

Summer 6-2010

DEMO 12

Columbia College Chicago

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DEMO12

ARTS + MEDIA = CULTURE

SUMMER 2010

FOR ALUMNI & FRIENDS OF
COLUMBIA COLLEGE CHICAGO

Career Moves

Columbia grads live what they love

create...
change

Columbia
COLLEGE CHICAGO



CONTENTS:

Career track or laugh track?

Careers, Camaraderie, & Comedy are all on schedule for

Columbia College Chicago 2010 Alumni Weekend

Thursday, September 23 –
Saturday, September 25

Details and registration at
colum.edu/alumniweekend
or 312.369.8640



Erica Watson

CAREERS

Professional Workshops:

- * Creating a Professional Web Presence
- * Navigating Job Transition
- * Networking
- * And more!

Highly Animated

A panel featuring alumni animators at Pixar:

- * **Daniel Lopez Munoz** (B.A. '96), art director (*Up, Ice Age: The Meltdown, Robots*)
- * **Aaron Hartline** ('98), animator (*Up, Ice Age: The Meltdown, Toy Story 3*)
- * **Everett Downing** ('00), character animator (*Up, WALL-E, Ratatouille*)

CAMARADERIE

- * Behind the Scenes Tour of the Media Production Center
- * MPC Takeover Party
- * Alumni Showcase and Alumni/ Student Brunch

COMEDY

The Business of Being Funny

A panel featuring alumni working in comedy:

- * **Andy Richter** ('90; *Conan O'Brien Show*)
- * **Chris McKay** (B.A. '91; *Robot Chicken*)
- * **Erica Watson** (B.A. '98, M.A. '05; *Fat Bitch*)
- * **Karyn Bosnak** (B.A. '96; *Save Karyn*)
- * **Steve Pink** ('89; *Hot Tub Time Machine*)
- * **Peter Teschner** ('80; *Borat, Land Before Time*)

Fat Bitch!

A one-woman comedy show written and performed by **Erica Watson** (B.A. '98, M.A. '05)

Schedule and panelists are subject to change

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COVER

Alana Wallace (B.F.A. '85), founder of Dance>Detour, the first professional "physically integrated" dance company. Like others featured in this issue, she's a strong example of someone who created a career that suits her passion. Story, page 12. Photo: **Bill Frederking** (faculty, Photography / associate dean, School of Fine and Performing Arts)

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Beginning a career in the creative industries requires a different sort of preparation—and presentation—than the traditional post-graduation job search. Columbia ensures our graduates are ready to prove themselves.

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COLUMBIA COLLEGE CHICAGO PRESENTS
CONVERSATIONS
in the Arts

A year-long exploration of trends and issues in disciplines taught by Columbia's School of Fine and Performing Arts

A CONVERSATION WITH:

PATTI SMITH

Tuesday, November 30, 2010, 7:00 p.m.

Film Row Cinema, 1104 S. Wabash Ave., 8th floor

Widely known as the Godmother of Punk, Patti Smith is a singer-songwriter, poet, and visual artist whose 1975 debut album, *Horses*, stands among the icons of American rock and roll. She was inducted into the Rock and Roll Hall of Fame in 2007.

TICKETS are available two months prior to the event at no charge on a first-come, first-served basis at

colum.edu/conversations

Patti Smith, 2007 © Edward Mapplethorpe.

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Photo: Alexa Rubinstein (B.F.A. '09)

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EMAIL US:
demo@colum.edu

CALL US:
Columbia College Chicago: 312.369.1000
DEMO magazine: 312.369.8631

MAIL US:
DEMO magazine, Columbia College Chicago,
600 S. Michigan Ave., Suite 404, Chicago, IL 60605

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alumni events

Contact the Office of Alumni Relations for details and visit the website for more events.
312.369.6987 / mpassarelli@colum.edu

JULY 22 Young Alumni Event

CHICAGO At Big City Tap

RSVP / info: Marty Kane, mkane@colum.edu

AUGUST 1 CAAN: Denver / Cubs vs. Rockies

DENVER At Coors Field

Tickets: Pat Blum, pbcaanden@aol.com

AUGUST 14 Social Media Summer Tune Up

CHICAGO At Columbia College Chicago

Effective Uses of Facebook/Twitter & Getting Smarter with Your Smartphone

Registration / info: Michelle Passarelli, 312.369.6987 or mpassarelli@colum.edu

SEPTEMBER 23-25 Alumni Weekend 2010

CHICAGO

Join the planning committee, volunteer, or attend the weekend!

