most disastrous experience of my life. And as part of the emotional turmoil I was in, I wrote a murder mystery where I killed off everybody I was pissed off at, and I put it away. I went back and discovered that although the writing sucks, the story works. So during sabbatical, I'm going to rewrite it because it's a pretty good murder mystery.

The other thing is, I want to write a memoir of the playwrights in the early days of Second City.

ELDER: A Sheldonism I've heard is: “Better an asshole than a chickenshit.” Please explain.

PATINKIN: Take risks. Be willing to be wrong. If you don't take chances, if you don't go with what occurs to you ... Well, by all accounts, don't censor yourself.

Whatever comes out, try it. If you push it back because you think it might not work, you'll never know whether it works or not. Therefore, better an asshole than a chickenshit.

ELDER: And how does that apply to your career?

PATINKIN: I have been an asshole all my life. I've never said that before, but it's absolutely true. That means I have taken chances, taken risks, moved on ...

ELDER: You're also plain spoken. That's the other thing I hear; “He speaks his mind,” which sometimes is not popular with students.

PATINKIN: Tough shit. I try and start with what I like. I don't mince words. I don't have time for that. I don't think anybody else does either.

Anyway, I come from a really tough neighborhood on the Southwest Side of Chicago, Englewood.

ELDER: Why have you always come back to Chicago?

PATINKIN: Because you can fail and still find work. Because Chicago is basically ensemble oriented. Because my family, for the most part, is here. Because I grew up here and love this city. I lived in New York for six years and Toronto for four and missed Chicago the whole time.

ELDER: Do you have a proudest achievement?

PATINKIN: This place—this department. I'm very proud of the department. I have no regrets. I have done it enough. It's time for me to move on, and it's time for the department to move on.

John Green succeeds Sheldon Patinkin as chair of Columbia's Theater department.

Find out more on page 8.



Mixing it up

KID SISTER, FLOSSTRADAMUS, AND THE COOL KIDS ARE THE NEXT WAVE OF CHICAGO HIP-HOP ARTISTS AIMING TO BREAK BIG

BY JIM DEROGATIS



Flosstradamus: Autobot, a.k.a. Curt Cameruci, and J2K, a.k.a. Josh Young. Photo: Chrissy Piper

“We were doing this for fun and it blew up, and now we’re catching up.” CURT CAMERUCI

Sure enough, the story of hip-hop in Chicago now can be divided into the years “B.K.” and “A.K.”—Before Kanye and After Kanye—because that eager self-promoter was, of course, the loquacious, egotistical, and absurdly talented Mr. West. After making his name with productions for superstars such as Jay-Z, Beanie Sigel, and Nas, then establishing himself as a multiplatinum-selling performer in his own right with *The College Dropout* (2004) and subsequent discs, West made good on his promise to shine a spotlight on other local rappers, crafting tracks for Common, Rhymefest, and Lupe Fiasco. Just as importantly, though, he proved that his hometown is second to none when it comes to nurturing world-class hip-hop talent—which brings us up to the present, and the next wave of Chicago artists poised to break big.

Though their sounds are diverse, Kid Sister (rapper Melisa Young); the Cool Kids (the rhyming duo of Evan Ingersoll, a.k.a. Chuck English, and Antoine Reed, or Mikey Rocks); and Flosstradamus (DJs and producers J2K—Melisa’s younger brother Josh Young—and Autobot, a.k.a. Curt Cameruci) do share several key traits. Like Common and West, they have a no-nonsense Midwestern sensibility that eschews empty boasting and nihilistic gangsta bravado in favor of stories of real-life challenges and triumphs. They understand hip-hop history, but their grooves and attitudes nonetheless seem fresh, immediate, and absolutely relevant today. They’ve all achieved significant national attention even before releasing their official debut albums, all of which are finally expected this fall. And they all have ties to Columbia College.

“I never met Melisa, Josh, or the Cool Kids through Columbia, but we all went there,” Flosstradamus’ Cameruci says. Cameruci earned a B.A. in Interactive Arts and Media in 2005, a degree he values, although not in the direct sense he might have imagined. “I’m doing creative, fun stuff, even if I’m not officially doing interactive multimedia. But aside from that, Columbia is what brought me to Chicago from Kalamazoo, and I met some awesome people there who are doing incredibly creative stuff. That holds so much more weight to me. Even though I do have a degree, and I’m proud of it, just being able to go there and meet kids who are doing stuff inspired me to one-up what I’m doing and keep pushing myself.”

Flosstradamus was the first of the recent wave of local acts to make a name outside Chicago, rising from raucous house parties in Wicker Park to the stages of giant festivals such as Coachella, Rothbury, and Lollapalooza. The duo also helped to give the new scene focus by championing a unique rhythm called Chicago juke, a sped-up, hypersexualized update of the city’s classic house sound. “Flosstradamus is definitely the quarterback of the team,” Cool Kids’ Reed told *Billboard* magazine. “The whole scene formulated around them and their parties.”

In the summer of 2005, Cameruci and Young, who studied Audio Arts and Acoustics at Columbia, were drawn together by a shared love of turntablism and scratching after a mutual friend noticed they both were spinning similar sounds. They began hosting a series of parties that eventually were christened “Get Out the Hood,” and the word soon spread far beyond Chicago via their MySpace page. They’ve since gone on to craft tracks for artists like Kid Sister and the Cool Kids, and to remix De La Soul. But until recently, with the completion of their own studio in Chicago’s West Loop, they barely had time to focus on putting together an album of their own.

Why have Flosstradamus, the Cool Kids, and Kid Sister all been so slow to release full-length recordings? “You know, we have all been working hard, but we’re in this new era of music, and I think for all of us, every single one of us, when we started out were just broke kids,” Cameruci says. “When we decided to make this our bread and butter, we all had to quit our jobs, and that meant we had to work extra hard to make money [by performing], which didn’t leave anything for recording. But we all worked and worked and worked, and now we’re kind of comfortable, so we can actually buy new equipment and work on recording and releasing some music. Everyone is like, ‘Where’s your album? Where’s your album?’ But they don’t realize we haven’t been in the game that long. We were doing this for fun and it blew up, and now we’re catching up.”

It’s March 2000, and South Side native Lonnie Rashid Lynn, better known as Common, is onstage at the House of Blues in Chicago. Hailed by knowledgeable fans since the early ’90s as one of the most talented freestylers in hip-hop, he’s the best known rapper the Windy City has produced at the time—though his fame, as well as his album sales and concert draw, lag far behind his superstar counterparts from the East and West Coasts, or even the so-called Dirty South.

As Common performs songs from his new album, *Like Water for Chocolate*, a skinny, geeky, high-energy twenty-something bounds into the box where several local critics are reviewing the show. Waving his new mix tape, which he doesn’t bother to distribute, he’s literally vibrating with excitement as he announces, “Y’all gonna be hearing about me real soon, ’cause I’m gonna break big, and I’m taking Common and the rest of the Chi with me!”



Kid Sister, a.k.a., Melisa Young. Photo: Andreas Larsson

“I was like, ‘Come on! My brother is four years younger than me and he’s flying around the world and I’m working at Bath & Body Works. I was so jealous!

MELISA YOUNG

The wait for Kid Sister’s first album seems to have dragged on even longer: The hip-hop world has been eager to hear a full disc since 2007, when it first fell in love with Melisa Young via the sassy and sexy single “Pro Nails” on a Kanye West mix tape. The star rapper, who also added a verse to the song, discovered the Flosstradamus-produced tune through his DJ, A-Trak, also known as Young’s boyfriend, Alain Macklovitch. Young says the many delays for the release date are due to the difficulties of securing final mixes from the long list of contributing producers, which includes Pharrell Williams and the Swedish House Mafia. But she notes that it’s all relative, since she really hasn’t been rapping that long.

Young studied film at Columbia, earning a B.A. in 2004, and set out for New York after graduating with the hope of building a career behind the scenes on movie sets. “I did a couple of projects in New York, but there’s not really that much work, and it’s very expensive to live there,” she says. “So I came back to Chicago, I didn’t have any money, and I ended up working on a reality TV show here called *Starting Over*. That made *me* want to start over: ‘Fuck this, this is horrible, five women, changing their lives in a house—snooze-fest, 2002!’” There followed a now-infamous series of dreadful retail jobs, including stints at The Limited, Bath & Body Works, The Gap, and Victoria’s Secret, before Young finally decided to listen to her brother.

