

Spring 2015

## DEMO 22

Columbia College Chicago

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# DEMO

The Alumni Magazine of  
Columbia College Chicago

ISSUE 22  
SPRING/SUMMER  
2015

**Chris L. Terry**  
and other fiction  
writers hit it big with  
young readers

**How TV and  
film professionals  
bring the noise**

**Iliana Regan**  
lets her cooking  
tell the story

**Columbia**  
COLLEGE CHICAGO





Alumni Party at

# MANIFEST



Urban Arts Festival

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Help celebrate the stunning creative achievements of Columbia's 2015 graduating class by taking part in the 15th annual Manifest Urban Arts Festival. At Manifest, the creativity, passion and dedication of Columbia's graduating students will be on display in everything from live dance performances to poetry readings to art exhibitions to screenings of short films. There's something for everyone!

**Columbia**  
COLLEGE CHICAGO

TO RSVP FOR THE PARTY, VISIT: [colum.edu/AlumniManifest](http://colum.edu/AlumniManifest)





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# DEMO

ISSUE 22 SPRING/SUMMER 2015

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## QUESTIONS FOR PRESIDENT KWANG-WU KIM

**DEMO:** You've been meeting with alumni frequently since becoming president two years ago. What are you learning?

**PRESIDENT KIM:** One of the primary things I hear when I talk to alums [are requests for] some kind of career development opportunities: networking opportunities amongst themselves, connecting into industry, and then chances to come back to Columbia and redevelop new skills. That's going to be at the top of the list for our new head of Alumni Relations. [The search for a new executive director of Alumni Relations is underway.]

**DEMO:** What surprises you about perceptions of Columbia alumni?

**PRESIDENT KIM:** There seem to be some strange negative assumptions, [such as]: All our successful alumni are in LA; Columbia alums don't make a lot of money; They're really not that successful. Those things are just not true.

What I've been impressed by is not just markers of success like title or potential salary, but how consistent it seems to be that so many of our alums have really created their own successes. To me, that's very distinctive of our alums.

The other thing that's interesting for me is that we have a tendency to [say] Columbia is different, so don't expect to see Columbia alums successful in more traditional pathways—but that's not true, either.

One of the most brilliant alums we have in the world of fine arts is Rashid Johnson [BA '00]. He's currently featured at MoMA in New York, and he's taking the gallery world by storm. We have to be much more aggressive about

giving the world a sense of what our alums are achieving. And then it also has the effect, of course, of being inspiring to our students because it really helps to prove to our students all that's possible.

**DEMO:** Columbia is all about students finding unique paths and creating their careers. How can alumni play a role in mentoring students?

**PRESIDENT KIM:** Alums can become role models. What students need is sometimes not so easily defined. They need to see [their dreams] embodied in somebody because that makes all the difference. Students realize those alums went to the same school and they're doing something they would like to do, and they've figured it out. [And] we need to convince alums, when they have opportunities to hire or to create internships, to first look at Columbia.

**DEMO:** This year, the college will roll out a brand-new Strategic Action Plan. What do alumni need to know about the plan?

**“So many of our alums have really created their own successes.”**

**PRESIDENT KIM:** The whole idea of the strategic plan is to move the institution toward a greater level of value for its students. What's harming higher education in general right now is the growing skepticism about, “Is there really any value in a college degree at all?” And a lot of schools are remaining silent. Over time, the degree to which our education truly prepares students to succeed is going to be the value of the school. As that becomes more defined, and as our reputation for truly being a school that [focuses] on students and their success is more defined, the school's reputation begins to grow and rise. That has a direct impact on alums.





## Chicago Celebrates Theatre Legend Sheldon Patinkin

Hundreds of people gathered to celebrate the life of Chicago theatre giant Sheldon Patinkin on Jan. 26, packing the North Shore Center for the Performing Arts in Skokie, Ill. Chair emeritus of Columbia College Chicago's Theatre Department and an essential figure in the Chicago arts community, Patinkin passed away on Sept. 21 at the age of 79.

Patinkin served as chair and artistic director of the Theatre Department beginning in 1980, a position he held for 28 years. He built the department into what it is today: the largest college theatre department in the U.S. His relationship with The Second City paved the way for the creation of the college's groundbreaking Comedy Studies program and unique BA degree program in Comedy Writing and Performance. In addition, he mentored hundreds of students who have gone on to distinguished careers in theatre, film and television, including Tony Award-winning director Anna Shapiro (BA '90) and Obie Award-winning director David Cromer ('86).

Speakers at the memorial included friends and colleagues from Patinkin's decades of involvement with Chicago theatre, including Cromer, *30 Rock* actor Scott Adsit ('89) and *Scandal* actor Jeff Perry.

Patinkin will always be remembered as a seminal figure in Columbia's history. The Sheldon Patinkin Endowed Award will be given to a senior theatre major to advance his or her professional career. In addition, a black box theatre will be named in Patinkin's honor.



1. Sheldon Patinkin in his Columbia days
2. Second City alum and *30 Rock* actor Scott Adsit ('89) pays tribute to his mentor.
3. Theatre senior lecturer Stephanie Shaw and theatre director David Cromer ('86)
4. Students perform for the packed crowd.
5. Columbia President and CEO Kwang-Wu Kim



## Alumni Snag Coveted TV and Film Awards

Congratulations to the Columbia College Chicago alumni who won or were associated with the following film and TV awards over the fall and winter.



Bob Odenkirk ('87)



Lena Waithe (BA '06)

### ACADEMY AWARDS

Scott Adsit ('89) played the lead character in *Big Hero 6*, which won for Best Animated Feature. Common ('96) and John Legend's song "Glory" for *Selma* won for Best Original Song. Diane Weyermann (MFA '92) was the executive producer for *Citizenfour*, which won for Best Documentary Feature.

### GOLDEN GLOBES

Bob Odenkirk ('87) acted in *Fargo*, which won for Best TV Movie or Mini-Series.

### INDEPENDENT SPIRIT AWARDS

Lena Waithe (BA '06) was the producer and Phillip J. Bartell (BA '92) was the editor for *Dear White People*, which won for Best First Screenplay for Justin Simien. Diane Weyermann (MFA '92) was the executive producer for *Citizenfour*, which won for Best Documentary.

### NAACP IMAGE AWARDS

Common ('96) won for Outstanding Supporting Actor in a Motion Picture for *Selma*. Paul Giamatti (BA '96) was the executive producer for *Selma*, which won for Outstanding Motion Picture. Richard Hemmingway ('87) was the editor for *Iyanla, Fix My Life*, which won for Outstanding Reality Series. Jeff Jur (BA '76) was the cinematographer on the pilot of *How to Get Away with Murder*, which won for Outstanding Drama Series.

### CHICAGO/MIDWEST EMMY AWARDS

Roz Varon (BA '80) won for Outstanding Achievement for News Specialty Report/Series—Religion for her segment "Thanksgivukkah."

## MEET & GREET



## Manifest 2015 Creative Director: Monique Doron

Only in her second year as a graphic design student, Monique Doron ('17) was elected in a campuswide vote as Manifest's student creative director. Her designs will weave through this year's urban arts festival on May 15 as Columbia College Chicago's talented students take over the South Loop. "It's a very humbling opportunity, being a sophomore and having this amazing part of my college career," she says.

Doron's winning designs feature geometric hands inspired by structural string art. She wanted to capture the energy of hands poised in creative work, a nod to Columbia's "hands-on" approach. As creative director, Doron will design Manifest's print work, from postcards and posters to her own version of the iconic Manifest star.

"Calling it a festival is probably the most important part. It's not a showcase, it's not a gallery opening," Doron says. "It's this giant celebration of all the cool stuff we do at Columbia. New opportunities, new career paths, just being together as a college."

For more information about Manifest 2015, which is free and open to the public, go to [colum.edu/manifest](http://colum.edu/manifest). —Megan Kirby

## FACULTY SPOTLIGHT



## ONYE OZUZU

## CHAIR, DANCE DEPARTMENT

The phrase “Ballet is the root of all dance” gets thrown around in dance classrooms and studios, but Dance Chair Onye Ozuzu thinks that’s only half the story. Since coming to Columbia College Chicago in 2011, Ozuzu and the department have been building a contemporary dance program with supporting training in both ballet and West African dance. Ozuzu herself spent her 20s as an active member in West African drum and dance circles in the United States. She’s danced and choreographed internationally, from The Joyce Soho in New York to the Kaay Fecc Festival De Toutes les Danses in Senegal.

**When did you start dancing?**

I always danced as a child, up and down the hallways or in the living room. I started taking classes when I got to college, in a similar way to how students from all over campus come to our department now. I was an English major and I took some jazz classes in the dance department at Florida State University. That ignited me very, very quickly into a sense of home and belonging and understanding where my primary language was. I was an English literature major and I was always a writer, and very interested in storytelling and narrative, poetry. There was something about dancing that got more quickly to the heart of that for me.

**What attracted you to Columbia?**

I was really compelled by the mission of this college, the sense of learning by doing. It’s more than just, “We’re going to bring you in and put you out as a great dancer.” We’re going to bring you in, and we’re going to use your interest and your talent and your passion for dance as a lens to really grapple with what it means to be a human being. What it means to be in a society, what it means to contemplate history, what it means to think of yourself as a professional.

**Since you’ve come to the Dance department, the focus has shifted to include ballet and West African dance techniques equally. Can you expand on that?**

That intersection in techniques has been a long, interwoven conversation in the American dancing landscape. So we said, why not just put them together? With these techniques in your body, what do you want to say? What kind of dance do you want to formulate?

At Columbia, because we’re a cultural institution, we’re not just interested in making machines of these bodies that can do these cool moves. Our students are learning to interrogate culture and history and theory and politics and artistry. I think we are continuing to investigate the potential of this juxtaposition of very, very different types of training. ■ —Megan Kirby

## Columbia Prepares to Welcome Harrington Students

Columbia College Chicago is expected to welcome up to 360 students from Harrington College of Design beginning in fall 2015. This is a transitional phase that will eventually culminate in the closure of Harrington College.

Most students would enter Columbia’s Photography, Interior Architecture and Graphic Design programs. The agreement between Columbia and Harrington, subject to accreditor approval, would provide students in Harrington bachelor’s degree programs with the opportunity to transfer and enroll in the same program offered by Columbia College and complete their programs of study at Columbia. Master’s and associate degree students at Harrington would continue to be taught by Harrington faculty, on Columbia’s campus, and receive their degrees from Harrington.

Like other colleges across the U.S., Harrington College faced increasing financial deficits caused by multiple years of continuous declines in enrollment, as well as increased regulation facing private institutions of higher learning. Columbia and Harrington have submitted the plan to the accrediting body Higher Learning Commission, and hope to receive final approval by mid June.



## Author Chuck Klosterman Entertains and Informs

Best-selling author and pop-culture commentator Chuck Klosterman spoke to students on Oct. 21 as part of Columbia’s Poetry and Nonfiction Reading Series. Klosterman discussed how to make it as an author in the digital age and the importance of writing about what you love.





## Story Week Brandishes “The Power of Words”

YA novelist Stephanie Kuehn was among the dozens of writers who appeared during Columbia College Chicago’s 2015 Story Week Festival of Writers. Using the theme “The Power of Words” and held March 15-21, the weeklong event featured readings, writers boot camps, and author panels on memoir and fiction, sci-fi and fantasy, young adult fiction, and playwriting.

## 2015 Honorary Degree Recipients Announced



Nan Warshaw (MA '93)



Chester Gregory (BA '95)



Anna Shapiro (BA '90)

At this year’s commencement ceremonies, taking place May 16 and 17 at the historic Auditorium Theatre, Columbia College Chicago will recognize its 2015 honorary degree recipients. Honorary degree recipients are outstanding individuals in the arts, education, politics and public information. This year, the college honors five alumni: Len Amato (BA '75), president of HBO Films; Chester Gregory (BA '95), award-winning singer and actor; Josefina López (BA '93), playwright, screenwriter and theatre producer; Anna Shapiro (BA '90), Tony-winning theatre director; and Nan Warshaw (MA '93), co-founder and co-owner of longstanding indie-rock label Bloodshot Records.



## Fashion Student Knox Impresses on *Project Runway*

When Fashion BFA student Alexander Knox ('15) joined the cast of *Project Runway*’s 13th season, he promised show mentor Tim Gunn one thing: No matter what, he would finish his degree. Knox joined 18 other budding designers on Lifetime’s hit competition series, impressing the judges with his edgy looks. Though he was eliminated in episode 10 in September, he was elected Fan Favorite of the season, which included a grand prize of \$10,000. Today, Knox is home in Chicago, finishing his degree while also working on design collaborations with local drag performers.



## Documentarian Michael Moore Encourages Student Filmmakers

On Oct. 22, filmmaker and documentarian Michael Moore spoke with students about making gutsy movies. The event took place at Film Row Cinema as part of the Chicago International Film Festival.



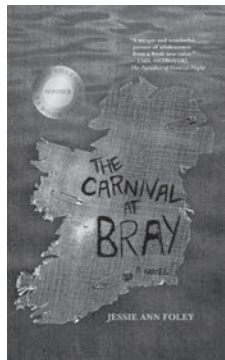
# FOREVER YOUNG

## FICTION WRITERS FIND MAJOR SUCCESS WITH THE MINOR DEMOGRAPHIC

By Kristi Turnbaugh • Photography by Jacob Boll (BA '12)

Think back on the first book you ever really loved—maybe something written by Judy Blume, Mark Twain or J.D. Salinger, an author who summed up adolescence so precisely that it resonates with you through the years. The last two decades have seen a boom in young adult (YA) literature (thanks largely to a certain boy wizard), and readers of all ages snatch up stories about first love, first loss—all the electrifying firsts that accompany growing up. In today's publishing world, YA sits in the spotlight. But what goes on behind the scenes?

We talked with three determined alumni YA authors about the long, solitary hours of writing on top of full-time day jobs, dealing with writer's block, and surfing the highs and lows of criticism. Even with finished manuscripts, these writers must navigate the world of agents, editors and publishers—with no promise their books will ever see the light of day. So why do they do it? JESSIE ANN FOLEY (MFA '12), STEPHANIE KUEHNERT (BA '03, MFA '06) and CHRIS TERRY (MFA '12) share how they press on.



### JESSIE ANN FOLEY (MFA '12)

Jessie Ann (Morrison) Foley grew up in Chicago near Jefferson Park, devouring the books of Roald Dahl and Laura Ingalls Wilder and writing stories about her dog, Woody. As an undergraduate at the University of Illinois at Urbana-Champaign, she explored advertising and journalism before settling on English, earning her bachelor's degree in 2002. After becoming a high school English teacher at Loyola Academy in Wilmette, Ill., Foley still dreamed of making it as a writer. In 2008, she enrolled in Columbia College Chicago's master's program in fiction writing.

### How did your first novel come about?

It was the semester before I graduated, and [then-Fiction Writing department chair] Randy Albers set me up to meet this agent for Story Week. This agent read some of my work, and he was like, "I really like this, [but] I would never be able to sell this because it's a short story collection"—which is so funny because MFA programs are often very focused, for whatever reason, on short stories rather than [longer works]. He was like, "Write a novel and get back to me." So, Don De Grazia, who I had had for a few classes, said, "That short story you published in the [Chicago] Reader? That felt like a chapter one to me." And that's what ended up being [my first novel], *The Carnival at Bray*.

**You changed jobs right after graduation in 2012, going to teach at a new high school. How did you find the motivation to tackle your first novel while figuring out such a demanding new job?**

I was really unhappy that first year in my job. I just graduated from this MFA. I have all this debt, and I'm miserable at my job. I have to finish a book. I have to do something to prove that this money and this time was not all for nothing. And then when I finished it [in 2013], I did send it to that agent—I didn't hear back, of course. Then I heard about this contest through Elephant Rock Books. They were starting a young adult imprint. I was like, "I don't even know if this is young adult, but I'm just going to send it to this contest, and we'll see."

***The Carnival at Bray* did win, and you were awarded the Helen Sheehan YA Book Prize, which included having the book published. What did you think about the reviews?**

I was so scared about the reviews. I worked on this for a year of my life and then someone can

"SHE FELT HALF-CRAZED  
ELATED,"

HAVING  
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THE WORLD OF  
HIGH SCHOOL,  
WHERE SHE WAS  
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ONLY FOR HER  
ABILITY TO  
DIAGRAM  
SENTENCES  
FASTER & MORE  
ACCURATELY  
THAN ANYONE  
ELSE..."