Tickets/info: Cyn Vargas, 312.369.8640 / cvargas@colum.edu

colum.edu/alumni/events

COLUMBIA COLLEGE CHICAGO

RECOGNIZES THE FOLLOWING INDIVIDUALS WHO JOINED BETWEEN NOVEMBER 1, 2009, AND APRIL 30, 2010.



15th ANNIVERSARY

THE PRESIDENT'S CLUB
COLUMBIA COLLEGE CHICAGO

Photo: Erica Dufour ('96)

- | | |
|----------------------------------|---|
| Lee E. & Susan Berk | Kerry J. Marshall & Cheryl Lynn Bruce |
| Nicholas Brown | John McAllister |
| Kevin Cassidy | Michael & Margaret Meiners |
| Benjamin H. DeBerry | Rosendo Mercado '98 |
| Diane L. Doyne | James E. Meyers |
| Judith A. Dyke | Fredrik & Jessica Nielsen |
| George H. Eastman | Pangratios Papacosta |
| Dianne M. & Jon M. Erpenbach | Melina K. Patterson '93 & Michael C. Hendershot |
| Alvin Golin & June Golin | Francesca R. Peppiatt |
| Monica Hairston, Ph.D. | Eva R. Rachau |
| Bertram J. Hoddinott III '96 | Randa Sabbagha |
| Erica R. Hubbard '99 | Jordan D. Schnitzer |
| Milan Jajic '09 | Steven L. Schwartz |
| Juanita Jordan | Phillip A. Solomonson '84 |
| Steven R. Kauffman | Arthur M. & Rita Sussman |
| John N. & Marina Kavouris | Cynthia L. Thomas |
| Ronald Lawless '82 | Tony Trigilio & Shelly Hubman |
| Diana K. '88 & Bert H. Lindstrom | Marlon C. '85 & Joy West |
| Pattie Mackenzie | Bryan Zera |
| Lewis & Susan Manilow | |
| Frederick J. & Gail P. Manning | |

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Photo: Kim Nguyen ('10)

VISION:

A QUESTION FOR PRESIDENT CARTER

DEMO: You often remind students that they are pursuing creative careers not because they think they should, or were told to, but because they've found their passion, and that will serve them well. In this tough employment market, how does that apply?

DR. CARTER: You can go to college to pursue a major that has a very specific job description at the end—you major in accounting and know from day one you'll be an accountant. Students come to Columbia to pursue their passions and follow their dreams. **Our students are lucky. They're brave.**

We also need to acknowledge our students' parents. These special parents are willing to support their kids' decision to pursue a major that doesn't have a specific job outlined at the end of their studies. A lot of our students are entrepreneurs, they create cottage industries, they find ways to follow their passions throughout their careers. I want to celebrate the parents that support this direction.

I think of my own parents, who were truly special because they raised a drummer. Raising a drummer isn't fun. It's loud. In the beginning, it's a lot of noise. But my parents were really understanding and encouraging. My grandmother lived with us, and I'd come home as a little kid and she'd say, "I hope you're going to play your drums today." Families who raise creative kids are very, very special.

For those students and their families who are hesitant about pursuing an education in what they love rather than something they perceive as "safe," I have this to say: We are a "whole-brain" institution. Look across our programs: we have a large requirement of liberal arts and sciences for all students, and even within each major there are required courses that cover theory, not just practice.

Across the board, in all our majors and electives, Columbia College gives students a full education. That's probably the biggest difference between Columbia and other arts and media schools. The B.A. degree our students earn reflects a full, well-rounded education. They are not only trained in the practice and technology of their discipline, they have the philosophical standing, theoretical base, and understanding of historical and contemporary events to help frame the arts and media they're creating. That offers a new kind of career "safety" in these times—it gives our students the wherewithal to be agile, to be flexible, to creatively use their degree to make the career they want, or to go on to pursue graduate or professional degrees in other areas.

As a drummer, I learned to be a team player. Drummers aren't soloists; they work with a team. But they're also leaders, setting the beat. Drummers have to do many things at the same time. Your left hand, your right foot, they all work independently of one another. You have to multitask. And you have to be early; there's a lot to set up! As an administrator, I'm very conscious of those things I learned as a drummer. **I followed my passion, my muse, as I hope our students will do.** I'm confident that if they do, they too will find they've made a decision that will serve them well.