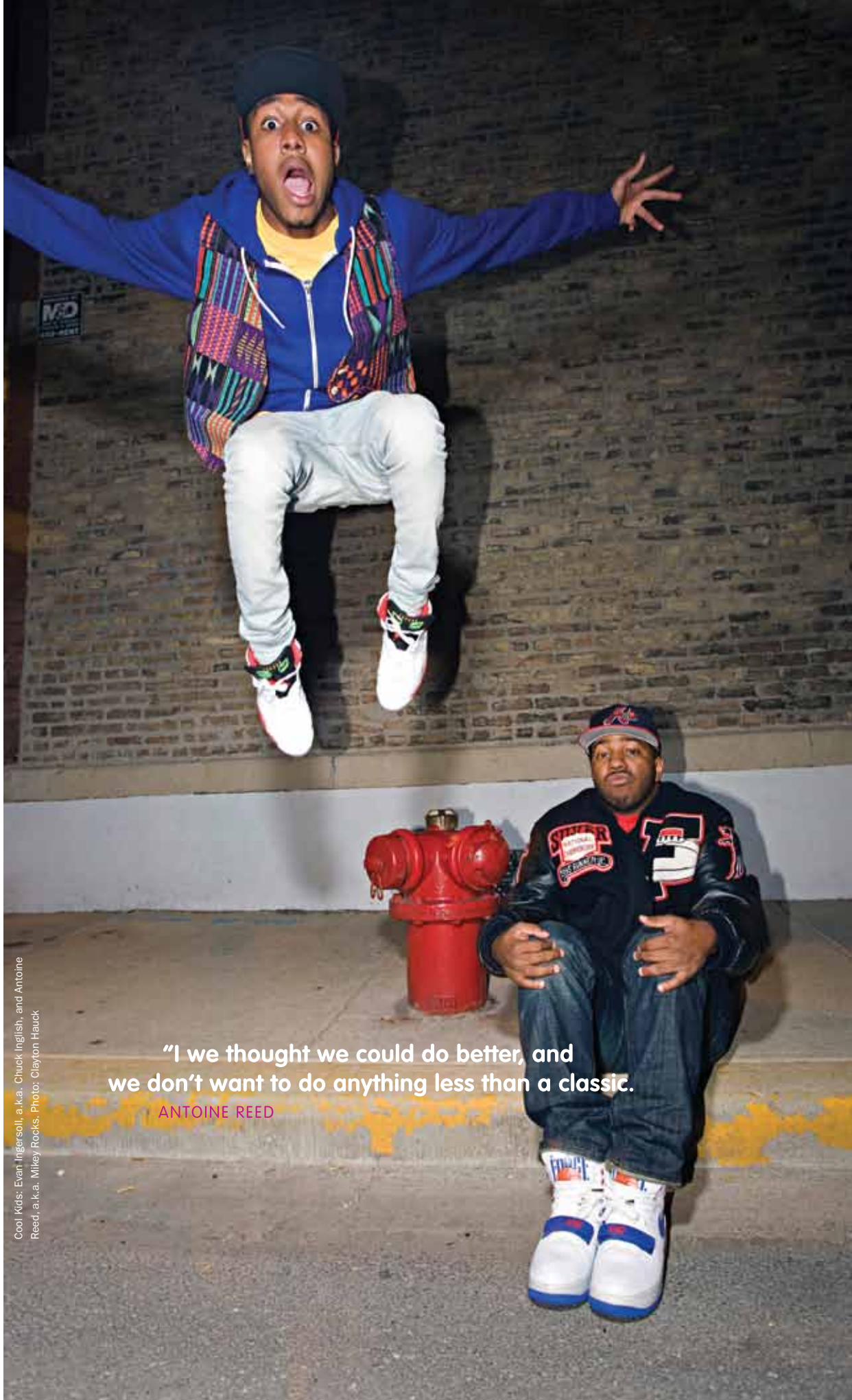
“Josh was the one encouraging me from the get-go, and I saw what he did and I was like, ‘Come on! My brother is four years younger than me and he’s flying around the world and I’m working at Bath & Body Works. I was so jealous! I had just graduated from college and I had my degree and I was like, ‘Argh!’” So Melisa Young began writing songs and performing wherever she could. “I was jumping on couches with a beer in my hand doing these random songs at Sonotheque,” she says, and, well, one thing led to another, and soon she was reborn as Kid Sister. Melisa’s success has not been in the field she studied, and she jokes about not using that film degree. “Seriously, though,” she says, “I’m glad I went: I had a couple of great professors there who I will always remember, so I would never say I wasted my time.”

The Cool Kids’ Reed voices a similar sentiment, acknowledging the value of Columbia’s environment, its creative community. He only spent a year at Columbia, where he studied broadcast journalism, not music. “But I met a lot of people who we work with now while I was there; indirectly, it helped me out a lot. There was a lot of art going around, and everyone was working something creative. That overall environment lets you be inspired, and you’re more likely to get work done when you’re around like-minded people who try to do something creative, too.”

Reed grew up in Matteson, and he was in his last year in high school when he met English after hearing a beat his future partner had crafted and posted on MySpace. The two began collaborating long-distance via the Net before English moved to Chicago from Detroit and the Cool Kids began in earnest, updating the old-school sounds of rap pioneers such as Eric B. & Rakim and Run-DMC for a new audience. They scored an underground hit with the 2007 single “Black Mags,” a tribute to a BMX bike. An EP called *The Bake Sale* followed the next year, but the duo decided to dump its first attempt at a full-length debut, issuing it as the mix tape *Gone Fishing* instead. They returned to the studio to craft a different version of the first official Cool Kids album because “we thought we could do better, and we don’t want to do anything less than a classic.”

Pluck, persistence, and a devotion to their individual visions—these are three more characteristics that Flosstradamus, Kid Sister, and the Cool Kids have in common. As their comments about their college days might indicate, they’d be the last to give Columbia all of the credit for instilling those values. At the same time, they all agree those qualities flow freely through their alma mater’s classrooms, studios, and hallways, and there’s no way that some of it didn’t seep in.

Jim DeRogatis is the pop music critic at the *Chicago Sun-Times*, the cohost of *Sound Opinions* on Chicago Public Radio, and, starting this fall, an instructor for Reviewing the Arts at Columbia College.



“I we thought we could do better, and we don’t want to do anything less than a classic.”

ANTOINE REED

Cool Kids: Evan Ingersoll, a.k.a. Chuck English, and Antoine Reed, a.k.a. Mikey Rocks. Photo: Clayton Hauck



Columbia
COLLEGE CHICAGO


UPCOMING

FALL '09 EVENTS

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

 Indicates events that are part of **Focus: China**, a campus-wide programming initiative that explores the contributions and influence of China and Chinese culture in our 21st-century world.

SYMPOSIUM

 **Gender, Identity, and the Crossing of Cultures in Contemporary Chinese Art and Media**

September 25 – 26
Film Row Cinema
1104 S. Wabash, 8th floor
colum.edu/focuschina or
312.369.8829

This international symposium explores the intersections between culture, gender, and identity in contemporary Chinese art and media.

GALLERIES

Re:figure—A Contemporary Look at Figurative Representation in Art


September 8 – October 30
Glass Curtain Gallery
1104 S. Wabash
colum.edu/cspaces
312.369.6643

This exhibition explores the common ground between contemporary and traditional representations of the human form through a diverse range of media.

Layer Cake:


Tales from a Quinceañera
September 8 – October 28
C33 Gallery
33 E. Congress
colum.edu/cspaces
312.369.6856

Layer Cake features a group of artists who capture the fantastic confusion of Latin culture's ritual for ascension into womanhood.

 **Pearl of the Snowlands: Buddhist Printing at the Derge Parkhang**

September 11 – December 5
Center for Book and Paper Arts
1104 S. Wabash, 2nd floor
colum.edu/bookandpaper
312.369.6630

This exhibit features work from the Derge Parkhang, a Tibetan printing temple that collects woodblock prints detailing the rich cultural history of the Tibetan people.

 **Reversed Images: Representations of Shanghai and its Contemporary Material Culture**

September 25 – December 23
Museum of Contemporary Photography
600 S. Michigan Ave.
mocp.org
312.663.5554

Works by photographers, architects, urban planners, and designers who are examining the city of Shanghai and its development into a top contender in the 21st-century global economy.



Buddhist Jade Temple, Shanghai, China, 2007.
Photo: Lorraine Smith (B.F.A. '08)

FOCUS
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中國

DANCE

All Dance performances take place:

The Dance Center
1306 S. Michigan
Tickets: \$20-\$28 at
312.369.8330 or
colum.edu/dancecenter

Check website for additional, related programming.

Merce Cunningham Dance Company
October 1 – 3

World-class dancers perform the ever-iconoclastic work of a dance genius and international treasure with the return of the Merce Cunningham Dance Company. A rare opportunity to view two distinct Events featuring the historically significant Cunningham choreography, in the intimacy of the Dance Center's 272-seat theater.

Lucky Plush Productions
October 22 – 24 & 29 – 31

This Chicago-based dance-theater company is known for its distinct blend of contemporary dance with physical theater and visual design.

THEATER

Of Mice and Men
October 21 – 31
New Studio Theater
72 E. 11th St.
Tickets \$10 – 14 at
312.369.6126
colum.edu/theater

Based on the Steinbeck classic, the tragic story of George Milton and Lennie Small, displaced migrant ranch workers during the Great Depression in California.

FILM

Cinema Slapdown:
Fear and Loathing in Las Vegas
October 22, 7:00 p.m.
Film Row Cinema
1104 S. Wabash, 8th floor
312.679.6708

One faculty member loves the film, the other hates it. Where do you stand? Screening of films is followed by a debate with the faculty members.



Javier Ramírez Limón, *Quinceañera con chambelanes*, 2007, giclée print. See "Galleries / Layer Cake: Tales from a Quinceañera"

SPOT
ON



“It was always these 50-year-old dudes with big hot rods and big money. There was nothing for the urban or Latino guy.”

JORGE ORTEGA

Entrepreneur, community organizer, instigator—call him what you will; Jorge Ortega knows how to get things going. He founded the Latino Alliance, Columbia College’s Latino student organization, when he was an arts management major in the early 1990s. He has a film production company, a line of custom clothing, and spends much of his time these days traveling between his home in Chicago and his family’s hometown of Barranquilla, Colombia, where he’s starting up an ambitious community arts program. And developing an artist/designer-run store. And working to improve Internet access. And advising cultural influencers. But it started with cars.

Ortega grew up on Chicago’s Northwest Side, hanging out with his mechanic uncles and customizing small cars (“little toys, Toyotas and stuff”) with his friends. He was attending Columbia, where he earned a B.A. in arts management in 1994, when Chicago’s “low-rider scene was just coming up,” he says. He knew guys who had been working on their cars 20 years, and there was a genuine culture surrounding the scene, but they were just showing the cars to each other “at family gatherings and forest preserve picnics.” Around the same time, Ortega was working with the Pan American Festival, a huge, pan-Hispanic cultural event at Soldier Field. He saw an opportunity.

The big, well-organized car shows all focused on hot rods, not “the cars that were coming out of the Latino scene, the low riders or the small imports,” he says. And the festival concentrated on traditional elements of Latino culture, not the young, urban, hip-hop-influenced scene Ortega and his friends belonged to. He arranged for a custom-car show to become an element of the Pan

American Festival. His friends “were customizing the cars to their own vision,” he says, “and it became more of an art form. There’s a lot of creativity that goes into these cars—not just from the owner, but also the customizer. It’s a project.”

He organized his first stand-alone car show at the now-defunct International Amphitheater, then moved on to McCormick Place. “We were with the big dogs then,” he laughs, “so people really began to take us seriously. We did more shows, had partners and investors. But my vision was always to take this car show to another level and at the same time foster the culture... These shows became a place to show your art, your craftsmanship, and then it became a business.” He’s let others carry on that business lately, pleased that the culture is well represented in the custom-car community.

These days, Ortega’s focus is largely on the community of Barranquilla, where he’s working to develop cultural industries, using his skills as a marketer, event producer, and entrepreneur. “I’m not going to wait for big government or big corporations to provide funding,” he says. “That could be a long wait.” So he’s using his own resources, “giving back some of the money I make here and my time to try to get things done.” Through his company, Tinta Roja Projects, he’s developing a store in Barranquilla, where artists and designers can sell their work. It will provide a gathering space, marketing experience, and hopefully a seed that will grow into larger projects that combine culture, community, and entrepreneurship. Things Ortega knows well.