—FROM *THE CARNIVAL AT BRAY*

## JESSIE ANN FOLEY (MFA '12)

**Location:** Chicago

**Day job:** High School English Teacher

**Novel and synopsis:** *The Carnival at Bray* (2014). Uprooted from big-city Chicago to a windswept town on the Irish Sea, 16-year-old Maggie Lynch tries to find her place in her new world. When first love and sudden death simultaneously strike, she embarks on a forbidden pilgrimage to Rome to fulfill a rock 'n' roll promise.

**Awards and recognition:** Helen Sheehan YA Book Prize 2014; Michael L. Printz Honor Book 2015; Young Adult Library Services Association (YALSA) 2015 Top Ten Best Fiction for Young Adults; William C. Morris Award Finalist 2015; *Kirkus Reviews* Best Teen Books of 2014; *Chicago Reader* Best Books of 2014

**Next project:** Novel about three girlfriends at a closing Catholic school and their complicated relationships with family and each other.



tear it down in a sentence. But the reviews have been really positive, so I've been lucky. I had a younger reader saying something like, "Even though the writer is an adult, she hasn't forgotten what it's like to be a teenager," which was probably the best compliment I could get.

**What are some of the challenges of being a writer?**

I used to worry, "Oh my God, what if my mom reads this?" What I learned at Columbia is just write whatever it is you need to write and you shouldn't worry about any of that stuff. It was almost like, don't flatter yourself, nobody's publishing the book yet, just write it. If you're lucky then maybe you can worry about those problems. I feel that was a very Columbia philosophy.

When you're writing, you should only be thinking about the story and the best way to tell it. It's not really your job to figure out who it's going to be marketed to. Everything I write, I still write under the belief that nobody's going

to read it, so I can write whatever I want.

**What is it about writing that makes you stick with it and press on?**

I just love doing it. It's something I would do whether or not it was going to get published. I've become a parent—that's such a huge change in your identity and who you are—so it's nice to be able to still write and feel like this is still a part of you and it always will be. If you were an athlete, you'd eventually get to a point where you couldn't really do it anymore, but with writing, it's always something you can do. It doesn't require any special equipment or money or anything like that.

**With your full-time job, a toddler and another child on the way, how do you make the time to write these days?**

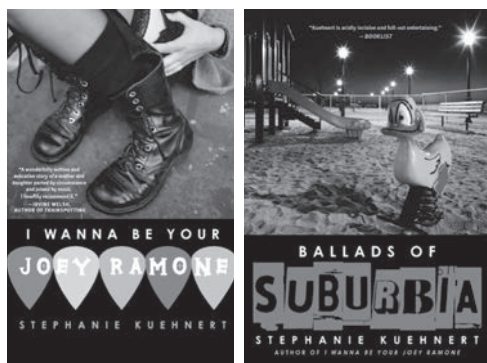
This is probably so generic, but you just have to write every single day. Before I started at Columbia I would have these bursts of creativity, and I would write, write, write, write, write. And then I wouldn't write another word for four

**"WHEN YOU'RE WRITING, YOU SHOULD ONLY BE THINKING ABOUT THE STORY. IT'S NOT REALLY YOUR JOB TO FIGURE OUT WHO IT'S GOING TO BE MARKETING TO."**

months. I don't think that's an effective way to be successful. It's like exercise: If you don't do it then you get rusty.

My life has changed a lot, and I have a little girl at home. When she takes a nap, I write, and sometimes it's for 20 minutes or half an hour, and sometimes it's distracted—but it's something.

You have to read a lot, too. I never get [when] students say, "I love to write, but I don't really like to read." To me those things are inextricable; you have to be passionate about both because that's where you're going to learn.



**STEPHANIE KUEHNERT (BA '03, MFA '06)**

Born in St. Louis and raised in Oak Park, Ill., Stephanie Kuehnert began writing about "unrequited love and razor blades" in eighth grade and producing feminist zines with a punk-rock slant in high school. After attending liberal Antioch College in Yellow Springs, Ohio, for one year, Kuehnert dropped out and moved to Madison, Wis., to pursue her dream of becoming a writer. Instead, she says, she "went out clubbing for two years." After enrolling at Columbia College Chicago, she received her bachelor's degree in fiction writing in 2003 and her MFA in fiction writing in 2006.

**How did your first novel, *I Wanna Be Your Joey Ramone*, come about?**

I was going to write it for my thesis project for my MFA. But what fueled that even further was during the Story Week Festival of Writers, I met with an agent who read the first chapter. This agent asked, "When is this going to be done? I would love to represent this kind of book." That was March. I was having some writer's block, but I was like, "Labor Day! Sure, I can be done!" [Then-Fiction Writing department chair] Randy [Albers] was actually on sabbatical at the time [but] he was still mailing me notes. It was pretty incredible. So before I got my master's degree, the first draft of that book got me an agent.

**Why did MTV Books publish the novel?**

It was on submission for a year, and it went to all of the adult publishers in New York, and they turned it down for one reason or another. Then my agent said she wanted to submit it as young adult. Even though I loved young adult, I was like, "This can't be, because the main character loses her virginity in the first chapter. Isn't that too dark?" But my agent was like, "No, trust me, it will fit the genre." And when she submitted it, sure enough, it sold right away.

**How were the sales?**

My books came out in 2008 and 2009, which was the heart of the recession. The first one didn't sell terribly; it just didn't sell quite to the

publisher's expectations. And by the second one [*Ballads of Suburbia*—I did the best I could promoting it. It just didn't reach as wide of an audience, and I didn't have the money myself to hire a publicist that would take it nationally. At that point, my editor said, "I can't buy any more YA from you." That was really hard.

**In 2011, you started writing essays for *Rookie*, an online magazine for teen girls created by the now-famous Tavi Gevinson, where you opened up about some of your struggles as a teen and as a writer. Then you decided to reboot yourself by moving to Seattle in 2013.**

Being a part of *Rookie*, which I have been



"DICTIONARY DEFINITION  
[OF BALLAD]: A SONG THAT  
TELLS  
A STORY IN SHORT STANZAS  
& SIMPLE WORDS,  
WITH REPETITION,  
REFRAIN, ETC.

THE MY DEFINITION:  
PUNK ROCKER  
OR THE COUNTRY  
CROONER TELLING  
THE STORY  
OF HIS LIFE  
IN THREE MINUTES,  
REMINDING US  
OF THE NUMEROUS  
WAYS TO SCREW UP."

—FROM *BALLADS OF SUBURBIA*

**STEPHANIE KUEHNERT**  
(BA '03, MFA '06)

**Location:** Seattle

**Day job:** Administrative Assistant, English Department, Seattle University

**Novels and synopses:** *I Wanna Be Your Joey Ramone* (2008). Emily's mother left her to follow rock music and never came back. Now all grown up with her own band, Emily is determined to find the tune that will bring her mother home; *Ballads of Suburbia* (2009). Nearly four years after a heroin overdose nearly killed her, Kara returns to her hometown to face the music. After her friends filled a notebook sharing their defining moments, Kara prepares to write her own.

**Awards and recognition for *I Wanna Be Your Joey Ramone*:** Venus Zine Best Book of 2008; nominee No. 2 on the Venus 2008 Hottt List in the Book category (Voted by *Venus Zine* readers); *LA Times* YA Books That Rock pick

**Next project:** Zine-style memoir chronicling Kuehnert's teenaged evolution "from geek to grunge to goth to grrrl." Sold to Dutton and due out in 2016.



"POP'S BEEN  
GONE  
10 YEARS,  
BUT I REMEMBER  
LITTLE THINGS  
LIKE SEEING HIS 'FRO  
PRESSING INTO THE  
HEADREST OF A CAR  
WHILE HE DROVE.

CHRIS L. TERRY (MFA '12)

**Location:** Los Angeles

**Day job:** Marketing Copywriter

**Novel and synopsis:** *Zero Fade* (2013).

Growing up in Richmond, Va., 13-year-old Kevin Phiher has a lot to worry about. His Uncle Paul is coming out, Tyrell the bully taunts him, girls prefer other boys, his sister ignores him, his mother is dating, and ... he's grounded.

**Awards and recognition:** Young Adult Library Services Association (YALSA) Best Fiction for Young Adults nominee 2014; Library Services for Youth in Custody In the Margins selection 2014; Slate.com Best Books of 2013; *Kirkus Reviews* Best Fiction Books of 2013

**Next project:** Adult novel about a mixed-race, punk rock bassist and his imaginary black friend who are accused of committing a violent crime.

I WONDER IF  
HE STILL HAS A  
'FRO. IF HE LEFT  
HIS CLIPPERS BEHIND,  
HAS HE HAD A  
HAIRCUT  
SINCE 1984?"

—FROM ZERO FADE

since it launched, is 16-year-old me's dream come true. From those essays, I had this idea for an essay collection/memoir and ran it by my agent. That proposal sold in like a week and a half. At that point, it had been five years of nothing—really struggling to get another book published.

And then, yeah, whirlwind! The memoir is with Dutton [under Penguin Books], with Julie Strauss-Gabel—kind of the dream editor—who's published Stephanie Perkins [*Isla and the Happily Ever After*], John Green [*The Fault in Our Stars*]*—all these amazing YA writers that I admire in a huge way. Kind of a fairytale ending.*

**Do you think there's a stigma around young adult fiction as a genre?**

I think it's definitely been treated as if it is a lesser form of literature, like it's not as literary as adult literary fiction, which is untrue. I think

people act as if it is lesser in some ways because it's written for teenagers, which upsets me deeply because I think teenagers can be even more critical readers than adults in some cases: They're in high school, reading is basically their job, and that's the time when you really fall in love with books, with movies, with bands. And they're deeply, deeply passionate.

**How autobiographical are your books?**

With *Ballads of Suburbia*, [main character] Kara and I are definitely a lot closer [than my other characters]. She struggles with depression [and] self-injury, which is stuff I struggled with as a teenager, and she's had some screwy relationships with guys, which also has been my situation. I definitely included those elements very purposefully because when I was a teenager and going through that, I was looking for books with that stuff in it and unable to really find it.

**“AT THAT POINT, IT HAD BEEN FIVE YEARS OF NOTHING—REALLY STRUGGLING TO GET ANOTHER BOOK PUBLISHED.”**

**What is the most rewarding thing about being an author?**

Finding and talking to readers who really connected with your book—nothing means more to me than that. At an event, a teenager came with a copy of *Ballads of Suburbia* that was just covered in doodles and notes, and she says to me, “Your book is my life.” I could tell it was something that she carried around with her. That was definitely one of the most meaningful experiences of my life.



**CHRIS L. TERRY (MFA '12)**

*Chris L. Terry grew up in Boston and Richmond, Va., the son of a black father and Irish-American mother. He spent his late teens and early 20s writing for zines and touring North America and Europe as a singer for punk bands. After graduating with a bachelor's degree in English from Virginia Commonwealth University in 2003, he spent five years in New York City working as a copyeditor and writer while also working—at various times—as a babysitter, bartender and bassist. He enrolled in Columbia's master's program in fiction writing in 2008.*

**What did you think about Columbia's writing program?**

The major thing was that they use a generative approach in the department, the idea of just always writing and having as much output as possible. I call it “keeping the engine warm”—you know, it's easiest to keep working on something if you're already working on it. Something I really learned at Columbia is the value of producing a lot of work, just writing as much as humanly possible.

**How did your first novel, *Zero Fade*, come about?**

I had this idea for this kid who's at the mall with his sister, and he considers the mall this mecca of opportunity where he can go, where he can be himself, where he can form his identity.

You need a conflict in a story. I was thinking, what would mess with this kid's idea of masculinity? What if this guy [his uncle Paul], who he thinks of as this apotheosis of masculinity, is gay and if that messed with the kid's head? He can hardly even wrap his head around the idea of talking to girls, so he's not mature enough to handle the idea of homosexuality. I wanted to lampoon homophobia by showing it as this juvenile thing that can be outgrown, because I think it's an ignorance.

I worked on it on and off the whole time I was at school. I got a really good start on it in Laurie Lawlor's young adult fiction class. I banged out the first 75 pages in her class my second semester at school. I was working in a coffee house that following summer and wrote the first draft

of it then. *Zero Fade* was my thesis novel; I turned it in, and I feel like it was 80 percent complete, meaning I had a beginning, middle and end, but there were a lot of things that I wanted to hone internally when I graduated.

**Curbside Splendor Publishing picked up your manuscript in late 2012, and you had a finished product in your hands the following spring. What was the draft-to-publication process like?**

I wanted to be sure that we sold it as a YA book. [Curbside was] talking to their distributor, figuring out some of the things they should do—even that I should be smiling in the author photo, so that parents are OK with leaving their kids with me and my book. Tips like that were really helpful.

We figured out how much cussing we could put in there, because a big part of the book is this kid getting over his own prejudices, and there's some hate speech in there. In seventh grade, people swear all the time, so how do you get this accurate adolescent boy without scaring or offending the gatekeepers—the librarians or the teachers who might want to teach your work but are scared if you have the “F” word on every other page? Part of the revision process was [to] keep it authentic but also cut out a lot of the swearing.

It was a crazy four or five months. I was working 60 hours a week; I had a job at Columbia





**“IT’S ADDICTIVE TO WRITE [YA] BECAUSE EVERYTHING IS NEW TO A CHARACTER WHO’S AN ADOLESCENT ... THINGS FEEL A LOT MORE URGENT OR LIFE-AND-DEATH.”**

in Multicultural Affairs, and I was teaching two different writing and theatre programs. I was working six days a week, and I was only off on Tuesdays. I’d go over a chapter in that day, and then I’d take a run and cook a bunch of food to get me through the week. That was a process.

#### **How did you feel about the reviews?**

The first review was from *Kirkus*, a publishing industry magazine, and also widely read by librarians. It was a glowing review, and they put it on their best of 2013 list. That was a really ideal situation. You hear some people talk about how they don’t read their reviews—I call bullshit on that. I’ve spent four years with this book, so I have a strong sense of what’s in it and of the themes and the tenor of it. So it’s really, really cool when somebody reads it and gets it or even sees something new in your book. Librarians and educators read things like *Kirkus* and the *Library Journal* to see what’s out there and to see what they should read. Those are real tastemakers.

#### **Do you think it’s hard to be a writer?**

Definitely. I have a lot of tattoos; people ask if they hurt, and they expect the answer to be no. I’m like, yeah, it hurt. Someone was just digging a needle into me for three hours. It’s the same with a book except you’re digging a needle into

yourself for a couple of years. It’s a mentally strenuous thing because you have to pay attention to really, really small details. You have to work on that micro scale to make sure every single sentence is exciting to read and that it serves a purpose. Also, looking at the big picture, and making sure it comes together as a story, there aren’t any loose ends, you didn’t use the same descriptive word on page three and 300.

#### **Do you ever get discouraged?**

I do get discouraged. There’s a point in the middle of working on a book, and I’m experiencing it now with my second book, where I feel like I’m out in the weeds. It’s a solitary thing, and you lose perspective on it: Is this any good? Is it ever going to be done? I want some sort of gratification, I want some results, and the book can feel like it’s a long way off when you’re on the third draft, and you’ve revised 60 pages of it so far, and you know there’s a couple hundred more to go.

#### **Why do you write YA?**

It’s addictive to write about that age because everything is new to a character who’s an adolescent. There’s also a heightened emotional sense—things feel a lot more urgent or life-and-death. I think that lends itself to compelling art. **D**



## LESSON PLANS

Prolific YA author and writing professor Laurie Lawlor encourages students to experiment to find their voice

Laurie Lawlor is Columbia College Chicago’s resident expert on young readers. The Creative Writing professor is a prolific author herself, with 37 children’s and young adult titles to her name since she began publishing nearly three decades ago. “I sold my first book in 1986—I wrote it on an electric typewriter,” Lawlor says. “Since then, things have changed phenomenally.” In addition to technology shifts, Lawlor witnessed a popularity boom in the genre, with writers like J.K. Rowling and John Green even sneaking onto adult bookshelves. Lawlor writes both fiction and nonfiction, often with a historical bent. Her historical picture book *Rachel Carson and Her Book That Changed the World* won the 2012 John Burroughs Riverby Award for Excellence in Nature Writing. Other titles include historical fiction *Dead Reckoning* and *The Two Loves of Will Shakespeare*.