Dr. Carter performs during an April 18 concert celebrating his tenth year as president of Columbia College Chicago.

Photo: Robert Kusel ('78)

POETIC:



The School of Liberal Arts and Sciences Poetry Award (formerly the Elma Stuckey Poetry Award) is presented annually by the Department of English to two distinguished undergraduate poetry majors. The goal of Columbia's poetry program is "to develop the poetry writing skills of students and to help them gain a greater creative, critical, and aesthetic understanding of their discipline." Here, we're pleased to present works by Adam Lizakowski (first place) and Zachary Green (second place), this year's LAS Poetry Award winners:

Illustration: James Kinser (M.A. '05)

THE HONEY CATALOG

Zachary Green ('11)

I want to rest up on a buoy and have you swim behind me and stick your hand over my chest, between my nipples.

I want you to send me a rocket that is either crying or exploding.

I want to say you look like Cape Cod today and I am never going back to my grandparents' house.

I want to say I love you when you cough on me.

I want to tell you I am recording an album called pocket sounds. It's the follow up to *Pet Sounds*.

Bouquet of broccoli. I wanted to say that.

I've been wanting to tell you that you speak like a cemetery map and no one knows where the plot is.

This is endearing. I did tell you that.

I wanted, wanted, wanted to end.

I wanted to take you to Iceland, Iceland, Iceland to tell you that bears are everywhere.

I want to call you and know how the days have been.

I wanted to write you a letter with my eyes. The Force is hard to master.

Some days all I come home to are the lights I left on for myself in the morning.

A POEM ABOUT THE ROOSTER

Adam Lizakowski ('11)

With a big comb on his head, the boss of our backyard came out when the sun looked like a lion's mane forged in gold.

We watched him strutting the captain of our childhood wearing a French royal court costume.

Watching us with his keen eye when we played cowboys and Indians—the supplier of feathers.

We loved and admired his proud cock-a-doodle-doo but were so afraid.

He never hesitated to chase us away from his kingdom.

My father's hand in the air—the axe blade shining.

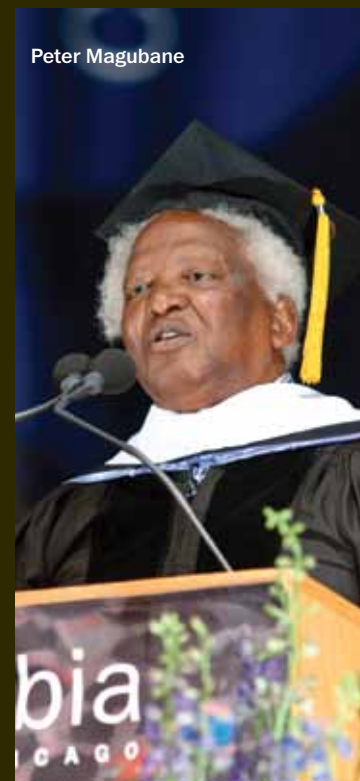
WIRE:

news from the Columbia community

2010 COMMENCEMENT SPEAKERS AND ALUMNI HONOREES

Each year, Columbia honors outstanding individuals in the arts, education, public information, or other fields that relate to our mission.

This year's honorary degree recipients, each of whom addressed new graduates at one of Columbia's three 2010 commencement ceremonies, have engaged their great talents in important human service. The distinguished alumni awardees have made invaluable contributions to their creative fields. All of their work embodies the college's spirit and ideals.



Peter Magubane



Alex Kotlowitz



Robert Klein

Photos: Robert Kusel ('78)

2010 Honorary Degree Recipients

Dr. Peter Magubane

Photographer selected by Nelson Mandela as the official photographer documenting the country's transition from apartheid to democracy.

Alex Kotlowitz

Journalist and author, perhaps best known for his book *There Are No Children Here: The Story of Two Boys Growing Up in the Other America*.

Robert Klein

Comedian, singer, and actor who was an early member of Second City and has appeared regularly on *The Tonight Show*, *Late Night with David Letterman*, and *Late Night with Conan O'Brien*.