—ANN WIENS

For more information on Jorge Ortega’s projects visit tintarojaprojects.com and spanglishideas.com

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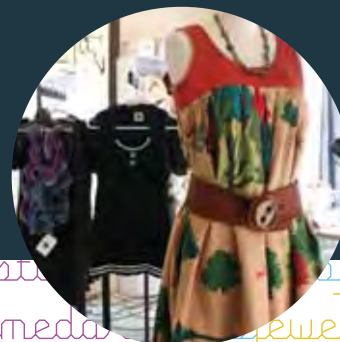
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Artwork pictured: Callie Humphrey, Stephen DeSantis, et.al.

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Angela Meyer, fine art major,
class of 2010



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PORTFOLIO:



Fashion Design

Columbia's Fashion Design program stresses both theory and practice, emphasizing the balance of aesthetic, technical, and business skills combined with social and historical knowledge that form the foundation of successful design. Here we present current lines by two successful graduates of the program, and new looks from some of our students poised to enter the field.

Anna Fong, Russet dress, shoe by Vince Camuta.
Photo by Mireya Acierto. Stylist: Ruben Lopez;
stylist assistant: Kelly Callahan; hair: Anthony
Baltazar; make-up: Krystyn J.; model: Megan Lewis.

Anna Fong, Camela dress, Jem vinyl gloves, shoes by Luichiny



Anna Fong, Lotus dress



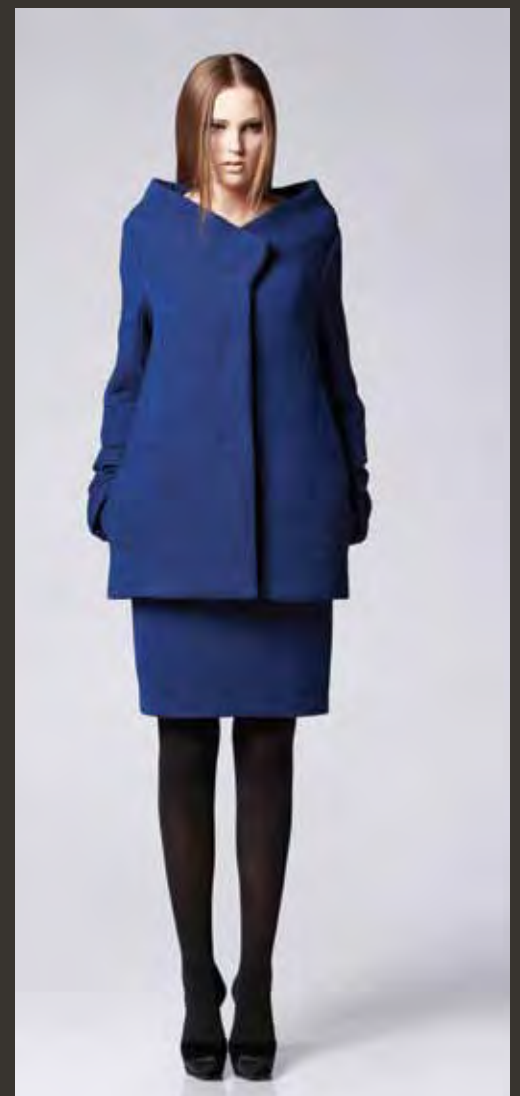
Dieter Bennet,
Left to right:

Belted cocoon coat with special sleeve and shoulder construction in charcoal reverse quad face wool.

Wide, asymmetrical neckline dress with dart and seam details in gunmetal Japanese Melton wool.

Wide-neck jacket with dart detail and snap closure paired with dart-detail one-piece construction skirt. Both in process-blue reverse quad face wool.

Photo: Nathan Beckner



Anna Fong

(B.A. '01) was named 2008 rising star of new designers by Fashion Group International. Drawing on her Guatemalan-Chinese heritage and her fondness for the fashions of the 1940s and the 1980s, Fong brings a mix of influences to her work. She maintains a design studio in Chicago, where her work is available at Verse, LeDress, Malabar Chicago, and Macy's State Street.

See more of her designs at anna-fong.com.

DieterBennet

is a collaboration between **Dieter Kirkwood** (B.F.A. '04) and **Bennett Cousins** (B.F.A. '04), who met as students at Columbia. The label combines Kirkwood's technical and design skill with Cousins's merchandising know-how, producing a line with a clean, architectural sensibility. The designers source the fabric themselves and every garment is sewn locally, often with hand-finished seaming. This attention to detail and craftsmanship sets the line apart.

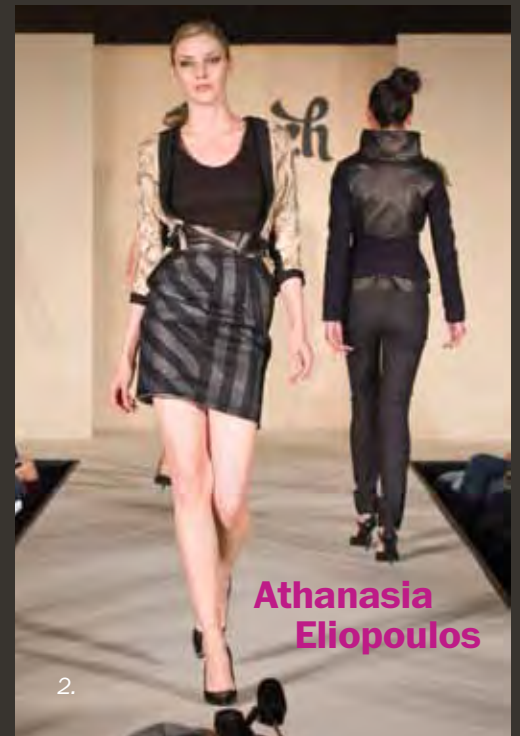
DieterBennet is available in Chicago at Helen Yi (1645 North Damen Ave.). See more at dieterbennet.com.



DieterBennet, Twisted draped top with special one-piece construction in sulphur Japanese wool chiffon paired with black fitted trousers with pockets in chemical-spun Japanese wool.
Photo: Nathan Beckner



**Alexis
Aprati**



**Athanasia
Eliopoulos**



**Reginald
Valdezco**

Launch,

a student-produced fashion show featuring the work of 47 fashion design seniors, made its debut May 14 as part of Manifest 2009. The high-energy runway show was produced by fashion design and fashion retail management students enrolled in Dianne Erpenbach's Decision Making: Fashion/Retail Management course. Several designers were also featured in *Fashion Columbia*, an annual fashion show and scholarship fundraising event that showcases the work of Columbia's fashion design students.



Quinntella Rodriguez

3.



Amy Fenderson

4.



Kaelyn Garcia

5.

1. Alexis Aprati Hand-embroidered wool crepe, mohair, and organza 2. Athanasia Eliopoulos Textures and shapes with unusual use of fabrics 3. Quinntella Rodriguez* Spanish influences of rich, bold color 4. Amy Fenderson* Vintage-inspired lace and tweed with leather piping 5. Kaelyn Garcia* Draped, Japanese-inspired shapes in muted wools 6. Reginald Valdezco* Ultimate femininity celebrated in black lace, tulle, and rhinestone embellishments 7. Elizabeth Peters Grey and silver gathers with floral print accents 8. Suzie DiMarco Luxurious art deco inspired designs with lace, satin, and gold 9. Tammy Kim Modern elegance with the use of distinct color and attention to detail * Featured in Fashion Columbia / Photography by Jonathan Mathias (photography, class of 2010)



Elizabeth Peters

7.



Suzie DiMarco

8.



Tammy Kim

9.

“When kids were taking out coloring books,
I was already drawing lines
and planning space.”



SARAH OPILA

Sarah Opila's (B.A. '89) career as an interior designer has seen her heading up projects with employers such as Marshall Field's, Starbucks, and Swarovski Crystal, but it began with crayons. "I was very lucky to have identified my interest in interior design at the age of eight," she laughs. "I still have my original house plans that I designed back then."

Opila grew up in Riverside, near the Brookfield Zoo. Currently, she works as an architectural project manager for the world-renowned Swarovski in Rhode Island, designing the boutiques in which they sell their famed glassware and jewelry. Though she has always been drawn to designing interior space, her journey took a few turns before she hit her stride. "I started at Northern Illinois University. I kind of hit a time in my life when I got really unhappy there ... I just hit a real bump in the road. I went to Columbia and checked out the campus—there were only three buildings at the time! I really liked it. I had to do a portfolio review with some of the professors to make sure they would accept me into their program, and that went well. Right from there, everything picked up for me."

The summer before her senior year, she got her first professional interior design experience, an internship at Marshall Field's. The college, she says, was instrumental in launching her career. "Meeting with a counselor and doing a videotape of yourself doing an interview, and answering a series of questions to figure out what your priorities were, really got you geared, focused, and interested in pursuing an internship." Opila advises new grads to "take any opportunity in your field that comes your way—no matter how small. Network! Show off your work. Think outside the box. Never forget the world has infinite possibilities."

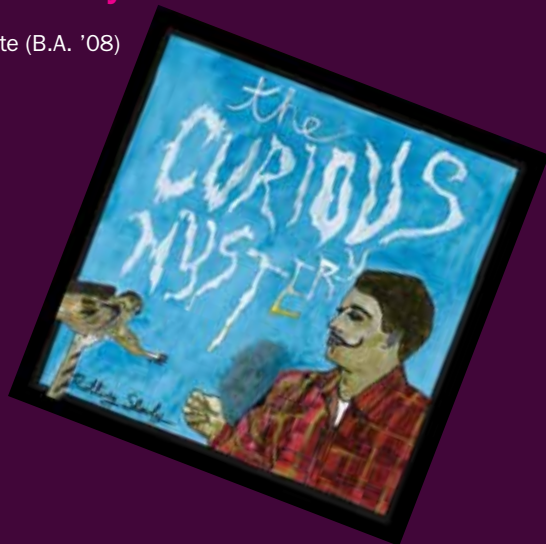
—GEOFF HYATT (M.F.A. '09)

Sarah Opila at Swarovski in Cranston,
Rhode Island. Photo: Ronald Cowie.