Lawlor teaches classes in Young Adult Fiction and Writing for Children. (Chris Terry and Stephanie Kuehnert both passed through her classroom.) Young readers, she says, are particularly discerning—they either fall in love with a book or dismiss it outright. Her students find the wide-open aspects of the genre exciting, with a broad marketplace open to experimentation in form and voice—whether they are attempting realistic contemporary, fantasy, science fiction, or historical fiction or steam punk.

“It’s not the book they think I want to read, or the book the department would like, or the book they think would sell,” she says. “It’s really *their* book. That throws it into a whole new level for a lot of students. To finish something, you have to really love it.” **D** —Megan Kirby

# Where have you been all our life?

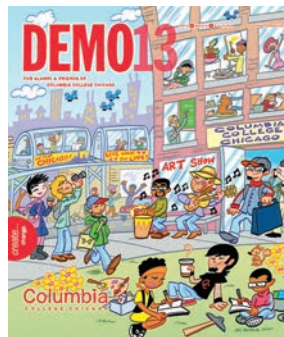
**DEMO IS 10 YEARS OLD**, and we want to know: What have you been doing these past 10 years?

**Columbia**  
COLLEGE CHICAGO

The next issue of **DEMO** will celebrate our first 10 years, and you could be in it!

We want to hear from you. How has your career changed and evolved? What's your favorite article or issue of **DEMO**? What would you like to see in the anniversary issue?

To add your input, email [demo@colum.edu](mailto:demo@colum.edu).







# BIG AUDIO DYNAMITE

By Audrey Michelle Mast (BA '00) • Photography by Julia Stotz (BFA '08) and Maia Harms (BFA '09)



Imagine your favorite television or movie scene—then hit mute. No dialogue, no music, no sound effects for gunfights or slamming doors. Although perfect sound is integral to any screened production, the creatives behind the magic rarely take the spotlight. Listen up as four sound experts discuss the imagination, innovation and invention required to get the job done.

**In a memorable scene of *Breaking Bad*, the show's protagonist—chemistry-teacher-turned-drug-kingpin Walter White—literally launders money. With the camera angling from the back of the clothes dryer, Walter (Bryan Cranston), framed by the appliance's circular opening, peers into the still-rotating tumbler and gingerly removes the hot cash. It's a visually striking image, but it's what we *hear* that takes us from engaged to completely immersed: the creak of the door, the mechanical thrum of the dryer. It's oddly, perfectly enveloping.**

Back in 2007, as re-recording mixer **Eric Justen** (BA '98) presented that scene to show creator Vince Gilligan, he says Gilligan watched it over and over again. Justen worried that his treatment of the sound effects hadn't worked. But Gilligan loved it: "He said, 'I can't believe it actually sounded like I was *in* a dryer.'"

Welcome to the world of motion picture post-production sound: a subtle, textural and precise digital alchemy that takes place after the shoot wraps, one of the last steps of a multilayered process of creating memorable screened entertainment. Here, re-recording mixer Justen, supervising sound editor **Christopher Harvengt** (BA '85), sound editor **John Kilgour** (BA '92), and dub stage and transfer recordist **Ken Nowak** (BA '00) talk about their work, including the late nights, dark rooms and often ingenious trickery employed to make good sound great.

#### WHAT'S A TYPICAL DAY LIKE FOR YOU?

**JUSTEN:** In the feature world, it's different all the time. You might be [mixing] by yourself; other times, you might be working with a director. On a TV show, because you usually get two days [to mix an entire episode], almost anything can happen. On the first day, Jeffrey [Perkins, mixing partner] and I try to get through the episode, then the second day, we play it for the producers, take notes and do the fixes. Then you ship it off for an airdate that can be two days later.

**HARVENGT:** I'm all over the place. I'm on an ADR [automatic dialogue replacement] stage part of the day, a mix stage part of the day. Days can be very long—10 hours, minimum—and a lot of times, it's 12- to 14-hour days. It's far cheaper to pay people in sound to crank through post-production [than for] a show to not make its target date. There are legal ramifications.

#### HOW HAS TECHNOLOGY CHANGED THE WAY YOU WORK ON A DAY-TO-DAY BASIS?

**HARVENGT:** It's given me more opportunities, but the price point of a project has dropped overall. I started out in film—literally cutting on [analog editing devices]. If you wanted to cut dialogue, you had to be really precise, otherwise there would be a huge cost. Now you can listen to thousands of [digital] effects before you make any editing decision. But an inexperienced person may get caught up in [so many choices]. You need to get it right and move on. If you don't make a decision, it costs money.



## MEET THE EXPERTS

### COLUMBIA GRADS BRING THE NOISE TO TV AND FILM

**1. ERIC JUSTEN** (BA '98) is an Emmy-nominated re-recording mixer for TV and film, which involves combining all the sound elements of a production—dialogue, music, sound effects and more—into the final audio mix. He was nominated for several Emmys and Cinema Audio Society awards, and won a prestigious Motion Picture Sound Editors Golden Reel Award for his work on AMC's dark, gripping series *Breaking Bad*. He has mixed dozens of features and hit TV shows, including *Elementary*, *The Good Wife* and *Numb3rs*.

**2. CHRISTOPHER HARVENGT** (BA '85) is a 30-year veteran of the film and TV business who works today as a supervising sound editor—overseeing every aspect of sound on a project. His TV credits include *Beverly Hills, 90210*, *Pushing Daisies* and *Mistresses*. He was nominated for two awards from Motion Picture Sound Editors for the Fox series *Terra Nova* and was awarded an Emmy for sound editing for the 2014 miniseries *Cosmos: A Spacetime Odyssey* (hosted by astrophysicist Neil deGrasse Tyson).

**3. JOHN KILGOUR** (BA '92) is an Emmy-nominated freelance sound and picture editor based in New York City. Working extensively on documentaries and nonfiction television for the past 14 years, he also is responsible for adding narration, music and sound effects to each production. A 20-year veteran of the business, he recently worked on several popular miniseries including the Emmy-winning *The Men Who Built America* and Emmy-nominated *The World Wars* for the History Channel and *Gold Fever* for Discovery.

**4. KEN NOWAK** (BA '00) has provided sound services for a variety of films, including Steven Spielberg's *Indiana Jones and the Kingdom of the Crystal Skull* and Mel Gibson's *Apocalypse*, and TV shows, including the *Sopranos*, *The Mindy Project* and *Family Guy*. Today, he is a dub stage and transfer recordist for NBCUniversal. Duties include dubbing movies or TV in foreign languages ("like an order for season one of *Quantum Leap* in Portuguese," he says), and digging deep into the studio vault to archive its vast catalogue. He's currently digitizing the '60s TV western *Laramie*.



ERIC JUSTEN (BA '98)



You can hear Eric Justen's work on gritty AMC drama *Breaking Bad*, CBS show *The Good Wife*, Sherlock Holmes adaptation *Elementary* and crime drama *Numb3rs*. "Sound needs to be felt," says Justen. "That's the fun part ... the mixing desk becomes my instrument. The faders become my fingertips."

**"If you really do love it, the money doesn't matter—you just stick with it. I ended up working in construction for eight months during the writers' strike."**

#### HOW HAS TECHNOLOGY CHANGED THE WAY YOU WORK ON A DAY-TO-DAY BASIS?

**NOWAK:** More technology has made more work. We'll make a TV mix, and there's a mix for the theater; we also do an iTunes mix. You have to make sure everybody can hear everything.

#### WHAT ARE THE BIGGEST CHALLENGES IN YOUR WORK?

**NOWAK:** You have to be really patient, especially when you're restoring old things. Also, there are clients who don't understand audio. We're kind of the redheaded stepchild of the film industry.

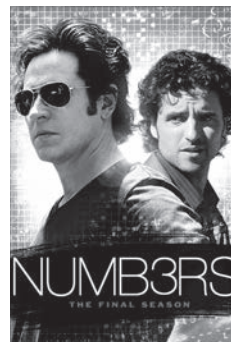
**HARVENG:** Getting really good production sound. That's crucial. [Sometimes] there's wind machines crushing the dialogue. When actors come in [to record new dialogue via the automatic dialogue replacement process], they feel as if their performance is being stripped away. I guarantee them that I will get as much of that production [value] back in as possible. If I can build trust, it's better for everybody.

**KILGOUR:** Time. It's the nature of the industry itself. People are expecting things a lot faster. Overall, everybody's getting everything faster—information, texts. Every time we finish a cut, I wish I had two more days [to perfect it] ... but it's the nature of the beast.

**JUSTEN:** Schedule—trying to keep our schedule under control, especially when you have three shows running at the same time.

#### WHAT ARE SOME EXAMPLES OF CREATIVE EXPRESSION IN YOUR WORK?

**NOWAK:** Fixing problems when material has deteriorated. There might be a hole in an old show, and we might have to come up with music or sound effects to fill it in—to make it seem like it was always like that.



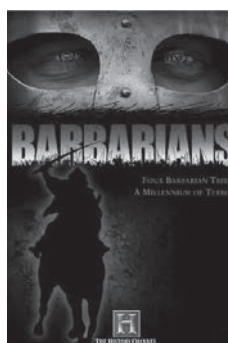
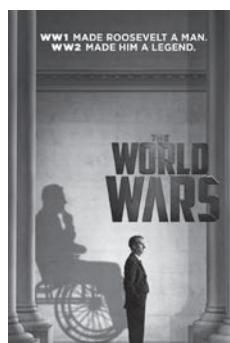
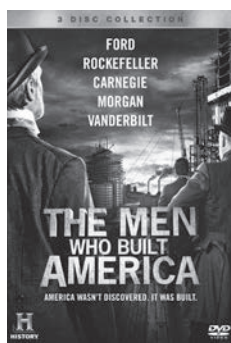
Promo art: *Breaking Bad*, Sony Pictures Television, AMC Network, High Bridge Productions; *The Good Wife*, CBS Television Studios, CBS Network, Scott Free Productions; *Elementary*, CBS Television Studios, CBS Network, Hill of Beans Productions; *Numb3rs*, CBS Television Studios, CBS Network, the Barry Schindel Company



JOHN KILGOUR (BA '92)



John Kilgour's work skews toward the historical, with involvement on the miniseries *The Men Who Built America*, the documentary *The World Wars*, the miniseries *Barbarians* and true-crime show *Redrum*.



**KILGOUR:** In *The World Wars*, there were a lot of battle scenes. They're very difficult. Each gun, each tank, has to have a different sound. You have to layer them; if you just find a rifle sound, it's not very good. There have to be other sounds "below" it. In our effects library, I found an old musket sound that wasn't of that time, but I layered it underneath the rifle shot along with a sound effect that was just a "boom"—we did this many times over with each gunshot. We had 24 tracks of sound effects for these big, epic scenes.

**"I consider myself lucky because I'm always working. If you want to stay busy, you want to be versatile."**



## SOUNDING OFF

OUR PANEL DISHES ON SOME OF THEIR COOLEST JOBS

The first credit on **CHRISTOPHER HARVENGT'S** IMDb page is the original *Gone in 60 Seconds* movie. Although he wasn't part of the 1974 production, he worked on re-editing and remixing the 2000 DVD release. "We went out to Willow Springs Raceway [in Rosamond, Calif.] and recorded the original police cars of the '70s," Harvengt says. In the early '90s, he was the supervising sound editor on several seasons of *Beverly Hills, 90210* and remembers it fondly. "I hung out at the Peach Pit and the beach club too," he says with a laugh. "That was a perk—I was always allowed to go down to the set."

**JOHN KILGOUR** prides himself on versatility. "I'm very flexible," he says. "Last summer, I cut a true crime series. Over holiday break, I cut an infomercial." Kilgour has also edited promos for TV, including *Project Runway All Stars* and *Ghost Hunters*. "I'm open to cutting anything, except adult films," he says, laughing. "Being able to change up your edits keeps your job exciting. If you can wear all those hats, you'll always be in demand."

**ERIC JUSTEN** did recording work on *The Fast and the Furious* (2001): "That show was crazy—how long it was, the hours we worked ... we got to meet Vin Diesel!" (pictured above). Another early project was working as part of the sound team for hip-hop artist Sisqo's epic seven-minute music video "Unleash the Dragon" (2000). "It was a lot of fun," Justen says, remembering how the production's sound designer used a recording of a buzzing beehive as the effect for a Godzilla monster's quivering tonsils.

**KEN NOWAK** saves old and deteriorated film and video at NBCUniversal. "Sometimes you'll open a can and the mag [film stock] has melted into a pile of goo. It reeks of vinegar when you open them," he says. He's occasionally a bit of a mad scientist when it comes to saving deteriorating film. "Remember that show *Charles in Charge*? The tape would go over the tape heads and you'd see it turning brown as it went by. To solve that, you put it in an oven and you bake it ... at 125 degrees for an hour, and that usually makes it all better," he says. "We have an oven just for that. I almost put pizza in it when I first started."





Throughout his career, Christopher Harvengt has worked on Syfy show *12 Monkeys* (based on the 1995 movie), '90s teen show *Beverly Hills, 90210*, quirky series *Pushing Daisies*, and docuseries *Cosmos: A Spacetime Odyssey* (hosted by astrophysicist Neil deGrasse Tyson).

**“You’ve got to have so much dedication to this field. You’re giving up a lot to be in this world.”**

#### WHAT PROJECTS ARE YOU MOST PROUD OF?

**JUSTEN:** *Breaking Bad*. There’s [relatively little to] no music on that show. Without music as an element in the storytelling, I had so many opportunities to make an environment. Also, the feature film *Act of Valor*. *Variety* doesn’t usually put re-recording mixers into the main article, and three of us found ourselves in the last paragraph of the article. We were told that doesn’t happen often. To me, that was a huge accomplishment.

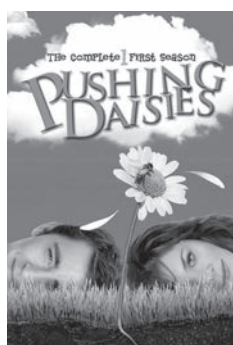
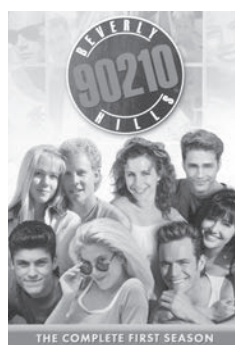
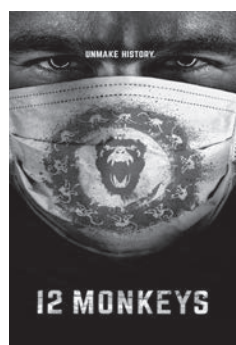
**KILGOUR:** *The Men Who Built America*. It was a great show—groundbreaking. It was a grueling process, one of the hardest edits I’ve ever done. We were literally struck by Hurricane Sandy when we were finishing it. The airdates were approaching, and we had to do a bit of scrambling because our online facility was literally underwater. But once it came out, I sat in my living room with a glass of wine, my wife and my two kids. My son, who was 10 at the time, was so into it; he was getting a history lesson, but it was told in such a cinematic way, he was enthralled. To watch them watching these shows, it was one of the most rewarding things for me personally.

#### WHAT IS YOUR ADVICE FOR ASPIRING TV AND FILM PROFESSIONALS?

**JUSTEN:** If you really do love it, the money doesn’t matter—you just stick with it. I ended up working in construction for eight months during the writers’ strike.

**KILGOUR:** Get a camera and shoot as much as you can. Get a group of people together to make something. Constantly be making something. You’re going to find that it’s a really small world. You’ll build up a community of people that you’ll run into for the rest of your life. I consider myself lucky because I’m always working. If you want to stay busy, you want to be versatile.

**HARVENGT:** You’ve got to learn things for yourself. If you absorb what *(continued on page 23)*



#### HOW DID COLUMBIA PREPARE YOU FOR YOUR CAREER?

**JUSTEN:** Honestly, I owe most things to [adjunct professor and 33-year Columbia veteran] Diego Trejo. My very first year, I took Sound for Film with him. Diego allowed me to mix some graduate thesis films for an hour. After mixing five films, he helped get the school to allow me to mix the graduate thesis films at the end of each semester as part of my TA job. Columbia gave me so many opportunities.