2010 Distinguished Alumni

Paul Broucek (B.A. '74, English and Theater) / President of music, Warner Brothers Pictures

Bob McNamara ('66, Journalism) / Broadcast journalist

Laura Yosha-Steele (B.A. '90, Radio) / Radio personality, Q95, Indianapolis



Philippe Ravanas



Michael Olszewski
Photos: Shane Welch

NEW CHAIRS FOR AEMM, FASHION STUDIES

The Departments of Fashion Studies and Arts, Entertainment, and Media Management have appointed new chairpersons.

Philippe Ravanas, faculty in the Department of Arts, Entertainment, and Media Management, has been appointed chair of that department. Ravanas came to Columbia with solid experience in arts management, a vast international network in his field, and a track record of building relationships between business and academia. He has taught in Canada, Austria, Spain, France, and Russia, and served as VP of Corporate Communications for Euro Disney in Paris and Manager of Worldwide Client Development for Christie's in New York and London.

Michael Olszewski joins Columbia this summer as chair of the new Department of Fashion Studies. Olszewski has been professor of textile design at Moore College of Art and Design in Philadelphia since 1977, serving as chair of the Textile Design department for 12 years. He has held visiting artist positions at institutions ranging from Kyung-Won University in Seoul to the Kansas City Art Institute, and holds an M.F.A. from Cranbrook Academy of Art.



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

MEDIA PRODUCTION CENTER OPENS FOR CLASSES

Columbia's new 35,500-square-foot Media Production Center (MPC) opened to students with the beginning of spring semester classes on January 25, 2010.

The opening came just 13 months after the initial groundbreaking. Designed from the ground up to accommodate a new way of teaching filmmaking and media production for the twenty-first century, the project saw its beginnings in conversations that began in 2001, shortly after Warrick Carter began his tenure as president of the college and made the creation of a state-of-the-art production facility a priority. The project gained momentum when Allen Turner, a partner in the Pritzker Organization, became Chairman of Columbia's Board of Trustees in 2005, acting as a catalyst to bring it to fruition.

The innovative structure, designed by Jeanne Gang / Studio Gang Architects, incorporates sustainable design and construction processes and commemorates

Chicago's long role in the history of filmmaking, with a 25-foot terracotta arch salvaged from the former Famous Players-Lasky Corporation, whose facilities once stood nearby.

The building is anchored by a 7,350-square-foot main soundstage, with a 2,085-square-foot motion-capture studio as well as a smaller soundstage, prop and wardrobe studios, classrooms, an outdoor dock for the college's remote media truck, a rooftop terrace, and a lofty, glass-walled lobby that acts as an informal gathering space for students. A black-tie gala will celebrate the college's first new-construction building in its 120-year history on October 2, 2010. For information, visit colum.edu/mpc.



SCHOLARSHIP GIVING GROWS; STUDENTS BENEFIT

Thanks to contributions from faculty, staff, alumni, and others, dozens of new Scholarship Columbia awards will be available to students this fall.

Scholarship Columbia, a giving initiative that includes a matching component from the college, was launched in January 2009. Since then, participation from donors has been steadily increasing, with students gaining immediate financial benefit. From January 1, 2009, to January 15, 2010, \$66,991 was contributed and matched by the college for a total of \$193,796. Twenty-nine students received scholarships this spring.

Giving has increased dramatically in 2010. Between January 16 and April 26, 2010,

\$144,997 was contributed, for a total of \$251,007 after the match. Forty-three students will receive scholarships for the 2010-11 academic year. Included in the surge of giving was a 156-percent increase in faculty/staff giving, due in large part to the Faculty and Staff Scholarship Initiative, a grass-roots, peer-to-peer giving campaign launched by Columbia faculty and staff in direct response to the difficult economic times facing our students.



Mauro Fiore (B.A. '87)

ALUMNI IMPRESS ACADEMY

Columbia alumnus Mauro Fiore won the 2010 Oscar for Best Cinematography for his work on the blockbuster *Avatar*.

Fiore, who earned a B.A. in film with a concentration in cinematography in 1987, was the cinematographer for the live-action scenes in the record-breaking movie, filmed in New Zealand. His most recent effort, *The A-Team*, opened nationwide on June 11.

Pixar's *Up*, which won the Oscar for Best Animated Feature Film, also benefited from the talents of Columbia alumni: Daniel Lopez Munoz (B.A. '96) served as art

director, and Aaron Hartline ('98), who attended Columbia but did not receive a degree from the college, worked as an animator on the film.