SPIN:

new recordings from the Columbia community

By Brent Steven White (B.A. '08)



THE CURIOUS MYSTERY

Rotting Slowly

K Records, 2009. thecuriousmystery.com

COLUMBIA CONNECTION: Shana Cleveland, vocalist and Autoharp player, graduated from Columbia in 2004 with a B.A. in poetry.

THE SOUND: Blues, psychedelic **THE WORD:** The Pacific Northwest is known for rain, sugarless coffee, and bands like the Curious Mystery, who weave psychedelic sounds with straightforward arrangements. This album sounds like a deliberately disjointed mess, occasionally off key and off tempo. Cleveland sounds like a young Hope Sandoval (of Mazzy Star), with her slow, somber voice and melancholy lyrics. *Rotting Slowly* isn't an album you'd put on to cheer yourself up, but there's something beautifully dark in the Curious Mystery's music. Something curious.

HEATHER PERRY AND THE _____S

These Appetites

Spade Kitty Records, 2009. myspace.com/heatherperrymusic

COLUMBIA CONNECTION: Heather Perry graduated from Columbia in 2006 with a B.A. in theater.

THE SOUND: Rock, indie, atmospheric **THE WORD:** *These Appetites* is the third release by Chicago-based singer/songwriter Heather Perry, whose two previous releases were solo albums, *The Co-Fighter Blues* (2005) and *Doing It for You* (2007). Here she retains her abstract approach to writing music and lyrics as she teams up with vocalist Emily Wiedmeyer, drummer and producer Noah Samuels, and guitarist Ben Brown. Much of the music on this EP relies on sudden shifts in rhythm and Perry's unique ability to blend melody with two-part harmonies and layered instrumentation. This album's best track is "Old Friends in New Beds"—a lighthearted song with Perry at her best, calling to mind a young, vulnerable Fiona Apple.



VARIOUS ARTISTS

Chompilation

AEMMP Records, 2009. aemmp.org/site

COLUMBIA CONNECTION: AEMMP Records is Columbia College's student-run record label, a project of the Arts, Entertainment, and Media Management department.

THE SOUND: Just about everything under the sun **THE WORD:** *Chompilation* is a 22-song album featuring some of the best up-and-coming bands in Chicago, including Office, Maps and Atlases, and Owen. Highlights of the compilation include songs by the Dials, Netherfriends, Needers and Givers, and Office, who are probably one of the most underrated bands in the city. The compilation marks a turning point for AEMMP records, updating the approach of the label, which was launched in 1982.

There's more on the Web!

Visit colum.edu/demo and click "Spin" for reviews of the Pet Lions' *Soft Right* and the Andy Shaw Band's *Ways of the World*.

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.



new books by Columbia alumni and faculty

send publication notices to demo@colum.edu

Trigger City

By Sean Chercover

[William Morrow, 2009.

304 pages, \$23.95 hardcover, \$7.99 paperback]

Reviewed by Kevin Riordan

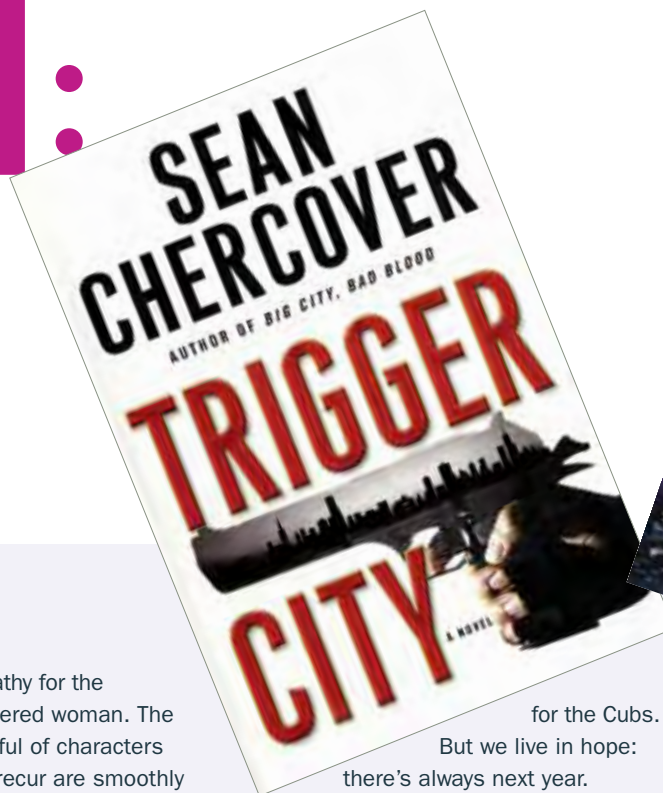
This well-received, Dilys Award-winning second novel continues the story of Ray Dudgeon, private eye and Columbia College alumnus. What's not to like? The detective has a slightly used B.A. in journalism, and the author, Sean Chercover, is a former private investigator who also draws on sundry past jobs; he could probably write a hell of a novel about selling encyclopedias. Chercover is an active, thoughtful blogger as well.

Dudgeon established his Chicago bonafides in 2007's *Big City, Bad Blood* as he tackled aldermen, the Chicago Police Department, and the Outfit (don't call it the Mob). The P.I. goes global in this thriller, where a seemingly open-and-shut case expands fractally and engagingly, despite the fact that *Trigger City* isn't really a whodunit. An investigation into just how crazy the killer was, and the power structure behind a private military corporation, carries the accidentally quixotic Dudgeon along as he works out a few issues of his own, including a *Laura*-like

empathy for the murdered woman. The handful of characters who recur are smoothly reintroduced, and Dudgeon's backstory is further explored.

With a deft specificity for locale, technology, character, and angry bands that begin with "the" (the Cure, the Who, the Stooges, the Clash), Chercover has cemented his place in the top ranks of today's crime writers from any region. He does for Chicago something often attempted but rarely accomplished: making the city itself a major character, in a manner reminiscent of Frederic Brown's classic midcentury title *The Fabulous Clipjoint*.

Somewhat less gruesome and blustery than in most current crime fiction, the action in *Trigger City* seems all the more real. Even surveillance seems interesting. Most of Dudgeon's pain comes from such banal activities as throwing darts or sleeping on his ruined shoulder. Neither postmodern nor overly nostalgic, the book is pervaded by a mature appreciation for the vanishing charms of the city. It is refreshing, if frustrating, that the last section of the book winds down, not unlike a typical season



for the Cubs. But we live in hope: there's always next year.

Sean Chercover earned a B.A. from Columbia in 1991. He has worked as a private investigator, scriptwriter, film and video editor, scuba diver, nightclub magician, encyclopedia salesman, car jockey, waiter, and truck driver and in other less glamorous positions.

Miles from Nowhere

By Nami Mun

[Riverhead Books, 2009. 286 pages, \$21.95 hardcover]

Reviewed by Rea Frey (B.A. '04)

From the first winding sentence, Columbia fiction writing professor Nami Mun constructs a blunt, gritty tale of teen heroine Joon, a strong but vacuous girl who knows nothing of grief, love, or the ordinariness of childhood. After escaping a tragic home life in favor of the streets, Joon crosses the paths of quirky characters like one would encounter friends in grade school, with each providing stark life lessons.

From drug addiction, rape, teen pregnancy, and homelessness to abuse and even death, Joon

bounces between one vile situation and the next over the span of five years. She does it perfunctorily, as if it is her duty to experience tapped veins, dirty shoes, and the sweaty bodies of strange men.

Mun's ability to attack with distinct images, grimy settings, obtuse characters, and detestable situations sets *Miles from Nowhere* on a charged pace from page one. She delivers the story in an authentic, almost deadpan narrative. Where other authors might have clumsily fumbled through such grotesque, often clichéd subject matter, Mun paints the story matter-of-factly, allowing readers the chance to form their own interpretations. Do we feel sorry for Joon? Do we loathe her? Do we want to keep reading? The answer, almost inexplicably, is yes.

In one of the most daunting sequences, where Joon and her boyfriend are high on dust, he decides he wants to see Joon's insides:

He played the cuts with his fingers and examined them, making little sounds of discovery. I asked him what he saw now.



"I think I see a bone." He got up, almost tripped while stumbling to our table, and came back with a spoon. He jimmed the handle of the spoon into a cut until he found something he could tap.

Miles from Nowhere is a sharp, gravelly read. We will remember the attempt at an abortion with knitting needles and clothes hangers, Joon punching her own budding womb; the pot-smoking man who shish-kebabbed himself with a tree branch; the irrational fear of dwarfs with short arms; Knowledge, Benny, and the agoraphobic nun; and the gorgeous, almost out-of-place poetic phrasing that pops up: "The asphalt was a lace of sparkling diamonds."

Mun's tight, sporadic vignettes about serious subjects—rape, abandonment, death—manage, in just a page or two, to feed us all the information we need. This is a book of surprises, where each chapter is a new adventure, with no specific plot. However, readers will follow this tough but naïve heroine, who floats along through the muck of life wanting only a warm blanket, a steady paycheck, and perhaps her next hit of heroin. Later, much later, she will come to know the realities of sacrifice and love.

Nami Mun teaches

creative writing at Columbia.

She has received a Pushcart Prize, as well as scholarships from the Corporation of Yaddo and the MacDowell Colony.

Battlestar Galactica and Philosophy

Edited by Josef Steiff and Tristan D. Tamplin

[Open Court Publishing, 2008. 423 pages. \$18.95 paperback]

Reviewed by Geoff Hyatt

When *Battlestar Galactica* was revived in 2004, the campiness and derring-do of the 1978 original were replaced with depth and seriousness, transforming the show from a geek subculture indulgence into a pop culture phenomenon. *Battlestar Galactica and Philosophy* collects more than 30 essays exploring the issues of technology, identity, gender, and ethics central to the show. Though it was released before the 2009 series finale, the book covers a wealth of concepts and manages to do so with an accessible yet intellectual style.

Coedited by Josef Steiff, associate chair of Columbia's Film & Video department, the book includes offerings from faculty members Dan Dinello, Sara Livingston, and



Bryan McHenry and Columbia alum Bryan Barker. Dinello's piece, "The Wretched of New Caprica," examines how the end of season 2 reversed the post-9/11 "clash of civilizations" allegory, casting humans in the role of insurgents fighting the occupying Cylons (as opposed to humans as the stalwart survivors of a Cylon terrorist attack). Livingston compares the techniques used on the ships *Galactica* and *Pegasus* to examine differing moral ideologies during wartime. McHenry's "Weapons of Mass Salvation" looks at how religion is used in both the series and the real world to motivate the masses—often with fearsome results. Barker takes on free will, determinism, and Schopenhauer in the context of the war between humans and Cylons. The essays in this volume challenge and expand on the full story and rich subtext of the series.