**KILGOUR:** I’m so glad I went to film school. Getting an education in filmmaking really helps

in the editing process. I still remember my Tech 1 instructor, Dennis Frank. I went to Columbia thinking I was going to be the next Steven Spielberg. I wanted to be a director. Within the first week I had a Bolex in my hands, and Dennis was telling us to go out there and shoot. I soon realized that I wasn’t a good director—I always liked editing, though. I was editing as a kid. I would take my friend’s VCR and hook it up to mine and do really crude cutting. I started to gravitate toward the edit room; I loved being in a dark room late at night. Columbia gave me all the tools and taught me how to synch, how to cut.

Promo art: *12 Monkeys*, Syfy Network; *Alas Entertainment*; *Beverly Hills, 90210*, Fox Television; *Pushing Daisies*, American Broadcasting Company; *Jinks/Cohen Company*; *Cosmos: A Spacetime Odyssey*, National Geographic Channel; *Fuzzy Door Productions*





## PETER THE GREAT

**COLUMBIA'S FIRST ACADEMY AWARD WINNER FOUGHT FOR SCREEN CREDITS FOR SOUND EDITORS, MENTORED STEVEN SPIELBERG AND LATER REINVENTED HIMSELF AS A VERSATILE WRITER**

"I knew nothing about what I was getting into," says Peter Berkos (BA '51) as he reflects on the beginning of a career that spanned half a century. The 92-year-old Columbia College alum—Oscar winner, Hollywood veteran, novelist—humbly maintains that "most of the things that I did, as far as my career, I fell into. I just was in the right place at the right time."

After serving in the U.S. Army Air Force, Berkos enrolled at Columbia on the GI Bill. "It was a lot smaller than it is today," Berkos says. "At that time [1948], the entire college was in the Fine Arts Building [410 S. Michigan Ave.]. Television was so new we were using a box on a tripod as a camera and a toilet paper roll as a lens," he jokes.

Berkos credits the college's working professionals with molding his direction. Drama professor and mentor Aline Neff pushed him toward directing, which he did for stage, radio and TV. Another instructor, actor/director Gilbert Fergusen, "talked me out of dropping out in my first year," Berkos says.

Shortly after graduation, the eager filmmaker decamped for Los Angeles along with his wife Sally Ann, also an alum, and two of his classmates, Sam Reynolds and Sam Berland, who would become lifelong colleagues and friends. "We decided to go to Hollywood, where films were being made,"

he says. "We packed up and came out here. We were four Columbia students, working together."

Berkos began as a storeroom clerk at Universal Studios, and spent nearly three years working his way up to the production offices, and then editorial. He especially enjoyed working one-on-one with actors and directors on re-recording dialogue through a process called automatic

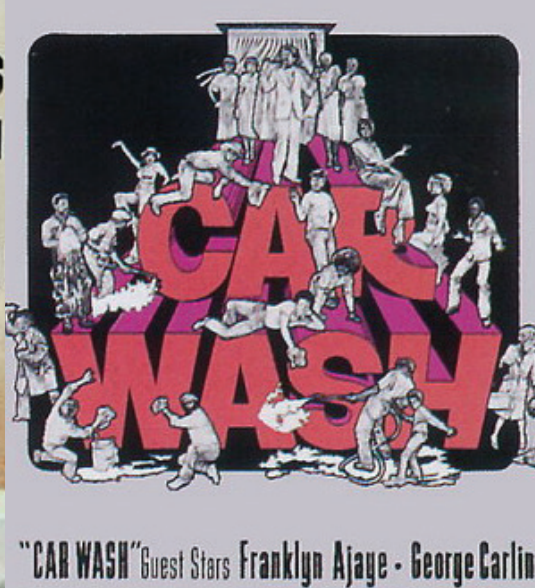
**Berkos worked on more than 300 films and 1,000 television episodes.**

dialogue replacement (ADR). In the late '50s, Berkos spent a whole day with Hollywood legend Orson Welles working as a sound editor on *Touch of Evil* (1958). Eventually, he worked up to the role of supervising editor. "My job was to create the sound effects, and I usually had no less than five people assembling the soundtracks," he says. In the mid-'60s, Berkos spent two months mentoring an aspiring young filmmaker who wanted to understand sound editing, Steven Spielberg. "He turned out to be the most enthusiastic film man I've ever met," Berkos says. "He'd be there in the





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Promo art: Touch of Evil, Universal International Pictures; Car Wash, Universal Pictures; Slap Shot, Universal Pictures; Kings Road Entertainment; Angels with Dirty Faces, Warner Bros.; The Hindenberg, Universal Pictures; The Filmmakers Group

Peter Berkos became the go-to sound editor for many Hollywood directors. In 1976, he was awarded a Special Achievement Academy Award for Sound Effects for his work on the disaster epic *The Hindenburg*. As Berkos accepted the Oscar that night, he says, "I found myself standing between Elizabeth Taylor and Audrey Hepburn. I got back to my chair, and my wife said, 'You can't get much better than that!'"

morning, waiting for me to open my editing room. He never wanted to go to lunch."

In 1963, Berkos became president of the Motion Picture Sound Editors, where he began a long fight for sound editors' membership in the film and television academies—as well as for screen credits for sound effects editors. Back then, giving screen credit to sound editors wasn't just uncommon—it was unheard of. Berkos spent 12 arduous years bargaining with the studio system for sound field recognition. He himself never received screen credit until the late 1970s, and it wasn't until the '80s that sound editing became an annual Academy Award category.

Robert Wise's disaster epic *The Hindenburg* cemented Berkos' place in cinema history. He won a Special Achievement Academy Award for Sound Effects in 1976 for his work on the film—becoming the first Columbia College graduate to win an Oscar.

"When I first saw the film in its rough state, I said to my assistant, 'If we handle this right, there's an Oscar in it,'" Berkos says. But after six or seven attempts to create the effects, he still couldn't find the perfect noise for the creaks and groans of the Hindenburg's aluminum skeleton.

"I went back to my room and sat in front of my bench," Berkos says, "and I leaned back to fold my arms across my chest, and all of a sudden the chair I was sitting on—squeak! I started moving back and forth—squeak, squeak! I called my assistant, George, and said, 'Book me a studio right now!'"

## Berkos spent 12 arduous years bargaining with the studio system for sound field recognition.

The recorded sounds of the noisy chair ended up in the movie. "You never know where you're going to get sounds from," Berkos says. "It's creative, and that's the part of the job that I liked best. It paid the most in satisfaction."

Before he retired in 1987, Berkos worked on more than 300 films and 1,000 television episodes. He remains active in the Motion Picture Sound Editors and the Academy of Motion Picture Arts and Sciences. (He's a voting member for the Oscars.) For many years, Berkos taught seminars

at film schools as part of an Academy educational outreach program.

In 1996, Berkos received a lifetime achievement award from the Motion Picture Sound Editors—the very organization that he helped build. "I was complaining to Sally one time—all the stuff I did for these sound editors, they don't even remember, they don't know," he says with a laugh. "I was crying in my milk. The very next day, I got a call that I was getting the award."

Berkos speaks of his wife, who passed away in 2000, often and fondly. He compiled and self-published *Reflections and Memoirs of Sally Ann Berkos*, a collection of his late wife's writings. Then he reinvented himself as a novelist. He followed up his debut sci-fi novel, *Tpito the Third Twin* (2007), with *The Double Double Cross* (2013), a mystery set in the post-production department at a movie studio. He aims to publish a third book, *Stage Fright*, in late 2015.

To Berkos, storytelling is an art that transcends mediums. "My writing is very visual," he says. "In the movies, when a director wants you to feel a certain emotion, he might do it with music. In writing, I do it with words." —Audrey Michelle Mast (BA '00)



**“We don’t get a lot of credits in movies, and nobody knows we’re here ... but we get to work—every day.”**

[directors and producers] are saying, and expand upon them, you’ll go far. You’ve got to have so much dedication to this field. You’re giving up a lot to be in this world.

**NOWAK:** Learn networking. Learn to present yourself. Keep in contact, so it’s not like, “We haven’t talked in four years—now give me a job.” It’s about the follow-up. I got my job [at NBCUniversal] because of someone I met back in 2000. It’s about maybe 60 percent talent and 40 percent who you are. I’ve seen really talented people wash out because they’re not social, or they’re awkward, and nobody wants to work with them—whereas some people with lesser talent are really good at working a room and making people feel good. The client wants to feel good when they’re spending \$10,000 a day to make a movie.

**WAS THIS ONE OF THE KEYS TO YOUR SUCCESS?**

**NOWAK:** I think so. I also have very unique hair, so people remember me. I’ve gotten phone calls from people who are like, “You’re the guy with the hair, right?”

**WHAT’S NEXT FOR YOU?**

**HARVENG:** I’m working on *12 Monkeys* [Syfy TV series based on the 1995 movie]. It’s very creative, and it allows me to take everything that I’ve learned and put it into action. I have a great team of people I’m working with, and we knock out a great product every week. It’s a tough thing to do.

**KILGOUR:** I’m working on a project called *American Genius* on the National Geographic channel. [The series] pits one genius versus another genius, [for example] “Hearst vs. Pulitzer.” The one I’m most looking forward to is “Jobs vs. Gates.”

**NOWAK:** Pilot season is coming up. I really want to edit sound for a TV pilot. The hours would be crazier, but it’s a little more creative.

**JUSTEN:** I’m working on *Pretty Little Liars* ... I don’t know if it’s ever going to go away [laughs]. It’s so popular. Most TV shows get picked up for a year, but this one got picked up for two. There’s always room for other stuff, though. You never know what you’re going to get next. **D**

Ken Nowak’s diverse work includes Steven Spielberg’s *Indiana Jones and the Kingdom of the Crystal Skull*, Mel Gibson’s *Apocalypse*, beloved HBO show *The Sopranos* and even animated comedy *Family Guy*. Now a dub stage and transfer recordist at NBCUniversal, Nowak says, “It’s really detailed work. Our days are pretty regimented, but it’s rarely the same thing over and over again.”



**KEN NOWAK (BA '00)**





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Vibrant Chicago characters dominate the exterior of this vacant hardware store at Halsted and Lake for a one-night pop-up gallery before the building's demolition.



## DISAPPEARING ACT

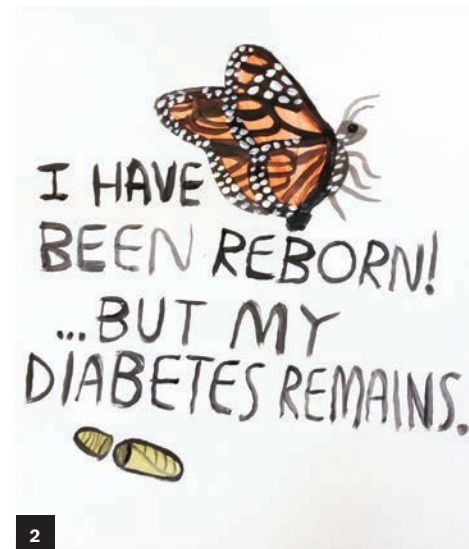
Chicago artist **Don't Fret** says 97 percent of his art no longer exists. And he's just fine with that.

He began using the moniker **Don't Fret** as a teenager, long before the *Chicago Reader* called him the "Street Artist of the Year." Even before the paper praised his "established work." Before he slid quietly through Columbia College Chicago on his way to a bachelor's degree in photography. Before his pilgrimage to Brazil to learn the process of wheat pasting. And before he'd ever been arrested for destruction of property. After trying his hand rather unsuccessfully at graffiti, he started covering walls with the words and images that needed an outlet.





1



2

He has no idea just how many renderings he's plastered around the city. "But I can say with absolute certainty that 97 percent of everything I've done doesn't exist anymore," says Fret of a temporary art scene in which he's made a name for himself—sort of. "There's something to be said for just putting your work out there anonymously and having it really be about your work. It's not about me."

Rather, the art is all about his birthplace: The City of Big Shoulders trumped by big business. Fret's larger-than-life characters resembling the Polish, German and Eastern European faces of his Wicker Park youth turn up under the cover of night beneath signs for Old Style bars and in bricked alleys near slaughter houses where true hog butchers used to spill and clean up blood—even within a stone's throw of various gentrified spots inside the Loop.

Fret's own blue-collar roots are reflected in equal parts homage and good humor with workaday Dombrowski types and immigrant hot dog vendors. Sometimes he leaves a finger-wagging witticism for the passersby. Maybe a tongue twister with a touch of social commentary: "Sally sells crack cocaine by the seashore."

**"My first love will always be putting work on the street and having that direct interaction with the public."**



3

1. Don't Fret estimates that a majority of his street art has disappeared, but you can still spot this mural at 79th and Stony Island in Chicago's South Shore neighborhood.

2. This poster, "I have been reborn! ... but my diabetes remains," hints at the artist's sly sense of humor. The piece showed at a 2013 event at Chicago rock club Empty Bottle.

3. As part of his pop-up show *There Are Two Seasons in Chicago: Winter and Construction*, Don't Fret renovated the inside of a closing Fulton Market hardware store.





4

“My first love will always be putting work on the street and having that direct interaction with the public,” Fret says. “But I also love doing work inside spaces in galleries, and more recently, taking over abandoned spaces and throwing a kind of temporary experience.”

In August 2014, Fret created a farewell installation in a 75-year-old Fulton Market hardware store scheduled for demolition. *There Are Two Seasons in Chicago: Winter and Construction* showcased his gigantic characters on the city-block building and used the store’s nut-and-bolt leftovers, including keys and old advertisements, to give visitors a sense of West Side nostalgia.

Even with the critical acclaim, Fret feels better being a bit of a ghost in his own scene, cruising through shows, still somewhat “panicked” with opening-night jitters, unknown to the gathering crowd. An anonymous artist outliving nearly all of his art.

About as comfortable with the label of “street artist” as he is sharing his baptismal name, Fret prefers to be called an “interdisciplinary artist.” So he remains living in the moment, away from the spotlight, creating something short-lived for a citywide canvas. **D** —William Meiners (MFA '96)

4. Today, Don't Fret's work stretches past Chicago's streets. This buildingwide mural appears at the intersection of 27th and Larimer Street in Denver, Colo.

## ▶ WEB EXTRA

To see more artwork from Don't Fret, go to [dontfretart.com](http://dontfretart.com).





## EPIC EPICUREAN

Renowned chef Iliana Regan (BA '05) crafts culinary masterpieces, one plate at a time.



Deer skulls offer up unexpected, rice-infused dishes at Iliana Regan's Michelin-starred restaurant.



“I spend a lot of time thinking about food in the same way that I thought about stories.”

### Chicago restaurant Elizabeth's interior

could be a scene from a storybook: cozy wooden tables, shelves with ceramic owls, an open kitchen with gleaming steel surfaces. Cookbooks lean indiscriminately against Maya Angelou collections.

Elizabeth's owner and head chef Iliana Regan (BA '05) tells stories. She told them as a fiction writing student at Columbia College Chicago, and she continues today at her Michelin-starred restaurant in the Lincoln Square neighborhood.

“I spend a lot of time thinking about food in the same way that I thought about stories,” she says. “What is the plate? What are the ingredients? What is it conveying? What am I saying?”

Elizabeth emerged from an underground supper club called One Sister, launched in 2010 out of Regan's Andersonville apartment, that quickly gained notoriety in the Chicago foodie scene. In 2012, Regan opened the doors to Elizabeth, named after her late sister.

Regan calls her approach “new gatherer cuisine,” a philosophy built around fresh, organic, seasonal ingredients. She works with local farmers and hunters, and even forages for wild ingredients (like frog legs) herself.

“We gather and source as many local and wild ingredients as possible,” she says. “We're very conscious about what our ingredients are and where they're coming from.”

Elizabeth offers a single, fixed-price menu of around 20 small courses that changes to reflect seasonal offerings. The dining room seats 24

people, and reservations are ticketed—like with a show or a concert, diners are expected to show up on time and stay through the duration of the meal (which can run up to three hours). Regan's small staff of eight works to make each night a memorable production: swapping plates, explaining the visually stunning dishes, and recommending wines and cocktails.