Much more than a mere series overview or a compilation of dormroom musings, *Battlestar Galactica and Philosophy* is a fun and challenging meditation on the classic questions of both science fiction and modern civilization.

more new titles

Afraid

By Jack Kilborn

[Hachette Book Group, 2009. 370 pages, \$6.99 paperback]

J. A. Konrath ('92) adopted the pen name Jack Kilborn to create this horror-suspense tale of a bloodthirsty force descending on a small Wisconsin town.

Bath Massacre: America's First School Bombing

By Arnie Bernstein

[University of Michigan Press, 2009. 200 pages, \$18.95 paperback]

Chicago native Arnie Bernstein (M.A. '94) re-creates the events leading up to a ghastly 1927 school bombing in Michigan and explores its shattering aftermath in this work of narrative nonfiction.

The Great Perhaps

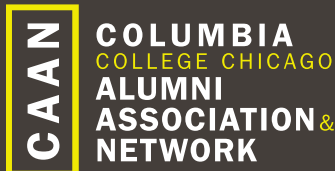
By Joe Meno

[W. W. Norton, 2009. 414 pages., \$24.95 hardcover]

A family of quirky intellectuals confronts the uncertainties and anxieties of modern life in Joe Meno's (B.F.A. '97, M.F.A. '00) latest novel.

OUT THERE:

alumni / faculty news & notes



Contact your local CAAN chapter leader:

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DEAR ALUMNI,

Recently, alumni leaders from active chapters of the Columbia Alumni Association and Network gathered for the third annual CAAN Leadership Assembly. The assembly was created in 2006 to allow alumni leaders to report on progress within their chapters, identify opportunities and challenges, and set a course of action for the upcoming year of Columbia College alumni activities.



CAAN Leadership Assembly, May 13–15, 2009. From top left: Ron Lawless (B.A. '82), Michael Underwood (B.A. '91), Steven Gray (B.A. '89), Cupid Hayes (B.A. '97), Bill Cellini (B.A. '94), Kristie Borgmann (B.A. '04), P. A. Cadichon (B.A. '01), James "Woody" Woodward (M.A. '03), Don Fox (B.A. '85), Susan Fore (B.A. '99), Ross Rylance (B.A. '84), Josh Culley-Foster (B.A. '03). Front row, from left: Jodi Hardee (M.A. '04), Joan Hammel (B.A. '86), Sarah Schroeder (B.A. '00), C. J. Hill (B.A. '99). Photo: Robyn Martin (B.A. '05).

This year's assembly was aligned with Industry Night—a campuswide evening of professional networking receptions for graduating students—and Manifest, Columbia's end-of-year celebration of student work (May 14–15). This provided alumni the opportunity to experience the palpable energy and inspiring talent on display during the last week of the semester. It's something that I wish all Columbia alumni could witness. There's really no better way to put into perspective the incredible transformation Columbia has undergone in recent years than seeing it in person during that time.

There isn't enough room here to report all of the initiatives that were agreed upon by the CAAN assembly—we simply covered too much ground in our short time together. Chapter leaders

were in agreement that building a strong community of alumni is of great importance, as is the grassroots campaign to do so. Providing services to alumni, such as networking opportunities and professional assistance, was at top of mind; mentoring and other alumni-to-student opportunities were also discussed. Learn more at colum.edu/AlumniAssembly.

I want to thank those of you who have stepped forward to help build our community as both leaders and participants. The time you invest with us makes a real difference. We need more alumni like you to be passionate ambassadors for Columbia to reach the great potential that can come from uniting our talents and ideas. Are there others of you out there who want to be part of it all? Let me know how we can help.

All the best,

Josh Culley-Foster (B.A. '03)

National Director of Alumni Relations

"If you've gone to Columbia, you already have a connection with people."

SUSAN FORE

ATLANTA CHAPTER LEADER



The networking possibilities for Columbia alums in Atlanta are as broad as the city's cultural and racial diversity. More than 600 of them call the Atlanta area home, giving it the greatest concentration of Columbia graduates in the Southeast. At the helm of the Atlanta chapter of the Columbia Alumni Association and Network is Susan Fore (B.A. '99), a supervisor in the TBS and Peachtree TV Broadcast Operations Center.

"It's almost like a family atmosphere at Columbia," says Fore of her desire to keep a working relationship with the college 10 years after earning a B.A. in television. "If you've gone to Columbia, you already have a connection with people. To keep that connection going is important."

Fore, 33, an avid Cubs fan, has organized outings at several sporting events to bring the Columbia community together in her city—including Atlanta Braves games when the Cubs were in town. In December 2008, National Alumni Director Josh Culley-Foster and Vice President of Campus Environment Alice Berg flew to Atlanta to give a presentation on Columbia's new Media Production Center. "That was really great because we had a good turnout," Fore says. "We're trying to get the Atlanta network going, get people excited, and get people coming out to events so that hopefully in the near future we can do a once-a-month event."

In addition to email blasts, Fore uses social networking sites like Facebook and LinkedIn to inform the Atlanta-area of upcoming events. Social media, she says, is important in getting people together to network. "You never know when you're going to need to contact a person you just met," Fore says of the importance of networking. Most alums trying to find work or get ahead in media and the arts would agree.

—BRENT STEVEN WHITE (B.A. '08)

WE'VE BEEN LISTENING ... NOW, HERE IT IS!

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Photo: Alexa Rubinstein (B.A. '10)

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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

Sheldon Baker (B.A. '72) is senior vice president and principal of Baker Dillon Group, a brand marketing firm in Clovis, California, and is now hosting "Baker: In the City" on centralvalleytalk.com. The show features notables and celebrities from the business and entertainment worlds in California and beyond.

Allen Edge (B.A. '78) was featured in August Wilson's *The Piano Lesson* at the Court Theater in Chicago this past summer. Visit shoutlife.com/levite for updates on Allen's career.

1980s

Jay Bonansinga (M.A. '88) is the author of seven acclaimed suspense novels, as well as three original screenplays currently in development in Hollywood. His latest novel, *Perfect Witness*, is available at kensingtonbooks.com. Jay is a visiting professor at Northwestern University in the Creative Writing for the Media program, and is a member of the Writers Guild of America and the Horror Writers Association. More on Jay at: jaybonansinga.com.

Penelope Cagney (M.A. '88) has been appointed to the steering committee for the National Arts Marketing Program of the Phoenix Arts and Business Council for 2009-2010. She has also been appointed to the board of the Arizona Costume Institute, a support organization for the Phoenix Art Museum. Penelope is engaged to Nathan Newman, Ph.D., the Lawrence chair and director of the Center for Solid State Science at Arizona State University.

Jeffrey Fisher (B.A. '89) wrote and directed his first feature film, *Killer Movie*, after 10 years directing reality television, including "The Simple Life" and "The Real World/Road Rules Challenge." *Killer Movie* premiered at the Tribeca Film Festival, had a small run in theaters, and is now available on DVD.

Annette Flournoy (B.A. '89) is a producer for Harpo Radio and was recognized earlier this year with the Individual Achievement Award for Outstanding Producer (News Series or Special) for her work on the Oprah & Friends channel at the 33rd Annual Gracie Awards. The Gracie Awards recognize exemplary programming created for women, by women, and about women in all facets of electronic media, as well as individuals who have made contributions to the industry.

Michael Goi (B.A. '80), ASC, has been chosen by his peers to serve as president of the American Society of Cinematographers (ASC).

Nellie Hoffman's (B.A. '89) 30-second, graphically intensive spot for the Wisconsin Chamber Orchestra won five 2009 Gold Addy Awards (Gold and Best of, Special Effects; Gold, Best of, and Judge's Choice). View the spot at aurum-design.com.

Brigid Murphy (B.A. '87) has a successful and long-running show at the Old Town School of Folk Music in Chicago. *Milly's (Almost) All Kids Revue* is designed for the younger set and brings her popular *Orchid Show* to the Old Town School stage. The show features great grown-up and kid performers for the whole family. Get more information at oldtownschool.org.

Jennifer O'Connell (B.A. '87) will walk 39 miles for the Avon Walk for Breast Cancer in order to raise money and awareness about the disease. Two people she loves dearly have been gravely affected by breast cancer.

Serita Stevens (B.A. '81) just finished an assignment for Hallmark Channel, *Saving Spirit*, which airs this summer. Her script, *Murder Me Twice* won best screenplay at Cinema City International film fest, and she recently completed a PSA for a Women In Film's project on St. Joseph Center.

Javier Vargas (B.A. '89) and **Juan Carranza's** (B.A. '98) *Flying With Emilio Carranza* is a half-hour documentary that takes you to a small community in New Jersey, where every year tribute is paid to a virtually unknown Mexican hero. Captain Emilio Carranza has been dubbed "Mexico's Charles Lindbergh." In 1928, while flying a goodwill mission from New York, his plane crashed in Tabernacle, New Jersey, during a thunderstorm. Since his death, members of American Legion Post 11 in Mount Holly have continued to promote goodwill by honoring Captain Carranza. For more information visit flyingwithemilio.com.

Greg Woock (B.A. '88) specializes in consumer products and services in wireless, electronics, and PC markets, and is also the former CEO of Virgin Electronics and was VP of worldwide sales for Handspring. He is the CEO and cofounder of Pinger, a San Francisco Bay Area company that builds innovative mobile phone services enabling people to communicate in new and convenient ways. For more information visit pinger.com.

Johanna Zorn (B.A. '89) is founder and executive director of the Third Coast International Audio Festival (TCIAF), a project created by Chicago Public Radio in 2000. Inspired by the popularity of documentary film festivals in the United States and motivated by the lack of attention given to outstanding audio work, the organizers of the TCIAF created their own blueprint for a radio festival.