1. From their tables, diners can watch Regan and her crew work in the open kitchen.

2. Regan's visually stunning dishes reflect her inspirations from the natural world.





1. Regan's creative food presentations involve rustic plates, dainty tea cups and even wild elements like flat rocks and mini terrariums.
2. The interior of Elizabeth has the pastoral, woody feel of a storybook cottage.
3. Elizabeth's menu constantly shifts to reflect the best seasonal, local options.



In addition to earning the coveted Michelin star, Elizabeth was featured in *Chicago* magazine's 2013 Best New Restaurants, and was nominated for three Jean Banchet Awards (for Chicago cuisine) and one James Beard Award (for national recognition). Food writers for *Chicago Tribune*, *Chicago Sun-Times* and *Chicago Reader* give the restaurant rave reviews.

Regan's own story began on a small farm in northwest Indiana, where she learned to cook from scratch with her mother and hunt for mushrooms with her father. Her parents were also restaurateurs, so she grew up knowing her way around a kitchen. While studying at Columbia, she worked in restaurants all over Chicago, switching between front and back of the house. She even worked as a front server at upscale foodie favorites Alinea and Tru.

Columbia's flexible schedule worked perfectly for the up-and-coming chef to finish her degree while furthering her career. "I was writing a lot, but obviously my career was propelling in another direction," she says. "Even though I don't literally use the degree, I definitely use a lot of the tools I learned there."

In the kitchen, Regan takes cues from her favorite literature. One of Elizabeth's signature dishes is a subtle nod to *Alice in Wonderland*. "We serve a very rich mushroom consommé, but we



serve it in beautiful little quaint tea cups with a touch of chamomile and cocoa nibs," she says. She dreams of one day recreating a meal from a novel she encountered at Columbia: a central dinner scene in Virginia Woolf's modernist classic *To The Lighthouse*. In spring 2015, Regan offered a menu inspired by George R.R. Martin's *Game of Thrones* books—and even encouraged customers to show up in character.

Regan isn't slowing down any time soon. She recently opened Bunny, a micro-bakery in the Lakeview neighborhood. As her restaurants continue to evolve, one thing is certain: On the page or in the kitchen, Regan has a story to tell.

—Megan Kirby



“I have received generous financial support from college donors at pivotal moments in my career both as a student and as an artist. Their generosity allowed me to extend the parameters of my work beyond what I ever imagined possible. Were it not for these meaningful contributions, many of my projects would have never materialized.”

— Phaedra Call, Photography ('16)

Phaedra received the Stuart Abelson Graduate Research Travel Award that allowed her to go to Germany to complete her most ambitious project yet.

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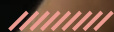
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**Frank Waln**



Revolutionary Rapper

**By reconnecting to his indigenous culture,** rapper and activist Frank Waln (BA '14) found a sense of purpose. Now, he hopes to help other Native youth do the same.

Waln grew up on a ranch on the Rosebud Reservation in South Dakota, one of the largest and poorest reservations in the country. "The reservation where I'm from is the size of Rhode Island and there's one stoplight on the whole reservation," he says.

He excelled in high school and received the Gates Millennium Scholarship, earning him a free ride to the college of his choice. Opportunities like that are one in a million on the rez, so Waln decided to shoot for a high-earning profession, studying pre-med for two years. But he had been writing and recording rap with his cousins since he was 15 and knew he wanted to make music one way or another, so after taking a break from school, he finally decided to follow his passion by entering Columbia College Chicago's Audio Arts & Acoustics program.

"I always knew I wanted to help my people; I just didn't realize I could do it through what I love," Waln says. "It took me a couple years to figure that out."

Waln says Columbia shaped him as an activist. A Culture, Race and Media class taught him to deconstruct popular media and learn why, for example, a girl he met on the elevator thought Native Americans were extinct. And the professor of that class, Claudette Roper, put herself on the line to get Waln on stage while he was still in school: She refused to speak at an international conference in New York unless he was allowed to perform there.

With every performance, Waln shows his culture is anything but dead. He raps about his contemporary struggles, like growing up on a rural reservation where the unemployment rate sometimes hits 80 percent, in an ethnic community with the highest rates of substance abuse, sexual assault and suicide. He also mixes Native music into his sound and features indigenous dancers sporting handmade regalia in his music videos and live performances.

"I think it's a good example of how our culture is alive and living and breathing," Waln says. "There are pieces of the past, yet it's also very new."

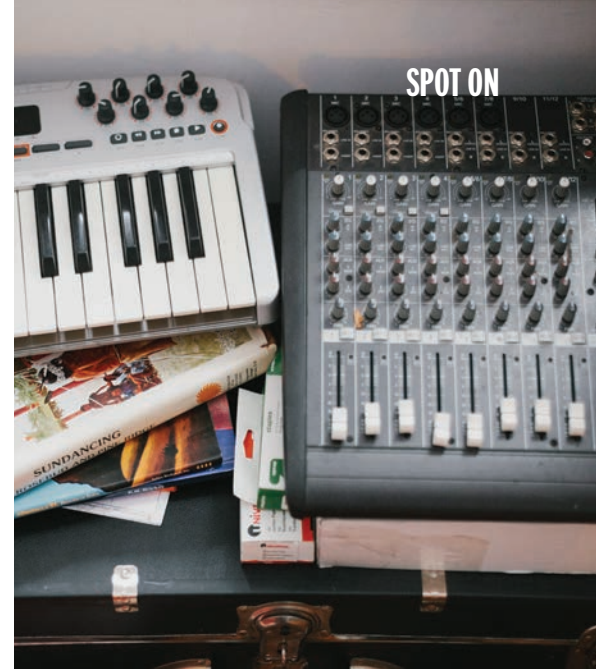
Though Waln is only 25, he's already performed with the greats: In September, he shared a stage with Neil Young and Willie Nelson at a

**"Whenever I went back to our culture, I knew why I was alive. It tells you who you are."**

benefit concert protesting the Keystone XL Pipeline (see sidebar).

"Everyone was there to see Willie and Neil, I knew that ... [but] afterwards I had a lot of people tell me that my set was their favorite, which was incredible," he says. "And these were old white people, you know."

Mostly, Waln makes a living performing for smaller, younger crowds, usually at colleges or grade schools for indigenous youth. He tells them how, when things seemed most bleak, his culture pulled him back to life.



Frank Waln writes and records a majority of his music in his Rogers Park apartment, which doubles as his studio.

"When you're growing up in one of the poorest places in the world ... and your peers are dying, your family's dying, you're hopeless," he says. "You're like, 'Why am I alive?' And whenever I went back to our culture, I knew why I was alive. It tells you who you are."

Today, Waln is working on an album about his life story. Through his passionate and honest music, he hopes to empower Natives and educate others.

"My generation needs to be born back into what we're supposed to be—who we are, our blood, our DNA," he says.

*Look for Waln's first full-length album, Recreation Story, in 2015.* **D** —Hannah Lorenz ('16)

## WHAT TO KNOW ABOUT THE KEystone XL PIPELINE

**Frank Waln** appeared on an episode of MTV's *Rebel Music* to speak about the environmental implications of the Keystone XL Pipeline, a proposed route to bring oil from Canada's tar sands to refineries in the U.S. There are three major factors behind indigenous resistance:

■ America's 566 federally recognized tribes operate as sovereign nations inside the U.S., and Waln says they legally have a right to determine what happens on their land. However, the pipeline would run through the Rosebud Reservation despite the Sioux tribe's opposition. "Hasn't the government done enough to us?" Waln says.

■ In the best of times, one in three indigenous women is a victim of sexual assault. The pipeline construction could bring up to 600 out-of-town men to a small Native community, which indigenous leaders worry will make the local women easy targets for sexual violence.

■ The pipeline would run through the Ogallala Aquifer, which provides drinking water to eight states. Residents of the reservations, as well as farmers and ranchers, are concerned about pollution of their water. "Indigenous cultures have taken care of the land before the U.S. was a country, before these corporations existed," Waln says. "It's cool that indigenous voices are leading [the fight]."

### ▶ WEB EXTRA

To watch the "Native America" episode of MTV's *Rebel Music*, go to [rebelmusic.com](http://rebelmusic.com).





Peter & Gloria  
Teschner



Philanthropic Partners

Photo: Lenny Gilmore (BFA '10)

**On the silver screen, a director's handiwork** can't be missed, but "editing is invisible," says Peter Teschner ('80), whose 40-plus film credits include *The Brady Bunch Movie* (1995), *Charlie's Angels* (2000), *Borat* (2006) and *Horrible Bosses* (2012). As a film editor, Teschner moves the story forward and provides seamless transitions from scene to scene.

For this Hollywood veteran, who developed his editing talents at Columbia College and cut his teeth in Chicago's commercial industry, a dedication to the craft has made all the difference. He left school after two years to work for Editor's Choice, a film editing company specializing in TV commercials, where the young man from the western suburbs immediately surprised his employers by knowing his way around a synchronizer.

Along the way, Teschner's cousin introduced him to her best friend, Gloria. In 1984, the couple packed up a Toyota Tercel and moved to Hollywood. They married in 1986.

Almost a decade of editing horror flicks led to a near-existential crisis for Peter. "I remember talking to Gloria, saying, 'We may have to move back [to Chicago]. I'm not sure I can keep working on these really horrible movies.'"

But the tide turned—to comedy. Teschner fell into collaborations with some like-minded people, including Betty Thomas, who directed *Private Parts*, a biographical comedy about radio mogul Howard Stern, in 1997. He considers his work on *St. Vincent* (2014), the Bill Murray comedy directed by Theodore Melfi, as perhaps the most gratifying of his career.

In a hard-charging business, Teschner believes there's something to be said for that old Midwestern work ethic. He's hired a number of Columbia College interns and believes in paying back the school that honored him with an Alumnus of the Year award in 2006. The Peter

## The Peter and Gloria Teschner Scholarship provides funds to help defray tuition expenses for Cinema Art + Science students.

and Gloria Teschner Scholarship provides funds to help defray tuition expenses to one Cinema Art + Science student per year.

Philanthropy is very personal for both Teschners. For Peter, it's a chance to thank Columbia for being "such a practical, hands-on place."

Gloria found her cause close to their California home. As the immediate past president of the Downtown Women's Center (DWC), which addresses the particular needs of homeless women (an estimated 13,300 in Los Angeles County), she helped lead the efforts of a \$35 million capital campaign.

"We have the solution to homelessness," says Gloria of the DWC, which has become a national model. "It's permanent supportive housing. There are 119 units and women can stay as long as they like. We serve three meals a day: breakfast, lunch and a hearty snack. We have a learning center with computers and workshops. And we launched the first medical and mental health clinic for uninsured or underinsured women on Skid Row."

Whether they're helping California women through difficult times or keeping the dreams of Columbia students alive, the good deeds of Peter and Gloria Teschner have not gone unnoticed. ▀

—William Meiners (MFA '96)



## FIRST TESCHNER SCHOLARSHIP AWARDED TO SENIOR

### Cinema Art + Science student Matthew

**Sadowski** ('15) is the first recipient of the Peter and Gloria Teschner Scholarship, awarded to one film student annually to defray the cost of tuition.

An aspiring filmmaker from Racine, Wis., Sadowski says he's honored to receive the scholarship. He was diagnosed with Asperger's syndrome around the age of 11 and had trouble socially, but he says watching thought-provoking movies, like those of director Stanley Kubrick, gave him more insight into the minds of others.

"I want to tell stories so that I can understand other people and myself," he says. The movies he directs at Columbia, whether depicting everyday scenes or fits of fantasy, tend to deal in one way or another with feelings of rejection or lack of human connection.

Though the Teschner scholarship will contribute financially to Sadowski's goal of making movies, the student says it's much more than a check.

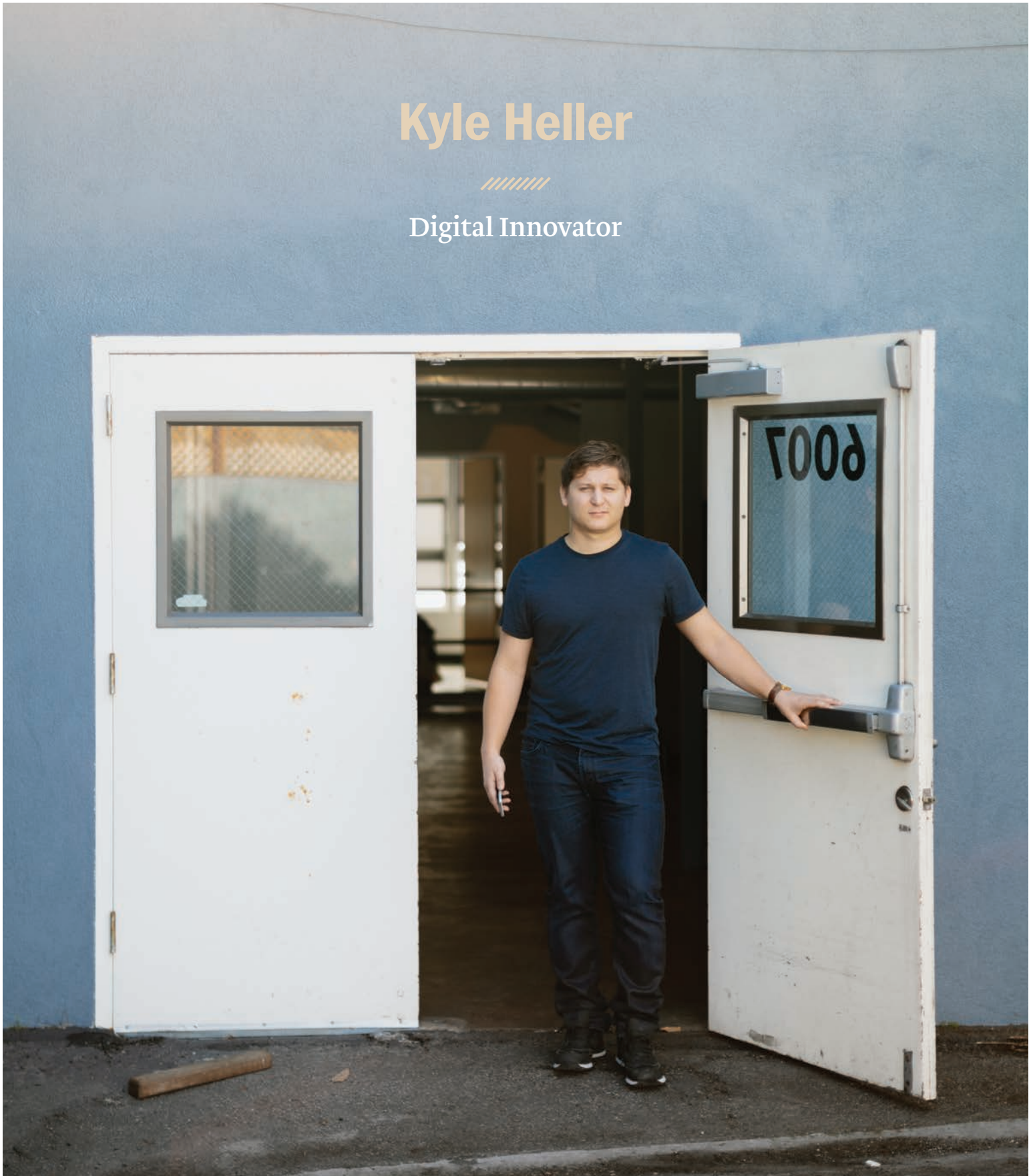
"I never knew if [what I was making] was worth anything," Sadowski says. "For me to get a scholarship, no matter what it is, how much it is, it's a huge honor." —Hannah Lorenz ('16)



# Kyle Heller



Digital Innovator



**Impossibly gorgeous models lounge, pose and twirl on a rosy, early-morning beach in a video ad for the 2015 swim line of Victoria's Secret.** But this video isn't just for looks. As you tap on one model's zebra-printed bikini, a number 1 pops up, then quickly disappears. Tapping on a flowing white halter top elicits a number 2. When the video ends, those items appear in a gallery of links that lead to the Victoria's Secret website, where you can immediately buy the products.

These touchable, easily shoppable videos are only available through Cinematique, a video platform created by Film + Video graduate Kyle Heller (BA '08), along with his business partner Randy Ross. The format is designed to work online and as a mobile app, and Cinematique has *Wired* and *The Wall Street Journal* singing its praises as the future of video advertising. In February, *Fast Company* named Cinematique one of the World's Top 10 Most Innovative Companies of 2015 in Video.

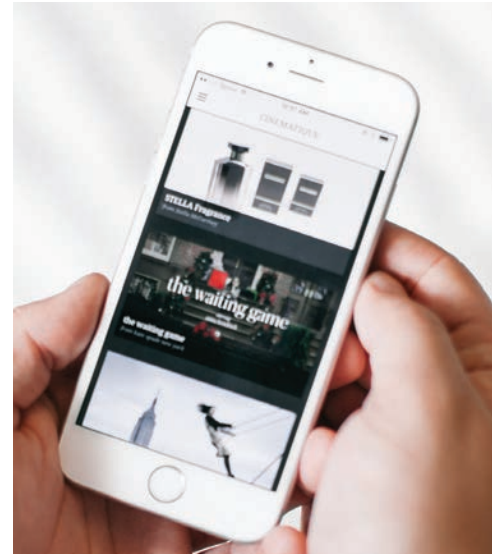
After graduating and working an unfulfilling job at an agency, Heller co-founded the production company Varient in 2010 with creative director Gina Resnick, who develops the company's award-winning feature films, including *Medeas* and *Brightest Star*. As managing director, Heller focuses more on the business side of Varient, and dedicates most of his time to the subcompany he founded, Cinematique.

"It's basically a win-win-win," Heller says of the innovative Cinematique app. "The viewer doesn't have to leave the video to get the information that they want. The advertiser wins because they're getting a highly targeted level of engagement based on the interest of the user ... and the content provider wins because they're actually keeping users on their content."

Heller and Ross hatched the idea while shooting a commercial for Tom Ford. Even though Cinematique has only been around for two years, other fashion brands are already flocking to it. Heller has produced videos for clients including Stella McCartney, Jimmy Choo, Gap and Kate Spade New York, and the company now boasts locations in Los Angeles, New York City, Hong Kong and Shanghai.

Heller credits his success to making mistakes, especially at Columbia. He says the hands-on classes allowed him to make important, small-scale failures that he learned not to repeat in Hollywood.

"[At Columbia,] you're really provoked to do, rather than learn theory and learn how it's



Kyle Heller founded the innovative shopping app Cinematique, praised by *Wired* and *The Wall Street Journal* as the future of video advertising. *Fast Company* named Cinematique one of the World's Top 10 Most Innovative Companies of 2015 in Video.

## The innovative Cinematique app allows viewers to shop as they watch by tapping products that pique their interest.

supposed to work," Heller says. "You're really pushed out there to shoot and make films."

During his college years, Heller spent a summer as a production assistant on the set of *The Dark Knight* ("We worked all night from 6 p.m. to 6 a.m., because the Batman comes out at night"), and took two film practicum classes, in which student teams create films in a realistic studio setting.

"[The practicum course is] definitely the best experience, I feel, that one can get in preparation for entering the film industry," he says.

Heller certainly was prepared for that industry—in fact, he's redefining parts of it. But any startup company, no matter how revolutionary, comes with a degree of uncertainty.

"You're developing something completely new, and that is exciting and extremely terrifying at the same time," Heller says. "It's like making a movie. You have your script, but the end movie never turns out the same as the script." **D**

—Hannah Lorenz ('16)

### ▶ WEB EXTRA

To experience Cinematique in action, go to [cinematique.com](http://cinematique.com).



# Dean Johnson



Community Builder



**When Dean Johnson (MA '01) set out to** co-found Crossroads Academy, a tuition-free charter school for students K-8 in Kansas City, Mo., he knew he needed the perfect location. "Where can we be where the neighborhood around us can serve as an extended campus for the school?" he asked. "We ended up right in the heart of downtown Kansas City."

Opened in 2012, Crossroads fit flawlessly into an urban community revitalized by arts and culture. Today, Crossroads students spend recess at a nearby city park, check out books from the public library two blocks away, and perform concerts and holiday plays at downtown theatres. "We've taken what could have been a weakness of the school, and we've really turned it into a strength," says Johnson.

Johnson's history in education and outreach has led him, step by step, to embrace a dynamic blend of classroom and community. After graduating in 1993 from Loyola University, where he studied English and political science,

**"We've taken what could have been a weakness of the school, and we've really turned it into a strength."**

Johnson joined the Jesuit International Volunteers to teach high school in Micronesia. He originally saw volunteer teaching as a way to travel the world, but after two years overseas he fell in love with the classroom. When he returned stateside, he enrolled in Columbia College Chicago's multicultural education graduate program.

At Columbia, he began appreciating education's wide scope—in Chicago and beyond. "Our professors got us to be engaged in the city around us, for sure, but especially the world," he says.

Johnson recalls a Columbia-sponsored trip to Central America as particularly meaningful. Traveling through Guatemala and El Salvador, the class met with politicians, social activists and people devastated by civil wars. After graduating, he began working in Chicago schools, ultimately becoming the principal of San Miguel School on the South Side.

His mind set on returning overseas, Johnson attended graduate school for International Political Economy and Development (IPED)

at Fordham University in New York, afterward working on humanitarian efforts in Zimbabwe and Indonesia. When he and his wife were expecting their first daughter, they moved to Johnson's hometown of Kansas City. In 2009, he began working as director for Gordon Parks Elementary School, where he met Principal Tysie McDowell-Ray. The two began building a "common philosophy for what a perfect school should be"—a place rooted in creative classrooms, community ties and outstanding teachers. Those conversations would become the basis for Crossroads Academy.

To launch the school, Johnson spearheaded fundraising efforts, earning \$817,000 from public and private grants and donations with support from the Downtown Council of Kansas City. Crossroads complements the larger revitalization of Kansas City, and downtown residents embraced the school with open arms. "It's a great revival of people living downtown, and arts and cultural institutions are blossom-

ing," says Johnson. "We hear all the time how wonderful it is to have the kids downtown."

Parents are eager to enroll their children. Today, Crossroads has a long waiting list, but Johnson sees that as a reason to continue growing. The school is in the midst of an \$8 million capital campaign that will allow the school to expand both facilities and enrollment. In July 2014, the school purchased two buildings (including the one it had been leasing since the start). With this permanent campus, Crossroads will expand to 422 students—more than doubling the size of its original student body.

Johnson credits Columbia with forming his worldview and shaping the Crossroads approach. "What I really appreciated about the program at Columbia was how it forced us to see the world differently," Johnson says. "That's important as an educator, because that's really what we're doing—we're trying to challenge our students to see the complexities of the world." **D** —Megan Kirby



Dean Johnson co-founded Crossroads Academy, a tuition-free charter school for students K-8 in Kansas City, Mo. The school has a long waiting list and is in the midst of an \$8 million capital campaign that will allow the school to expand both facilities and enrollment.

OPPOSITE PAGE: Johnson and students at Crossroads Academy gesture with the "Quiet Coyote," a sign that everyone should focus on the speaker.



# See what's happening, get involved

### Dear Alumni,

Isn't it a fantastic feeling to be a Colum Alum? The pride you have in your personal achievements, the pride you have for our alumni community—these are all good things!

The past few months have been stellar for our alumni community. Columbia College Chicago alumni were prevalent at the Golden Globes, Oscars, Sundance, the NAACP Image Awards and more. Read more in this issue of *DEMO* and in the Features section of [colum.edu/alumni](http://colum.edu/alumni).

While you're perusing the new alumni website, be sure to Claim Your Account. We want to hear about what you're up to. Update your information and write up a Class Note. Class Notes featured in *DEMO* (starting on page 42) are pulled from the alumni website, so if you post your news online, you could end up in the pages of this magazine.

The CAAN National Board's Celebration Committee will soon publish stories on alumni around the country who do a variety of fascinating things. The committee members will reach out to our alums for interviews, and features will run on the alumni website. It's another great way for all of us to share our experiences and stay connected, which is what we're all about!

### Best Regards,



**Sarah Schroeder**  
Director of Alumni Relations, West Coast

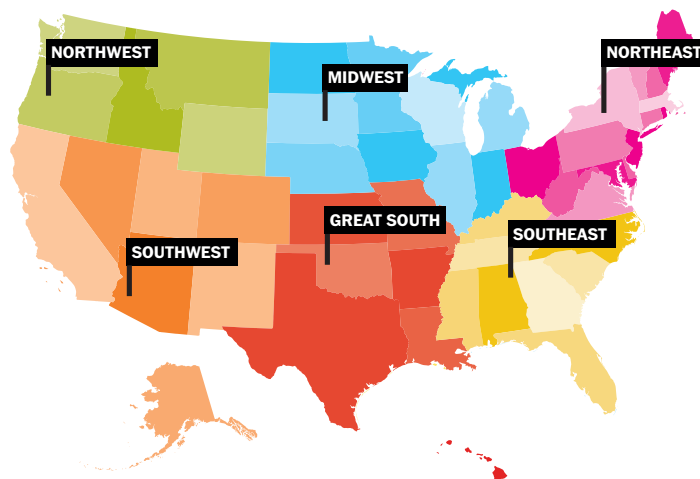
#### CONTACT THE OFFICE OF ALUMNI RELATIONS

**Sarah Schroeder** (BA '00)  
Director of Alumni Relations, West Coast  
323.469.0443 | [sschroeder@colum.edu](mailto:sschroeder@colum.edu)

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## CAAN UPDATES

See what's happening in your city, and get involved with the Columbia Alumni Association & Network!



### Atlanta

The Office of Development and Alumni Relations hosted a mixer for local alumni at Olmstead banquet hall on Jan. 22. Alumni enjoyed an evening with President and CEO Kwang-Wu Kim.

### Chicago

In December, CAAN Chicago and ShopColumbia hosted a ShopColumbia Holiday Market Preview Reception featuring cookies, hot chocolate and holiday presents for sale created by alumni and students.

### Los Angeles

In November, CAAN LA hosted a private screening of the film *St. Vincent*. The film's editor, Peter Teschner ('80), attended a post-screening Q&A where he regaled the audience with stories about the film, editing process and *St. Vincent* star Bill Murray. Nearly 80 alumni attended the December holiday party that included Chicago-style deep-dish pizza and cocktails provided by Chris Klapp (BA '01), general manager of upscale café Petrossian West Hollywood. In partnership with the alumni organizations from Northwestern and Harvard, CAAN LA hosted a Golden Globes mixer at Saint Felix lounge in Hollywood. Upcoming events include the annual CAAN Connect speed networking event on June 17.

### New York

On Feb. 12, CAAN NY welcomed President and CEO Kwang-Wu Kim with a reception at The Drawing Center museum. The chapter also has regularly scheduled networking events at Manhattan pub Puck Fair and

Passenger Bar in Brooklyn, owned by alumna Melissa Aubert (BA '98). For more information on future events and chapter activity, please contact James "Woody" Woodward (MA '03) at [jameswoodward917@gmail.com](mailto:jameswoodward917@gmail.com) or Reina Alvarez (BA '02) at [reinaalvarez360@gmail.com](mailto:reinaalvarez360@gmail.com).

If you live in a major city and would like to work with the Office of Alumni Relations on organizing and engaging alumni in your area, please contact Sarah Schroeder at [sschroeder@colum.edu](mailto:sschroeder@colum.edu). Volunteer leaders should be prepared to host one to three events per year, regularly connect with local alumni via social media and promote the Alumni Scholarship Fund.

## APPLY FOR A SPOT ON THE CAAN NATIONAL ALUMNI BOARD

The CAAN National Alumni Board will hold its annual elections this July. The deadline to apply for the Board is June 30. Three of the regional representative positions and all nine member-at-large positions will be up for re-election. Look for election announcements in late spring 2015.



Alumni gathered on Dec. 11 for the CAAN LA Holiday Party at Sunset Media Center. TOP: Amy Wilson (BA '14) and Alex Renteria (BA '14). MIDDLE: Justin Ligeikis, Matt Karambelas (BA '04) and David Michor ('03). ABOVE: Jonathan Weber (BA '03) and Jacquelyn Karambelas (BA '04) enjoy Chicago-style pizza.



The films of Ed Robles (BA '12) and Tom Radovich (BA '11) tied for first place in the 2014 Alumni Film Contest.

## Alumni Film Contest Winners Show at CIFF

Congratulations to the two first-place winners of the 2014 Columbia College Chicago Alumni Film Contest. The short films were shown at the sold-out Columbia Alumni Night at the Chicago International Film Festival on Oct. 17.

### NOBODY

**William Bryan** (BA '12) Writer, Director; **John Gallegos** (BA '11) Editor, Post-production; **Marc Mellens** (BA '12) Supervising Sound Editor, Foley Artist; **Tom Radovich** (BA '11) Producer

### WINDOW

**Nick Barks** (BA '11) Visual Effects; **Josh Cubas** (BA '12) Director of Photography; **Marisa DeMarini** (BFA '12) Director of Photography; **Persephanie Engel** (BA '10) Colorist; **Phillip Jackson** (BA '12) Director of Photography; **Alex Jacobs** (BA '11) Projectionist; **Mike Maliwanag** (BA '11) Support; **Ed Robles** (BA '12) Writer, Director; **Sammy Saiyavongsa** (BA '13) Performance; **Kelsey Talton** (BA '11) Director of Photography; **Piers Telford** (BA '10), Actor; **Samantha Wakefield** (BA '13) Actor; **Kyle Woods** (BA '11) Music

## STAY CONNECTED



Stay in theLoop, update your info and check out new alumni events at [colum.edu/Alumni](http://colum.edu/Alumni)



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Submit your class notes at [colum.edu/alumni](http://colum.edu/alumni)

## CLASS NOTES

**What are you doing out there? We want to know!** To submit your news, go to [colum.edu/alumni](http://colum.edu/alumni), click on "Promote Yourself," and submit a class note. If you've never logged in before, you'll need to complete a quick registration first.

Class news information will be printed based on availability of space. Announcements that are incomplete or older than one year cannot be considered for publication. Deadline for the Fall/Winter 2015 issue is Aug. 1.

## 1950s

**Jack Woods** (BA '58) was inducted into the National Radio Hall of Fame in November.

## 1970s

**Kemati J. Porter** (BA '76) directed the Creative Arts Foundation's presentation of *If Scrooge was a Brother*.

## 1980s

**Scott Adsit** ('89) voiced the lead character, Baymax, in the Oscar-winning animated feature *Big Hero 6*.



**Howard Shapiro** (BA '53) was featured in *The Portland Tribune* for the 25th anniversary of his men-only caregiving support group, a monthly group he founded for men acting as caregivers after their wives suffered a health crisis. Howard founded the group in 1989 after his wife, Beth, suffered a stroke.

**David Cromer** ('86) wrote an essay remembering former Theatre Chair Sheldon Patinkin in *American Theatre* magazine.

**Michael Goi** (BA '80) was the cinematographer for *American Horror Story: Freak Show*. He was among the 2014 special award recipients honored in conjunction with the International Cinematographers Guild's Emerging Cinematographer Awards.

**Janusz Kaminski** (BA '87) joined cinematographers Phedon Papamichael and Wally Pfister to teach web-based advanced filmmaking.

**Zoe Keithley** (MA '87) was called "one of the great undiscovered writers in America" by *The Atlantic Monthly*. Her latest novel is *The Calling of Mother Adelli*.

**Bob Odenkirk** ('87) stars as Saul Goodman in the *Breaking Bad* spinoff show *Better Call Saul*.

**Jill Soble-Moreno** (BA '85) was the line producer and production manager for the Academy Award-nominated documentary *Last Days in Vietnam*.

**Nancy Zaffaro** (BA '84) is RealFoodTraveler.com's newest editor, covering wine, brews and spirits in the Pacific Northwest.

## 1990s

**Usama Alshaibi** (BA '97) was a featured filmmaker in *Newcity's* Film 50 Issue.

**Carlos Arroyo** (MA '96) was profiled on RRStar.com for his work as a bilingual teacher at Lathrop Elementary in Rockford, Ill.

**Mya Baker** (BA '95) wrote and directed the documentary *Afraid of Dark*, which is making rounds in the film festival circuit.

**Caryn Capotosto** (BA '99) co-produced the documentary *Best of Enemies*, which was nominated in the U.S. Documentary Competition category at the 2015 Sundance Film Festival.

**Rob Christopher** (BA '97) began post-production work on *Pause of the Clock*, a movie he began while in school and calls "a film 20 years in the making."