1990s

Cassandra Adler (B.A. '90) is a former financial advisor who followed her passion to become a financial educator. Cassandra lends her support and expertise to groups serving traditionally underserved populations such as the working poor, women, state wards, and foster children. In her capacity as a University of Minnesota Humphrey Institute Public Policy Fellow, she works to affect public policy surrounding issues of poverty and financial literacy with leaders in Minnesota and Washington, D.C. Cassandra is a frequent guest commentator on economic issues for Minnesota Public Radio.

Meltem Aktas ('93) has launched IMAGO Sacred Images, specializing in the painting and restoration of religious icons, devotional paintings, shrines, and crosses for parishes, institutions, and religious communities. All work is done with organic materials and high quality paints. In addition, Meltem and IMAGO Sacred Images are committed to helping communities and individuals acquire works of art to enrich private prayer and communal worship. Visit imagoicons.com.

Matt Brookens (B.A. '99) wrote and directed, and **Matt Jones** (B.A. '01) produced, *The Art of Pain*, which was screened at the Gene Siskel Film Center in June. Visit artofpainmovie.com.

Tracye Campbell (B.A. '92) is a segment producer for WTTW's Emmy-Award-winning "Chicago Tonight." Tracye interviews guests and researches and develops topics based on Chicago's fine and performing arts communities with a special concentration and connection to the multicultural arts community. In 2003, Tracye received an Emmy nomination for *The African Princess*, based on the opera *Princess Magogo*, the first indigenous African opera produced in a live simulcast from Durban, South Africa. Tracye was the first producer to capture and present to American audiences a behind-the-scenes look the historic event.

Kevin Corlew (B.A. '95) is an associate with Shook, Hardy & Bacon LLP, in Kansas City, Missouri. He represents clients in a variety of environmental and toxic tort matters. Kevin also currently defends motor-fuel refiners and retailers in multidistrict consumer-fraud class-action litigation. Before joining SHB, Kevin served two years as a judicial clerk to Justice John F. Wright of the Nebraska Supreme Court.

Michael Costa (B.A. '94) is industry relations editor at *Hotel F & B* magazine, a Chicago-based trade publication targeting hotel restaurants, bars, and kitchens. In the past year, he has been quoted as an expert source for hotel food and beverage stories in *USA Today* and the *Washington Post*. In addition to writing for *Hotel F & B*, Michael is shooting and editing kitchen-focused videos for the magazine's website, hotelfandb.com.

Tania Giordani (B.A. '95) is the author of *All Children are Our Children: The Motivation of Parent Advocates* and is an advocate for equal access to quality education for all children. As an educator, she has taught at public elementary schools, private

colleges, and is currently on faculty at Columbia College.

Quintus McCormick (B.A. '94) released his second album (his first on the Delmark Records label, untitled at press time) this summer. After playing blues guitar with A.C Reed, Otis Clay, and James Cotton, Quintus formed his own band in 1994, and released his debut record, *The Blues Has Been Good to Me*.

Nobuko Oyabu (B.A. '95) is a freelance photographer and has worked for daily newspapers over the years. She has been awarded by photojournalism organizations, including the National Press Photographers Association. After appearing on Lifetime TV's original documentary *Fear No More: End Violence Against Women*, her personal project, "STAND: Faces of Rape & Sexual Abuse Survivors," became a traveling exhibition. Nobuko was elected as one of the honorary board members for the National Sexual Violence Resource Center and Pennsylvania Coalition Against Rape, and was selected as one of 10 journalists to participate in discussions on "how the media covers rape" at Poynter Institute in Florida. In 2007, Oyabu's book *Stand* was published in Japan. More at nobukoonline.com.

Karen Palacios-Jansen (M.A. '93), was named 2008-09 Ladies Professional Golf Association National Teacher of the Year. A golf instructor for 17-plus years, she is a David Leadbetter-trained former instructor and a Jim McLean Golf School master instructor. Palacios-Jansen has appeared on the Golf Channel, has a weekly golf Internet radio show that follows the LPGA Tour on Prime Sports Radio Network, and is the Managing Editor of *Golf Fitness Magazine* and golffitnessmagazine.com. She is a frequent speaker at local and national golf shows and conferences. Her business with Olympic Gold Medalist speed skater Dan Jansen, Swing Blade Enterprises, has produced Cardio Golf and other videos. Read an interview with Palacios-Jansen at golffitnessmagazine.com.

Mary Pawlowski (B.A. '99), marketing communications manager for Kenosha-based Riley Construction, has been selected as the 2009 Marketer of the Year for her dedication to the Society for Marketing Professional Services—Wisconsin chapter. The award salutes an individual whose achievements and lasting contributions to the industry are exemplary. At Riley Construction, the 25-year marketing veteran has introduced a new website, initiated a trade show program, expanded its media exposure, and worked to clarify and build the Riley brand.

Tracee Pickett ('96) is a creative artist and the designer of the Frenchenza Figure Eight Chair available at traceeandcompany.com.

Javier C. Rivera (B.A. '99) released a short documentary titled *The Scare in 2007* and authored a children's book about depression titled *Sometimes I'm Sad*. Visit javiercrivera.com/store.

Marcos Suiero (B.A. '91) was nominated for a Grammy in Best Historical Recording for an album that he remastered, *Polk Miller & His Old South Quartette*. Visit tompkinssq.com/polk_miller_quartette.html.

Jill Urchak (B.A. '94) began her radio career immediately after graduating from Columbia College in 1994. She's done traffic, along with jocking at many of the suburban stations. Jill is better known as traffic reporter Roadkill Jill on WRXQ radio in Crest Hill, Illinois.

2000s

Samuel Adams (B.A. '08) recently had an image published in the *Chicago Reader*.

Mark Anderson ('04) is an online editor/smoke artist with Minneapolis-based CRASH+SUES, an award-winning post production company specializing in the seamless integration of CG, visual FX, animation, motion graphics and design, color correction, creative editing, finishing,

audio, and multimedia services.

David Baker (M.F.A. '00) signed an option agreement with Astrakan Films for his first feature screenplay with director William Olsson, whose film, *An American Affair*, recently opened.

Kathie Bergquist (B.A. '05) co-edited (with Owen Keehnen) the 2009 Pride Literary Supplement, *Stonewall 40: Looking Out*, for the *Windy City Times*. The supplement recognizes the fortieth anniversary of the Stonewall riots and examines the progress of the GLBTQ community over the decades. Bergquist is the co-author (with Robert McDonald) of *A Field Guide to Gay and Lesbian Chicago*.

Kristy Bowen (M.F.A. '07) and **Brandi Homan** (MFA '07) were both included on *New City's* Lit 50 list for 2009. Visit lit.newcity.com.

Kimberly Brehm (B.A. '00) has recently been appointed Lockport Township High School District 205's new director of development and public relations. Kimberly is a former editor and reporter with the *Southtown Star* newspaper and was a Fischetti scholar.

Brittany Brenner (B.A. '04) joined 10 Connects, a CBS affiliate in Florida, as the Tallahassee Political Correspondent in 2006. In addition to reporting, Brittany shoots, writes, and edits her own work (a job that's commonly referred to as a "backpack journalist"). Brittany began her first internship at WIFR in Rockford, Illinois, and later interned with WMAQ's health unit prior to landing her first job at WMAQ's assignment desk in Chicago.

Brett Bulatek (B.A. '05) won first place and \$7,000 for his screenplay, *The Clearing Agent*, at the 2009 Written Image Awards screenwriting competition in the Alumni Feature Length Category. Other alumni awards went to **Marissa Jo Cerar** (B.A. '02) for *The Angel Tree* (second), **Robb T. Klibowitz** (B.A. '04) for *Quicksand* (third), **Edward Michael Erdelac** (B.A. '99) for *Ghost of Sonora* (fourth), and **Martha Shaifer-Haartel** (B.A.

'80) for *Vigilante Mama* (fifth). The Written Image is in its ninth year, and is sponsored by Lakeshore Entertainment, Eberhart Productions, and the Columbia College Department of Film & Video. Visit colum.edu/film.

Lizzy Calhoun (B.A. '00) has worked as an editor on "Ugly Betty," "The Closer," and most recently, HBO's "Flight of the Conchords." This fall, she will be assistant editor on the screen adaptation of *World War Z*, directed by Marc Forster (*Quantum of Solace*, *Monster's Ball*, *Stranger Than Fiction*). Lizzie is also raising funds to produce a documentary feature on the plight of Ugandan orphans against LRA rebels for the nonprofit Village of Hope. Visit villageofhopeuganda.com.

Brad Chmielewski (B.A. '05) and **Ken Hunnemeder** (B.A. '05) host a video podcast called "Hop Cast," for which they review two beers from a specific state, brewery, or style each episode. Viewers also get tidbits of information about the brewing process, ingredients, and packaging. Many episodes feature guests who bring on their favorite beer to share with the hosts. Find Brad and Ken at hop-cast.com.

Hunter Clauss (B.A. '08) has been hired as a copy editor for decider.com, a website that was started by the creators of the *Onion* and the *A.V. Club*. Hunter was an editor of the *Columbia Chronicle* while in school.

Soo Choi (B.A. '02) is a fashion designer and entrepreneur. She is inspired by the dimensionality of making clothing—the process of forming and creating. The garments find their meaning in the most seemingly insignificant detail, a string of beads or particular seam, but also sometimes explore ideas like vocabulary. Soo is currently in Antwerp, Belgium, pursuing design work there. Visit soosline.com.

Timothy Coghlan (B.A. '05) has directed his first feature film, *The Color of Bruises*. **Marcin Wawrzyczek** (B.A. '03) was camera operator and **Cameron Dershem** (B.A. '08) was

gaffer on the project. Trailers of the film are available at blackgelpictures.com

Darlene Curcio-Elsbury's (M.A. '00) nonfiction articles about thoroughbreds, horse breeding, training, and racing were published in the *New York Thoroughbred Stallion Directory* (1999-2006), where a chapter from her novel, *Divining a Swan Song*, also appeared.

Rachel Damon's (B.A. '05) current project is a collaboration with sound artist Dan Mohr. The project, *Stridulate*, explores hybrid forms in voice and movement. The piece premiered in June at Galaxie in Chicago. *Stridulate* is supported in part by the Crosscut Program, a partnership of Experimental Sound Studio and Links Hall. Visit synapsearts.com.

Danielle Dellorto (B.A. '04) is a producer in the medical news unit for CNN.

Stephen DeSantis (M.F.A. '08), **Brandon Graham** (M.F.A. '08), **Joseph Lappie** (M.F.A. '08), **Heyjin Oh** (M.F.A. '08), **Aimee Lee** (M.F.A. '05), **Elizabeth Long** (M.F.A. '06), and **Marion Runk** (M.F.A. '09) exhibited their artist's books for the second year in a row at the Seoul International Book Arts Fair in Seoul, Korea. All are graduates of the Interdisciplinary Arts Book & Paper M.F.A. program. DeSantis shared the second-place prize in the competition and his book, *WINDOW*, will be exhibited at the Frankfurt International Book Fair in Germany in October. Following the SIABF, Oh arranged for all of these artists' books to be displayed in an exchange show at the Hong IK University in Seoul in June.

Fernando Diaz (B.A. '04) has been named a finalist for the prestigious Livingston Award for Young Journalists for his work with the investigative news outlet the *Chicago Reporter*. Journalists across the country compete for this highly regarded award. Fernando now is a reporter for the *Chi-Town Daily News*. Last year he was named 2008 Emerging

Journalist of the Year by the National Association of Hispanic Journalists.

Monica Dimperio (B.A. '05) started *The MidWasteland* in 2007 to document street style in Chicago. In 2008, *The MidWasteland* went to a dedicated URL and became the destination for fashion, lifestyle, and culture in the Midwest. The site, themidwasteland.com, offers a chance to shop local, read about the evolving Midwest style scene, and gain inspiration from the Street Style blog.

Christine DiThomas (M.F.A. '01) was awarded a 2009 CAAP grant for photography from the City of Chicago Department of Cultural Affairs. Her work was recently exhibited in a two-person show, "En Route: Visions of the American Landscape," at the Moser Art Center, University of St. Francis, Joliet, Illinois.

Amy L. Dvorak (B.A. '05) is now the managing editor at the Association of Legal Administrators, where she serves as chief editor of its member magazine, *ALA News*.

Nicole Gameau (M.A. '02) has launched "Evidence," a subscription-based series of photo postcards documenting radical public performance. The performances are all part of the monthly "Uprising" project exploring practices of revolution. Visit nicolegameau.com.

Joseph Lappie (B.F.A. '08) has been hired as a visiting assistant professor at St. Ambrose University in Davenport, Iowa. This is one of the (relatively) few book arts programs in the country, and Joseph will teach a variety of classes involving print, design, and book arts at the university for the coming year.

Mark Levin's (B.A. '08) D-PAN (Deaf Performing Artists Network) received a Special Achievement Award at the Detroit Music Awards in April.

James Martinez (B.A. '01) is PR director for the National PTA, where he is doing new media development and policy development.

Megan McManama (M.A. '08) is the new membership and programming manager for the Chicago Loop Alliance. She will be responsible for cultivating prospective members, fostering relationships, and growing involvement among current members.

Eileen McVety (M.F.A. '02) has found success with her humor book, *Welcome to the Company (or what it's really like working here)*. This mock employee handbook satirizes office politics and culture and was published in March 2009 by Inkwater Press. Visit welcometothecompany.com.

Aaron Munoz (B.A. '01) shot the Cartoon Network live-action movie, *BEN 10: Alien Swarm* in March, and just completed filming a costar role in the ABC pilot, *Solving Charlie*. His feature film debut, *Cadillac Records*, is currently out on DVD. Visit aaronmunoz.com.

Julie Naylor (B.A. '00) is the owner of No Wire Hangers, a green home organizing business that emphasizes living a more ecologically minded lifestyle. Visit nowirehangers.biz.

Nichole Odijk (B.A. '08) is the director of communications for the Greater Northwestern Indiana Association of Realtors®, where she is in charge of public relations, advertising, website and e-newsletter content, podcast creation, and special events.

Christine O'Malley's (B.A. '04) company, O'Malley Creadon, is signed with Nickelodeon to produce the first-ever *SpongeBob SquarePants* documentary in celebration of the series' tenth anniversary. Patrick Creadon (director) and O'Malley (producer) have been twice nominated for the Grand Jury Prize at the Sundance Film Festival for their work, including *Wordplay* (2006) and *I.O.U.S.A.* (2008).

Leigh Peterson ('00) owns GoFetchGifts.com, an online gift shop for dogs, cats, and pet lovers. Go Fetch Gifts specializes in safe, cuteness-

approved items for pet lovers, including many personalized and breed-specific items. The blog shares pet health tips and news. GoFetchGifts is also on Twitter: @GoFetchGifts.

Allison Riggio (B.A. '07) is working in the research department of Crain's Communications in downtown Chicago.

Cara Rouse (B.A. '08) is an assistant and coordinator in the post department for *The Dr. Phil Show* in Los Angeles.

Ashley Sero's (B.A. '07) pilot script entry was a finalist in the Scriptapalooza TV Writing Competition.

Jonathan Shanes (B.A. '05) has been working as a composer, producer, arranger, orchestrator, copyist, performer, and/or engineer since moving to Los Angeles in 2006. Film and television projects include *The International*, (Clive Owen), *One Missed Call* (Ed Burns), *John From Cincinnati*, (David Milch), *Because I Said So* (Diane Keaton), *The Two Mr. Kissels* (John Stamos), *Happiness Runs* (Adam

Sherman), *Blackout* (Amber Tamblyn), *Isolated Incident* (Dane Cook), *Frank TV* (Frank Caliendo), *Anamorph* (Willem Dafoe), and more.

Brian Ulrich (M.F.A. '07) was awarded a 2009 Guggenheim Fellowship in Photography. He will be taking advantage of this award to continue his Copia project, a 10-year endeavor that addresses one of our biggest challenges at the dawn of the twenty-first century—our relationship to our consumption and the potential reassessing of its role as purpose in our lives. Guggenheim Fellows are appointed on the basis of stellar achievement and exceptional promise for continued accomplishment.

Aaron Vanek ('03) is writing for the *Los Angeles Examiner*, a free website dedicated to uncovering the skinny on the city. Aaron's domain is the cocktail scene in Los Angeles so if you want to know where to get a good margarita or what seasonal fruit is infusing the latest creations, check out his page at examiner.com/x-5200-LA-Cocktails-Examiner.

Ryan Williams (B.A. '08) is doing writing and research for Human Resources Development Inc. (hrdi.org), which he describes as a nonprofit organization that provides substance-abuse rehab, mental and behavioral health facilities, and services to underprivileged minority communities on Chicago's South Side, Alabama, Nevada, and Boston Metro.

Catherine Wolf (B.A. '05) won a regional Edward R. Murrow award for a four-part series she did for 90.7 KMWU, the St. Louis public radio station. The series was on Missourians who are living green.

James (Woody) Woodward (B.A. '03) returns to the music industry as owner and operator of Lateral Management, a full-service management company based in New York, and currently represents DavidK. Visit lateralmanagement.biz or myspace.com/Davidkny.

Kerry Skarbakka (M.F.A. '03) exhibited photography in the

Baum Gallery of Fine Art at the University of Central Arkansas' Six Degrees of Transmutation: Emerging Artists '09, an exhibition of contemporary work in various media. Visit skarbakka.com.

Jessica Tobacman (M.A. '07) is marketing & communications coordinator for the National Association of the Remodeling Industry (NARI).

In Memoriam


Norman Pelligrini ('50 – Radio/Television)

Nicole L. Shields ('92 – Journalism)

Jacob Knapp ('09 – Cultural Studies)

Marriages & Unions

Melissa K. Stallard (M.F.A. '08) married Phil Navallo in a small ceremony in Chicago.



THE CHICAGO JAZZ ENSEMBLE

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The Chicago Jazz Ensemble with Artistic Director Jon Faddis and special guest Steve Turre, trombone and shells

One of the world's true jazz innovators, Steve Turre, joins Artistic Director Jon Faddis and The Chicago Jazz Ensemble for an evening of outstanding music featuring Turre on both trombone and shells. In addition to performing his own compositions, Turre, widely considered to be one of the finest jazz trombonists in the world, honors the late J. J. Johnson, recognized as one of the greatest jazz trombonists of all time.

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Randy Albers (Fiction Writing) was co-chair of the 2009 AWP national convention, had a chapter of his novel-in-progress published in *TriQuarterly*, served on the selection committee for the Harold Washington Literary Prize awarded to Dave Eggers, was named to *NewCity's* Lit 50 list, and taught a Fiction Seminar in Columbia's Florence, Italy summer study abroad program, where he also served as lead administrator.

Stephen Asma (Humanities, History, & Social Sciences) published the article "Happy Serf Liberation Day" in *In These Times* magazine. The article is both a glimpse at the past and a suggestion for the future of Chinese/Tibet relations. In "Ancient Antidotes to Timeless Troubles," in the *Chronicle of Higher Education*, Asma applies Stoic philosophy to our current recession. If you don't win the lottery soon, you may find great consolations for your economic woes in the philosophies of ancient Greece and Rome, he advises.

Martin Atkins (AEMM) and **David Lewis** (Portfolio Center) were featured on NPR's "All Things Considered" on May 15, in association with the relaunch of AEMMP Records. AEMMP was also the subject of a story in *TimeOut Chicago*. See our review of the latest AEMMP release, *Chompilation*, in "Spin," page xx). *Pigface 6*, Atkins's latest record with his band, *Pigface*, was released in June.

Dave Berner (Radio) has authored a memoir, *Accidental Lessons*, about what he learned teaching language arts to eighth graders for a year as part of a program to attract teachers to troubled schools. Berner is a reporter and news anchor for WBBM Newsradio 780.

Melissa Jay Craig (Book & Paper Arts) had a solo show at Women's Studio Workshop and was in residence there for six weeks on the 2009 NEA Paper Studio residency grant. Her work was also featured in "Marking Time," the Guild of Bookworkers triennial exhibition, which travels nationwide through 2011. Craig enjoyed summer residencies at the Artists' Enclave at I-Park, in Connecticut, and the Ragdale Foundation in Lake Forest, Illinois.

Natasha Egan (MoCP) is one of five

curators invited to put together the principal exhibitions of contemporary American photography for the FotoFest 2010 Biennial, the longest running and most acclaimed photography biennial in the country. FotoFest takes place March 12 through April 25, 2010, in Houston.

Mary Farnilant (Photography) exhibited works from her series "Hospital" in "Contact: Toronto Photography Festival" in May.