**Common** ('99) won the Outstanding Supporting Actor in a Motion Picture NAACP Image Award for *Selma*. His song "Glory" (written with John Legend) won the Golden Globe and Academy Award for Best Original Song.

**Tom Conradi** (BA '90) was named the new publisher of *Chicago* magazine.

**Brian Dettmer** (BA '97) exhibited his work at the Morris Museum of Art. His recent TED video "Old books reborn as art" has received nearly 500,000 views at ted.com.

**Paul Garnes** (BA '96) was the executive producer of the film *Selma*, which garnered several awards and accolades, including Independent Spirit Award nominations, Academy Awards and NAACP Image Awards.

**Craig Gore** (BA '99) is a writer and producer on the NBC hit *Chicago P.D.*, which has been renewed for a third season.

**Paul Carter Harrison** ('93) wrote the documentary *Through the Lens Darkly: Black Photographers and the Emergence of a People*. The film was nominated for an NAACP Image Award for Outstanding Documentary.

**Rita Hawn** (BA '97) was the production manager for the Soul Train Awards red carpet in Las Vegas and was Tom Arnold's assistant on the Yahoo series *Sin City Saints*.

**Oscar Mato Linares** (BA '94) showcased his artwork at the One of a Kind Show at the Merchandise Mart.

**Chris McKay** (BA '91) is the executive producer of *The Lego Movie 2* and the director of *The Lego Batman Movie*.

**Michelle Monaghan** ('99) was nominated for a Golden Globe for her role as Maggie Hart on HBO's *True Detective*.

**Mike Moscato** (BA '94) is the guitarist in the Rush tribute band Distant Signals, voted best Rush tribute band by RushCon.

**Ryan Oliver** ('99) was featured in the *Daily Herald* for his latest film, *Restoration*.

**Brian Posen** (BA '90) and **Michael Weber** ('90) were highlighted in *Newcity's* "The Fifty People Who Really Perform for Chicago."

**Carolina Posse** (BA '97) was featured in *La Prensa* for bringing back the photo-novel, a popular genre in Latin America up to the 1980s.

**Anna Shapiro** (BA '90) was named the new artistic director at Steppenwolf Theatre Company and was highlighted in *Newcity's* "The Fifty People Who Really Perform for Chicago."

**Stephán Wanger** (BA '94) was featured in *Amelie G Magazine* discussing how he got his start as an artist and the inspiration behind his latest project.

**Margaret Wappler** (BA '98) co-hosted the pop culture podcast Pop Rocket. Find it on iTunes or at [maximumfun.org](http://maximumfun.org).

## 2000s

**Dominique Anders** (BA '03) is a producer and co-executive producer on season three of *10 Things You Don't Know About*, hosted by Henry Rollins. The show, which airs on H2, uncovers forgotten facts on subjects such as the American Revolution and prohibition. Anders also directed the episode on civil rights.



**Diane Weyermann** (MFA '92) was the executive producer of the film *Citizenfour*, which won the Academy Award for Best Documentary Feature.

**Christopher Ankney** (MFA '06) won the 2014 Jean Feldman Prize from Washington Writers' Publishing House for his first book of poems, *Hearsay*.

**Jennifer Aparicio** (BA '07) is a new artistic associate for Teatro Vista.

**Jeremy Beiler** (BA '04) was featured on The Laugh Button as a writer on *Saturday Night Live*.

I JUST...



- Acted in a play
- Published a book
- Performed at Madison Square Garden
- Appeared on *Project Runway*

- Started a business
- Found my calling
- Got married
- Had a baby
- Got a new job
- Retired

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## Dedicated and Decorated

Two-time Olympic champion **Hal Haenel** (BA '81) dominates as a Fox executive

Countless people fantasize about becoming Olympic athletes, but few make it to the gold; even more dream of success in Hollywood but get no further than waiting tables in L.A. But **Hal Haenel** (BA '81) is lucky: As the executive vice president and general manager of studio operations at 20th Century Fox and a two-time Olympic medalist, he's tackled both of those lofty goals.

Calling his job a "big logistical puzzle," Haenel manages the day-to-day operations at Fox Studios, making sure each production has the necessary space and equipment.

"There are a lot of moving parts," he says. "Each day presents a new set of problems for me to solve."

Soon after graduating from Columbia in 1981, Haenel moved to California and—thanks to a lead from former cinematography professor Jack Whitehead—landed his first studio job as a purchasing

agent at Cine Pro in Hollywood, which housed an equipment rental facility and a small stage used by major studios. That gig led to an operations job at Hollywood Center Studios, where he facilitated the production needs of TV shows ranging from *Jeopardy* to *The Addams Family*.

With his master logistical skills, Haenel also found time to immerse himself in sailing, a hobby he'd picked up as a teenager. He began competing internationally in two-person keel boat sailing with his partner, Mark Reynolds. "What was so great about my job at the studio [was that] I'd work like a maniac all week, but they'd give me the [time to compete]," Haenel says with a laugh. "I look back and wonder how I ever figured out how to do that."

In 1988, Haenel and Reynolds sailed for the U.S. Olympic team, bringing home some precious hardware from Seoul, South Korea. "In '88, we won

the silver, and we felt deflated because it wasn't the gold," Haenel says. "We broke our mast, so we didn't win. It was frustrating ... but it gave us the drive to go back in '92 to win the gold in Barcelona."

Today, Haenel's Olympic medals are prominently displayed on his mantle at home, but sailing has taken a backseat to his job at 20th Century Fox. Since joining Fox in 2003, he has managed logistics for award-winning TV shows such as *House* and *How I Met Your Mother*, along with major film productions like *Wolverine* and last year's *Unbroken*.

"Every day is different," he says. "Are we going to rig a plane or helicopter inside a stage today? Will we shut down a parking garage and blow something up? The nice thing about this job is you have your agenda, but you never know what it's going to be." ■

—Sean McEntee (BA '14) and Hannah Lorenz ('16)





## Filmmakers Rise with *Jupiter Ascending*

Several Columbia College Chicago alumni worked on the 2015 film *Jupiter Ascending*, directed by famed Chicagoans Lana and Andy Wachowski, and starring Mila Kunis and Channing Tatum.

**Krystin Auriemma** (BA '06) Assistant Production Coordinator Prep; **Pamela Austria** (BA '10) Visual Effects Coordinator; **John Grkovic** (BA '06) Production Assistant; **Becky Marshall Fezatte** (MFA '06) Set Designer; **Kevin Moss** (BA '06) EPK Camera Operator; **Jason Neisewander** (BA '07) Production Assistant; **Justin Nge** (BA '05) Production Assistant; **Shakena Reed** (BA '06) Assistant Accountant; **Matt Sipple** (BA '06) IO Coordinator; **Kat Thomas** (BA '06) First Assistant Editor; **Ryan Urban** (BA '06) Visual Effects Compositing Supervisor; **Brian Ward** (BA '02) Visual Effects Digital Artist



TOP: Lisa Lindvay (MFA '09) and Shoya Bowman (BA '98) show off work at the Alumni on 5 Fall Exhibition and Reception. MIDDLE: Kim Chavarria (BA '90), Devon Edwards (BA '11) and Jonathan Weber (BA '03) attend Alumni Night at the Chicago International Film Festival in October. BOTTOM: Chris Charles (BA '07), John Bosher (BA '06), Mary Pat Bentel (BA '01), Collin Schiffli (BA '09) and Cinema Art + Science Chair Bruce Sheridan work a panel during Alumni Night of the Chicago International Film Festival in October.

**Matt Breslow's** (BA '04) grilled cheese business has three locations in Portland, Ore. Jerry Seinfeld and Fred Armisen paid a visit to The Grilled Cheese Grill in an episode of *Comedians in Cars Getting Coffee*. Visit [grilledcheese.grill.com](http://grilledcheese.grill.com).

**Caitlin DiMotta** (BA '03) was featured on Comics Alliance discussing her time at Columbia and how the college experience influenced her current career as a comics lawyer.

**Jess Godwin** (BA '05) was featured in the *Windy City Times* for her OUTmusic award nominations.

**Heather Hartley** (MA '07) was highlighted in *Newcity's* "The Fifty People Who Really Perform for Chicago."

**Kyle Heller's** (BA '08) company Cinematix was named No. 7 in *Fast Company's* World's Top 10 Most Innovative Companies of 2015. See page 37.

**Aaron Henrickson** (BA '09) directed BrightSide Theatre's production of Neil Simon's *Rumors*.

**Rashid Johnson** (BA '00) was featured on the website FAD for the opening of his exhibition *Smile* at Hauser & Wirth in London.

**Jacquelyn Karambelas** (BA '04) is the first assistant editor on the Dreamworks Animation movie *Boss Baby*, starring Alec Baldwin and Kevin Spacey, set for release in 2016.

**Leah Kilpatrick** (BA '09) was the co-producer and line producer on the Sundance Selects film *Free the Nipple*. The film follows a group of young women who take to the streets of New York City to protest censorship laws in the U.S. Watch online at [freethenipple.com](http://freethenipple.com).

**Kyle Kinane** (BA '02) released his second comedy album for Comedy Central, *I Liked His Old Stuff Better*. He performed a set on *The Tonight Show Starring Jimmy Fallon* in February. He was also

featured in Grantland for becoming the "cult hero" of stand-up comedy.

**Dana M. Kupper** ('02) was featured in *Newcity's* Film 50 issue.

**John Maloof** ('05) wrote, directed, shot, narrated and produced the Oscar-nominated documentary *Finding Vivian Maier*. **Anthony Rydzon** (BA '03) was an associate producer, and **Scott Palmer** (BA '10) did the production sound.

**Beth Morgan** (BA '02) is the costume designer for the Comedy Central series *Key & Peele* and the AMC comedy pilot *We Hate Paul Revere*, which stars **Scott Adsit** ('89).

**Caroline Neff** (BA '07) starred in Route 66 Theatre Company's *The Downpour*.

**Carol Ng-He** (BA '04) was featured on CBS Chicago for her position as a K-12 and continuing education program developer at Oriental Institute of the University of Chicago.

**Diane Pathieu** (BA '01) was promoted as a full-time general assignment reporter for WLS-TV (ABC Chicago).

**Brandye Phillips** (BA '02) released her fourth book, *God Will Give You Strength*.



**Megan Stielstra** (BA '97, MFA '00) became a contributing opinion writer for *The New York Times*.

## Alumni Screen Films at Festivals

Congratulations to the following alumni, who had their films represented at festivals across the U.S.

### 2015 SUNDANCE FILM FESTIVAL

#### U.S. Dramatic Competition

**UNEXPECTED** Megan Mercier (BA '08) Screenwriter;  
**Aaron J. Nelson** (BA '12) Actor  
**THE OVERNIGHT** John Guleserian (BA '00) Cinematographer;  
**Theresa Guleserian** (BA '05) Production Design  
**THE STANFORD PRISON EXPERIMENT** Lisa Gillespie (BA '91)  
 Sound Utility  
**STOCKHOLM, PENNSYLVANIA** Michelle Alegria (BA '97) Actor  
**DOPE** Tina Zepeda (BA '10) Additional Key Costumer

#### U.S. Documentary Competition

**BEST OF ENEMIES** Caryn Capotosto (BA '99) Co-producer  
**CARTEL LAND** Max Hirtenstein (BA '10) Sound Mixer

#### Premieres

**THE END OF THE TOUR** Sarah M. Pott (BA '06) Art Director;  
**Trevor Rios** ('07) Second Assistant "a" Camera

#### Documentary Premieres

**BEAVER TRILOGY PART IV** Brad Besser (BA '06) Director,  
 Producer, Editor; **Michael Kramer** (BA '06) Composer;  
**Dan Billups** (BA '06) Cinematographer; **Steven Aguilar**  
 (BA '07) Sound Mixer  
**TIG** Kristina Goolsby ('04) Writer, Director, Producer

#### Special Events

**MISERY LOVES COMEDY** Andy Richter ('90) as himself

### 2015 PAN AFRICAN FILM FESTIVAL

#### Narrative Short

**BEYOND THE PASSAGE** Terrence Jones (BA '12) Director,  
 Screenplay, Editor and Cinematographer; **Kelley Knudson**  
 (BFA '13) Costumes  
**BLAME** Kellee Terrell (MFA '14) Director, Screenplay; **Tyler**  
**Bailey** (BA '14) Cinematographer; **April A. Wilson** ('14) Editor  
**COUNTER** Nicholas Bouier ('11) Director  
**EMPTY FRAMES** Steven J. Foley (MFA '99) Director, Screenplay

#### Narrative Feature

**CRU** Daniel Herman (BA '04) Cinematographer  
**WHITE WATER** John Quinn (BA '99) Editor

### 2015 SXSW FILM FESTIVAL

#### Festival Favorites

**UNEXPECTED** Megan Mercier (BA '08) Screenwriter  
**THE OVERNIGHT** John Guleserian (BA '00) Cinematographer;  
**Theresa Guleserian** (BA '05) Production Designer

#### Visions

**ONE & TWO** Andrew Droz Palermo ('07) Director, Screenwriter

#### Documentary Spotlight

**KINGDOM OF SHADOWS** Diana Weyermann (MFA '92)  
 Executive Producer  
**SNEAKERHEAD** Steve Prestemon ('92), Editor



**Jim Hemphill** (BA '93), at right, interviewed **Michael Goi** (BA '80) at a special event with the American Society of Cinematographers. The interview focused on Goi's extraordinary work as the director of photography on *American Horror Story: Freak Show*.

**Jon Pierre** (BA '04) formed his own production company, Jon Pierre Music, to compose video game and film scores.

**Michael Pio** (BA '05) was named one of Hollywood's New Leaders: Agents by *Variety*. Pio is a literary agent at Innovative Artists.

**Crystal Portillo** (BA '07) and **Rebekah Lieto** (BA '09) were featured in TouchVision for their special effects makeup house Cirque FX.

**Keith Purvis** (BA '01) discussed his film *Travis & Tabitha* and his early days in filmmaking at Columbia in *Rolling Out*.

**Collin Schiffli's** (BA '09) film *Animals* won Best Feature at the recent Best of the Midwest awards.

**Jeff Shafer** (BA '09) was featured on KansasCity.com for his effort to bring City Year AmeriCorps to Kansas City schools.

**Kyle Smith** (BA '08) founded Cancer Awareness Movement CHECK 15. **Vicky Chan** (BA '09), **Mike Stanislawski** (BA '07) and numerous other alumni create humorous awareness videos released each month.

**David Tuber** (BA '05) was the storyboard artist on *The Lego Movie 2*, *The Lego Batman Movie* and *BoJack Horseman*.

**Jamie Lynn Turner** (BA '09) was the production manager of the short film *American Prophet*.

**Nicole Vasquez** (BA '07) launched The Shift, a modern co-working and community space in the Uptown neighborhood of Chicago.

**Jordan Vogt-Roberts** (BA '06) directed the documentary *Nick Offerman: American Ham*, which is available on Netflix. Vogt-Roberts is also attached to direct *Kong: Skull Island* for Legendary Pictures.

**Lena Waithe** (BA '06) was the producer and **Phillip J. Bartell** (BA '92) was the editor of the film *Dear White People*, which won for Best First Screenplay for Justin Simien at the Independent Spirit Awards.

**Tim Walsh** ('00) is a writer and producer on the NBC hit *Chicago P.D.*, which has been renewed for a third season.

**AJ Ware** (BA '09) was highlighted on BroadwayWorld.com as the founding member of Jackalope Theatre and director of its seventh season opener, *Crumble* (*Lay Me Down*, Justin Timberlake).



**Kimberly Johnson** (BA '06) founded Faceted Media, which has grown to a team of five photographers, including two videographers, as well as two copywriters, one marketing/sales person and one website designer.

**Amanda Rose Wilder** ('07) was nominated for an Independent Spirit Award for her film *Approaching the Elephant*. She directed the film, which is a finalist in the Lens-Crafters Truer Than Fiction Award.

**Latoya Wolfe's** (BA '05) story "Migration" was selected for the *Chicago Reader's* 2015 Fiction Issue.





On March 6, alumni from the Department of Creative Arts Therapies put on their annual dance concert to raise money for the Dance/Movement Therapy and Counseling Alumni Fellowship. Recipients of the fellowship receive a scholarship and perform in the following year's concert. The concert featured guest dance company Shmib Dance, which Melissa Talleda (GL-CMA '13) directs.