Bill Frederking (Dean's Office, SFPA) had a piece in the exhibition "Prohibido el Cante. Flamenco y Fotografía/Don't sing. Flamenco and Photography" at the Centro Andaluz de Arte Contemporáneo in Seville, Spain.

Monica Hairston (CBMR) was recognized by the *Chicago Defender* with a Women of Excellence award. The objective of this award is to "acknowledge and celebrate African American women who personify the qualities of respect, responsibility, passion, sisterhood and leadership."

Terri Hemmert (Radio) has been nominated for induction into the National Radio Hall of Fame. Hemmert is an on-air personality at WXRT-FM.

Susen James (English) is the part-time faculty recipient of the 2009 Excellence in Teaching Award, awarded by Columbia's Center for Teaching Excellence.

Craig Jobson (Art & Design) is the full-time faculty recipient of the 2009 Excellence in Teaching Award, awarded by Columbia's Center for Teaching Excellence.

Allan Johnston (English) presented a paper at the HERA conference on the collapse of metaphors of nature in nineteenth-century discourse. He has also recently published poetry in *Two Review*, and *Wordriver*, and has work forthcoming in *Adirondack Review*, *Segue*, *Ezra*. His poem "Meditation on Bliss" appeared in *A Congress of Poets*, a collection celebrating the election of Barack Obama. And he was nominated for a Pushcart Prize for his poem "Cutting Cedar Shakes in the Aladdin Star Valley, Washington, 1975," published in *Argestes*.

Guido Mendez (Creative Services) received a 2008 Circle of Excellence Award bronze medal from the Council for the Advancement and Support of Education (CASE) for the design of *DEMO* magazine, issue 8.

Joe Meno (Fiction Writing) stopped by the WBEZ studios on May 7 and sat down with Web Producer Andrew Gill for an installment of "The Wikipedia Files." Meno's latest book, *The Great Perhaps*, came out in May (See "Get Lit," page 37).

Amy Mooney (Art & Design) received a Smithsonian Post-Doctoral Fellowship for her book proposal, *Portraits of Noteworthy Character*. The book will examine the central role portraiture played in fostering American social mobility from 1890 through 1950. Mooney was one of 8 fellows selected from more than 1,800 applicants.

David Pritchett (AEMM) was invited to present a poetry project to students and faculty at Jiujiang University, Jiujiang China. His presentation consists of a lecture to teachers on contemporary American poetry and a poetry writing project with selected students, resulting in the creation of artist books of original poetry in English and Chinese, which will be displayed at Columbia's library this fall.

Rose Camastro Pritchett (AEMM) was artist-in-residence at Jiujiang University in Jiujiang, China, last spring. She gave an open lecture to faculty and students on the connection in her work between storytelling, artists' books, and performance art, and created a performance art piece with students centering on transition and change. The work is a continuation of a piece she developed for the Museum of Contemporary Art as part of the Works-in-Progress program last fall.

Marilyn Propp (Art & Design) had a solo show, "Journeys," at St. James Cathedral in Chicago. Eight horizontal, four-panel paintings were installed on either side of the nave, moving toward the altar. She also received a 2009 Community Arts Assistance Program (CAAP) grant from the City of Chicago Department of Cultural Affairs and the Illinois Arts Council.

Jane Saks (Institute for the Study of Women & Gender in the Arts & Media) was among 250 LGBT leaders, activists, and philanthropists invited to a reception and speech at the White House with President Barak and First Lady Michelle Obama in June. The event commemorated the fortieth anniversary of the Stonewall riot in New York, considered the beginning of the gay rights movement. This was only the second time a group of LGBT individuals has been hosted at the White House, and the first time by the President.

Louis Silverstein (Humanities, History, & Social Sciences) presented a paper at the annual meeting of the Humanities Education and Research Association on "Death and Dying," the subject of his new book, *Encountering Life's Endings*. Silverstein was the featured speaker at the inauguration of the SGI-USA Chicago Culture of Peace Resource Center's Distinguished Speaker Series in June. His presentation was titled "Teaching A Culture of Peace."

Nancy Tom (Center for Asian Arts & Media) was one of five Asian American women honored for their leadership in the creative arts at the Chicago Foundation for Women's Asian American Leadership Council's "Breaking Barriers" event in April.

Sarah Faust Waddell (Photography) received several 2008 Circle of Excellence Awards from the Council for the Advancement and Support of Education (CASE) for design. The winning pieces were the *Lectures in Photography Poster*, Photography Department; *Newly Admitted Piece*, Admissions; and *M.F.A. Photography Poster*, Photography Department.

Ann Wiens (Publications) was co-chair of the 2009 CASE Editors Forum, the annual conference of college and university magazine editors, in San Francisco. Wiens led a session on "bringing the fun" into college magazines, and moderated a panel discussion on the future of print and web-based magazines.

POINT & SHOOT:



Fashion Columbia

[1] Fashion Columbia Patrons' Party, May 11, 2009, Saks Fifth Avenue. From left: Fashion Columbia host **Susanna Negovan**, editor in chief, *Michigan Avenue* magazine; Patrons' Party cohort **Dean Richards** ('76), entertainment critic/reporter, WGN; Patrons' Party cohort **Anna Fong** ('01), recipient of the Alumni Achievement in Fashion Design Award; **Steven Rosengard**, former fashion design student and *Project Runway* contestant; and *Project Runway*'s **Terri Stevens** ('96) [2] From left: **Dianne Erpenbach**, **Dennis Brozynski** and **Nena Ivon** at the Fashion Columbia luncheon, May 12, 2009, at the Harold Washington Library Winter Garden [3] **Trudy Cassin** in a dress and coat designed by fashion design alum **Tamara Jones** ('08), right, at the Fashion Columbia luncheon [4] **Arlen Rubin** and **Elaine Cohen** at the Fashion Columbia luncheon



Richard Florida, Conversations in the Arts

[1] **Richard Florida** spoke at Film Row Cinema as part of Conversations in the Arts: The Founders Lectures, on April 30, 2009. [2] **Richard Florida**, author of *The Rise of the Creative Class*, signs books following his lecture.



Commencement

Commencement 2009 included a marriage proposal.



POINT & SHOOT:

Golf Invitational 2009

[1] From left: **Tom Trainor**, **Dan McLean**, and **Brad Akers**, sponsors of the 2009 Golf Invitational [2] Former Chicago Bears **Richard Dent** and **Otis Wilson**



Pride at the White House

Jane Saks, executive director of the ESB Institute, with **First Lady Michelle Obama** at the LGBT Pride Celebration hosted by President and Mrs. Obama at the White House, June 29, 2009.



Alumni Time!

[1] **Ben Blount** (M.F.A. '05), foreground, peruses the Book & Paper Alumni Exhibition, *About Time*, February 27 – March 31, 2009 at the Center for Book & Paper Arts [2] **Brett Bulatek** (B.A. '05), first-place winner in the alumni category at the Written Image screenwriting competition awards ceremony, and **Gary Schultz** (B.A. '01) [3] Student Alumni Association Etiquette Dinner, April 17, 2009. **Niles Howard** ('11), **Kelsey Lindsey** ('11), **Stephanie Tanner** ('11), and **Chelsea Middendorf** ('12) (B.A. '01) [4] New York chapter leader **James "Woody" Woodward** (M.A. '03) talks with students at Industry Night, May 14, 2009. [5] **Pat Parker** ('85) displays her wares at the Manifest Alumni Bazaar, May 15, 2009. [6] **Bai Price** (B.A. '03) participated in the Manifest Alumni Bazaar, May 15, 2009. [7] **President Carter** (center) with recipients of Alumni Scholarships. From left: **Dana LaCoco** ('09), **Karen Bovinich** ('09), **Petya Shalamanova** ('09), **Lauren Lembe** ('10), and **Theresa Klaban** ('10)





Manifest Alumni Reception

[1] **Susan Fore** (B.A. '99) **Joan Hammel** (B.A. '86), **Chris Richert** (B.A. '99) at the Manifest Alumni Reception, May 15, 2009 [2] **Julie Poznan** (B.A. '01) and **Belia Ortega** (B.A. '05) [3] **La Tanya Smith** (B.A. '01) [4] **Yvonne Davis** (B.A. '99) and **Gabe Pastrana** (B.A. '05)



CAAN Chapter Events

[1] Clockwise from top: **Karen Gorrin** (B.A. '86), Vice President of Campus Environment **Alicia Berg**, **Jan Simon** (B.A. '78), **Diane Cole** (B.A. '95), and **Roger Ewald** (B.A. '81). Berg gave a presentation, *How Columbia is Changing the Face of Chicago*, for CAAN: Seattle in March. [2] **Pat Blum** (B.A. '84), **Jodi Miller** (M.A. '04), **Sarah Schroeder** (B.A. '00), and **Mindy Simon** (B.A. '05) at CAAN: Denver's Runnin' of the Green event in March [3] Alumni **Lolita Ratchford** (B.A. '85), **Ingrid Shelton** (B.A. '93), and **Rose Yuen** (BA '97) at a CAAN: San Francisco event



Photographers: **Louis Byrd** (B.A. '90), **Stephen DeSantis** (M.F.A. '08), **Bob Kusel** ('78), **Kelsey Lindsey** ('11), **Robyn Martin** (B.A. '05), **Naomi T. Saks**, and **Stephanie Tanner** ('11)

see more photos @ colum.edu/alumni and click "seen"

BACKSTORY:

1965



By Heidi Marshall

Chicago native and poet Gwendolyn Brooks taught at Columbia College from 1963 to 1969. She received the college's first honorary degree, a Doctor of Humane Letters, in 1964. The commencement program for that year used Walt Whitman's portrayal of poets to describe her:

"With soul of love and tongue of fire!
Eye to pierce the deepest deeps and sweep the world!
You are the poet of the great idea, the idea
perfect and free individuals."

Brooks was awarded the Pulitzer Prize in 1949 for *Annie Allen* and was named the poet laureate of Illinois in 1968. She is pictured here instructing a class at Columbia's former location at 540 North Lake Shore Drive, where she taught and oversaw the college's poetry curriculum.

Heidi Marshall is Columbia's college archivist.

If you have photos or materials you think might be of interest for the archives, let her know!

hmarshall@colum.edu / 312.369.8689. Visit the

[Columbia archives online](http://lib.colum.edu/archives) at lib.colum.edu/archives.

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PHOTOGRAPHY: ROBYN MARTIN (BA '05)

9.24.09 – 9.27.09

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