## 2010s

**Sophia Nahli Allison** (BA '14) was selected as a recipient of a \$25,000 grant from 3Arts, a non-profit advocating for artists of color, women artists and artists with disabilities.

**Jon Brennan** (MFA '12) discussed sound design, composition and his life as a film score composer with WVXU-FM (NPR Cincinnati).

**Tim Brodsky** (BA '11) was mentioned in an *Illinois Times* profile on his photographer father, David Brodsky. Tim landed an internship at Lionsgate Entertainment and works now in Hollywood on special effects for films such as *Chronicles of Riddick* and the upcoming Disney remake of *The Jungle Book*.

**Jason Epperson** (BA '14) co-produced and designed the premiere of Greenhouse Theatre's *Churchill*.

**Cody Estle** (BA '11) was named associate artistic director of Raven Theatre.

**Griselda Flores** (BA '12) was named one of the 40 Top Latinos in American Media for her work at Variety Latino by *Huffington Post*.

**Kazuko Golden's** (MFA '14) film *A Song for Manzanar* is an official selection in the California Women's Film Festival.

**Agnes Hamerlik** (BA '12) had one of her dresses shown during New York Fashion Week for the Red Dress Collection put on by Macy's and the American Heart Association to raise awareness for heart disease.

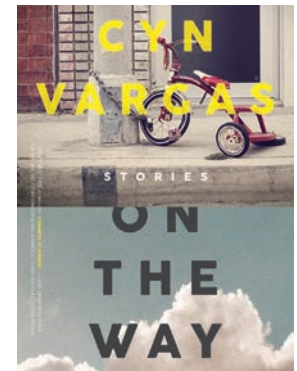
**Jeremiah** ('10) appeared on TheFader.com, sharing his roots and discussing his two-hour bus commute to class as a Columbia student.

**Megan Marie Koranda** (BFA '12) was featured on The Everygirl about her interior design aesthetic and founding her bracelet company, busywrist.

**Oriana Koren** ('10) was nominated as a finalist for *Photo District News*' 30 New and Emerging Photographers to Watch in 2015.

**Justus Meyer** (BA '13) signed with Chicago-based Dictionary Films.

**Fikile "FIX" Moeti** ('13) was featured on Women24.com in a Q&A about her job and career trajectory.



**Cyn Vargas** (MFA '13) short-story collection *On The Way* was published by Curbside Splendor Publishing in April. Her story "Myrna's Dad" was selected as a winner for the *Chicago Reader's* 2015 Fiction Issue.

**Tam Nguyen** (MFA '12) is one of 14 designers who will present collections at the Fall 2015 Mercedes-Benz Fashion Week.

**Willy J. Sasso** (BA '14) was featured on DNAinfo.com for being part of the first graduating class with a Comedy Writing and Performance bachelor's degree.

**Ryan Spooner** (MFA '13) published a book of essays called *Regret*.

**Matt Storc** (BA '12) screened his feature-length directorial debut, *Final Girls*, at Panic Film Festival in Kansas City, Mo.

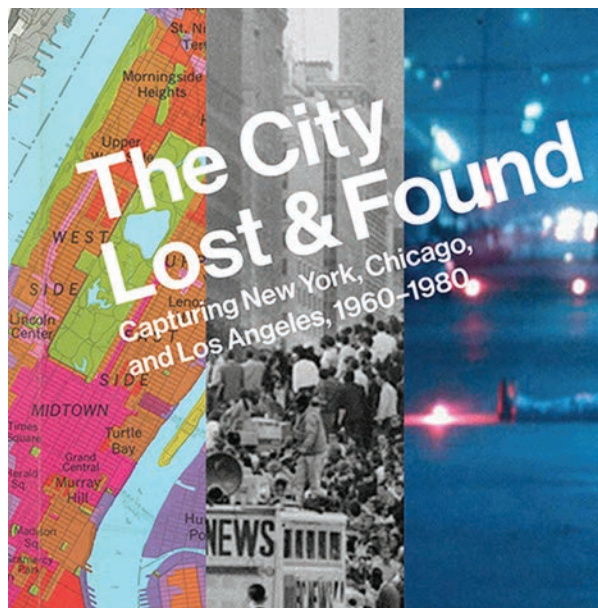
**Marie Ullrich** (MFA '11) premiered her first feature film, *The Alley Cat*, at the 50th anniversary of the Chicago International Film Festival.

**Frank Waln** (BA '14) was featured on MTV's *Rebel Music* episode "Native America" for his work as a musician and activist. See page 33.

**Alicia Walter** (BA '12) was featured on ChicagoTribune.com as the frontwoman of pop quartet Oshwa.

**Pat Whalen** (BA '10) was an ensemble member for Steep Theatre's production of Ross Dungan's *The Life and Sort of Death of Eric Argyle*.

# Notable achievements from the college community



Greg Foster-Rice (Photography) co-curated *The City Lost & Found: Capturing New York, Chicago, and Los Angeles, 1960-1980*, which explores the social and political turmoil of American cities in the 1960s and 1970s. The exhibit showed at the Art Institute of Chicago from Oct. 26, 2014, through Jan. 11, 2015.

**Dawoud Bey** (Photography) and **Sabina Ott** (Art + Design) were featured in *Newcity*'s Art 50 issue featuring Chicago's most influential and successful artists.

**Joe Bogdan** and **Philippe Ravanis** (Business and Entrepreneurship) article about Second City was accepted for publication by the *International Journal of Arts Management*, a leading academic publication specializing in research on arts management.

**Hank Boland** (Cinema Art + Science) was named artistic director of Chicago's Strawdog Theatre Company. Boland has been the interim artistic director since 2012 and has worked with Strawdog for 10 years.

**Charles Cannon** (Science and Mathematics) was re-elected to serve a three-year term as a council member for the American Chemical Society's Chicago branch.

**Michael Caplan** (Cinema Art + Science) directed and wrote the documentary *Algren* about award-

winning writer Nelson Algren, which premiered at the Chicago International Film Festival.

**Gail Sonnenfeld** (Cinema Art + Science) served as executive producer.

**Paul Catanese** (Interdisciplinary Arts) was awarded a 2014 Efroymsen Contemporary Arts Fellowship with a stipend of \$25,000, intended to promote visual artists in the Midwest.

**Jeff Christian** (Cinema Art + Science) directed *Shining City* for the Irish Theatre of Chicago.

**Jason Epperson** (Theatre) co-produced and designed the off-Broadway premiere of *Greenhouse* Theatre's recent hit *Churchill*.

**Derek Fawcett** (Music) released his first album, *Feel Better*, and went on a solo tour through the United States and Canada.

**Glenese Hand Fodor** and **Frances Maggio** (Theatre) created the costumes and makeup looks for the Mercury Theater's production of *The Addams Family*, which received rave reviews.

**Paul Hettel** (Cinema Art + Science) and **Pangratios Papacosta's** (Science and Mathematics) documentary *Henrietta Leavitt: Unsung Heroine in Science* was shown at the International Conference of History of Physics at Cambridge University in September.

**Deborah H. Holdstein's** (English) textbook *Food: A Reader for Writers* was published by Oxford University Press.

**Garnett Kilberg-Cohen's** (Creative Writing) short-story collection *Swarm to Glory* was released in September by Wiseblood Books.

**Dana M. Kupper, Ruth Leitman** and **Daniel Rybicky** (Cinema Art + Science) were featured in *Newcity*'s Film 50 issue highlighting Chicago's top filmmakers.

**David Lazar's** (Creative Writing) essay "Playing Ourselves: Pseudo-Documentary and Person" was named a *Best American Essays* Notable Essay of the Year for 2014.



**Patricia Ann McNair's** (Creative Writing) short story "My Mother's Daughter" won first prize in fiction from literary magazine *Solstice*.

**Nita Meola** (Writing Center, English) was named editor for *Journal of College Reading and Learning* (JCRL).

**Amy Mooney** (Art + Design) curated a citywide program to incorporate the Chicago Cultural Center's exhibition *Archibald Motley: Jazz Age Modernist* with courses at Columbia College

Chicago, reaching hundreds of students. The exhibition runs through Aug. 31.

**Ian Morris** (English, Creative Writing) published the novel *When Bad Things Happen to Rich People* in October.

**John Mossman** (Cinema Art + Science) received a Jeff Award in the New Adaptation category for his adaptation of Paddy Chayefsky's screenplay *The Goddess* at The Artistic Home.

**Audrey Niffenegger** (Creative Writing) discussed time travel, *Doctor Who*, graveyards, taxidermy, graphic novels, pictures, books and long-distance romance with best-selling author Neil Gaiman during a discussion on Oct. 3 at Bard College.

**Sabina Ott** (Art + Design) had a solo exhibition, *here and there and pink melon joy*, at the Chicago Cultural Center in late 2014.

**Katie Paciga** (Education) published a chapter in *Encyclopedia of Information Science and Technology* and published an article in the *Journal of Early Childhood Literacy* about the interaction between preschoolers and tablet learning.

**Erin Robinson** (Interactive Arts & Media) released indie video game *Gravity Ghost* through her company Ivy Games.

**Matthew Shenoda** (Creative Writing) published the poetry collection *Tahrir Suite* with Northwestern University Press in September.

**Jackie Spinner's** (Journalism) article "Helping a toddler embrace big brotherhood" was published in *The Washington Post* in October.

**Talayah Stovall** (Television) offers workshops to companies and conferences based on her collection of published books, which include *Crossing the Threshold: Opening Your Door to Successful Relationships* and *Light Bulb Moments: 75 Lessons for Everyday Living*.

**Nancy Toncy** (Creative Arts Therapies) received an award from the Chicago Department of Public Health in recognition of exemplary commitment and enthusiastic support during Child Exposure to Violence (CEV) Prevention Week.

**Nicholas Tremulis** (Music) received a Midwest Emmy Award in Outstanding Crafts Achievement Off-Air: Musical Composition/Arrangement.

**Charles Webb** (Music) was named one of *Chicago Defender's* 2015 Men of Excellence and honored at a reception held Jan. 16.

**Sam Weller** (Creative Writing) edited *Ray Bradbury: The Last Interview and Other Conversations* with Melville House Press.

**Stan West's** (English) documentary *Last Man Standing: A Tribute to Marshall Allen* was featured in the Hothouse Old and New Dream Multi-Art Festival in October.

## IN MEMORIAM

**Kimberly McCarthy**, beloved colleague and professor of psychology in the Department of Humanities, History and Social Sciences, passed away last September. While at Columbia, McCarthy was a popular teacher, adviser and mentor who developed an innovative curriculum within the framework of the social sciences, serving as one of the founders of the Cultural Studies major.

**Sheldon Patinkin**, former chair and artistic director of the Theatre Department, died on Sept. 21 at the age of 79. For more, see page 4.

**Nana Shineflug**, a longtime teacher at Columbia College Chicago in the Theatre, Dance and Interdisciplinary Arts departments, passed away Jan. 15 at the age of 79 following a four-year bout with cancer. Shineflug was an iconic figure in Chicago's dance and performance art world as founder and artistic director of the cutting-edge Chicago Moving Company.





THROUGH JULY 12

## Dandy Lion: (Re)Articulating Black Masculine Identity

Museum of Contemporary Photography, 600 S. Michigan Ave. [mocp.org](http://mocp.org)

This project highlights young men in city landscapes who defy stereotypical and monolithic understandings of black masculinity by remixing Victorian-era fashion with traditional African sartorial sensibilities.



THROUGH AUG. 31

## Archibald Motley: Jazz Age Modernist

Chicago Cultural Center  
78 E. Washington St. [colum.edu/motley](http://colum.edu/motley)

This full-scale survey of 42 remarkable paintings from Archibald J. Motley Jr. chronicles the African-American experience, including life in Chicago's Bronzeville, and gives a radical interpretation of urban culture of the Jazz Age 1920s and 1930s. The exhibition is a collaboration between Columbia College Chicago and the City of Chicago Department of Cultural Affairs and Special Events.



MAY 15

## Manifest

Throughout campus [colum.edu/manifest](http://colum.edu/manifest)

Manifest is an urban arts festival celebrating the work and creativity of Columbia students. Free and open to the public, Manifest features music, exhibitions, screenings, presentations, performances, an alumni reception and much more.

MAY 28-JUNE 13

## Circling the Edge

Averill and Bernard Leviton A+D Gallery  
619 S. Wabash Ave. [colum.edu/adgallery](http://colum.edu/adgallery)

2014 Pougialis Fine Art award winners Haley Varys and Amelia Deprez are featured in this exhibition.



JULY 23-OCT. 4

## North Korean Perspectives

Museum of Contemporary Photography,  
600 S. Michigan Ave. [mocp.org](http://mocp.org)

Imagery distributed through North Korea's official channels is juxtaposed with a noncontrolled stream of images and media from photojournalists and analysts.

Photos: Photo for Archibald J. Motley Jr., *Self-Portrait (Myself at Work)*, 1933. Collection of Mara Motley, MD, and Valerie Gerrard Browne. Image courtesy of the Chicago History Museum, Illinois. Photo for North Korean Perspectives: Seung Woo Back, *Utopia-#017*, 2008.

## Running with the Devil

Bill Hillmann (MFA '13) ran with the bulls in Pamplona, Spain, more than 87 times—and then he got gored.

*In July 2014, Bill Hillmann (MFA '13) joined the throngs of people streaming down the streets of Pamplona, Spain, for the San Fermin festival: the famous running of the bulls. Since 2005, Hillmann has run with the bulls more than 87 times. (He's actually lost count.) But on this particular day, he left the run in an ambulance after being gored by a suelto, a bull broken loose from the herd.*

*Hillmann's path to that Pamplona day spans years, from the alleyway brawls of his Chicago youth to writing workshops at Columbia College Chicago. On the way, he started storytelling competition *The Windy City Story Slam* and wrote the novel *The Old Neighborhood*, voted Best Debut of 2014 by the Chicago Sun-Times. Today, Hillmann is home in Chicago, prepping to don the white shirt and red kerchief of a traditional bull runner again this summer.*

*Below is an excerpt from Hillmann's upcoming bull-running memoir, *Mozos: A Decade Running with the Bulls of Spain*, to be released this summer by Curbside Splendor Publishing.*

—Megan Kirby

The monstrous bull trotted toward me and I crouched, reaching my rolled newspaper into his line of sight. He noticed my paper and came to it as I stood tall and took a deep breath. He was magnificently enormous. Instantly, he linked with me and we moved up the street as one. [Famous bullrunner] Miguel Angel Perez ran beside me, both of us at a 45-degree angle to the beast, master and student, mirrors of each other in the animal's vision. [The bull] Bravito calmed for the moment. I reached my free hand behind me to let those nearby know



I was backing up. Then one of the blue-shirted Brits screamed and pushed my hand—refusing to move out of my way. One of his friends gripped the barricades separating the runners from the crowd, screaming in terror just ahead. I was just like him my first run, frightened and dangerous.

They trapped me in a kind of triangle with no room to escape when the bull charged. I tripped over one Brit's feet and tried to sprint past him. I felt the bull close in on me and tried to gather my momentum to make a cut when the other Brit in blue slammed his hand into my stomach and propelled me toward the animal. I fell flat on my back in front of the charging bull—astonished at how the glory unraveled so quickly. Two of the Brits crisscrossed the animal. One of them knee-dropped into my chest. The collision made my right knee jerk upward. Bravito's right foreleg collapsed under his own weight as he dropped his head and swung his horn toward me.

**“The point of his horn slid into my thigh. He lifted me into the air, slow and graceful.”**

The point of his horn slid into my thigh. He lifted me into the air, slow and graceful.

No pain, just the slow majestic lunge upward and toward the barricades. My body twisted with him and my leg swung through the barricades, narrowly missing the middle plank. Then I slipped off the horn and fell to the coarse zigzag bricks of Telefonica. On my back, I scuttled toward the barricades as Bravito gored my leg again with a short jab. He seethed, then plucked his horn out. The paramedics grabbed me by my arms and dragged me to safety. And for a moment I was alone. I looked down at the baseball-sized round, fleshy wound—half expecting it to not be there. *What have you done to yourself?* It looked like someone scooped a handful of flesh out.

I peered into the deep, mangled flesh—like a concave bloody eye—and a voice inside me calmly said: *Accept it. You knew this day would come.* ■

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