Hilmar Koch (B.A. '93) was awarded a Scientific & Technical Award for advancing the technique of ambient occlusion rendering by the Academy of Motion Pictures Arts & Sciences. Koch is currently employed by Lucasfilm Ltd., which was founded by George Lucas in 1971.



2010 Fischetti Award-winning cartoon by Steve Breen

BREEN WINS FISCHETTI EDITORIAL CARTOON COMPETITION

If a picture's worth a thousand words, then *San Diego Union-Tribune* cartoonist Steve Breen said a mouthful with his winning entry that captured the 2010 John Fischetti Editorial Cartoon Competition

coordinated by Columbia College Chicago's Department of Journalism. Breen has been the editorial cartoonist for the *San Diego Union-Tribune* since 2001. His work is nationally syndicated by Creators News Service and regularly appears in *USA Today*, the *New York Times*, and *Newsweek*.

Breen's entry, one of more than 150 submitted, depicts the backlash of the Iranian government's unsuccessful attempt last year to squash Internet communications documenting public uprisings. The cartoon features an image of the Ayatollah Ali Khamenei with the Twitter bird perched atop his head.

This annual competition was created in 1980 in memory of the Pulitzer Prize-winning political cartoonist John Fischetti. Fischetti's work graced the pages of many publications, including the *Chicago Sun-Times*, *Chicago Daily News*, and the *New York Herald Tribune*.

THE HONORS PROGRAM

COLUMBIA COLLEGE CHICAGO

HONORS PROGRAM LAUNCHED

A new Honors Program, based in the School of Liberal Arts and Sciences (LAS), launched in the spring 2010 semester.

With its foundation in the LAS core curriculum that is taken by all Columbia students, the Honors Program offers qualified undergraduates the opportunity to think, study, and create at a more advanced academic level. Students who complete a minimum of 15 credit hours of honors courses and who maintain a cumulative grade point

average of 3.5 will earn the distinction of Honors on their transcripts. Honors courses include such wide-ranging subjects as Victorian Illustrated Poetry, Vertebrate Paleontology, and the History of the 1960s. Students who qualify will find nearly two dozen honors courses from which to choose when they register for fall 2010 classes.

PHOTOGRAPHY STUDENTS FEATURED IN ART CHICAGO

Two Columbia students made the cut for inclusion in the prestigious New Insight art exhibition this year.

An exhibition of top M.F.A. students from some of the country's most influential graduate art programs, New Insight has been part of the international Art Chicago/NEXT expo for the past several years. Jennifer Ray and Leilani Wertens, both M.F.A. '10 candidates in photography, were selected by curator Susanne Ghez, director of the Renaissance Society. A platform for new talent and innovative ideas, New Insight provides the opportunity to view work by some of the brightest young minds working in diverse graduate programs across the country. New Insight took place at the Chicago Merchandise Mart April 30 through May 3, 2010.

Leilani Wertens, from the "Forget Me Not" series.



DEROGATIS LEAVES SUN-TIMES, JOINS COLUMBIA

As one of the best-known popular music critics in the country, Jim DeRogatis's résumé includes editorial positions at *Rolling Stone* and the *Chicago Sun-Times*,

bylines in *Spin*, *Guitar World*, *Penthouse*, and *GQ*, authorship of nine books, and a weekly WBEZ radio show, *Sound Opinions*. Now he's adding Columbia professor to the mix. DeRogatis, who has taught at Columbia part time for a year, joins the college as full-time faculty in the English department. He has left his staff position at the *Sun-Times*, but will continue his roles on *Sound Opinions* and as a blogger for *Vocalo.org*



Jim DeRogatis.
Photo: Kelsey Wright

AEMMP RECORDS WINS INDEPENDENT MUSIC AWARD

Chompilation, a compilation CD featuring 21 Chicago acts, was named Best College Label Release of 2009 by the Independent Music Awards (IMA).

The album, which features recordings by Pet Lions, Office, Owen, Big Science, Maps & Atlases, and Netherfriends, among others, represents the accomplishments of the restructured AEMMP Records, a label and class offered through the Arts, Entertainment, and Media Management department at Columbia. Extended to a full year and revamped to offer students a more genuine professional experience, the class is designed to provide a taste of what it's like to manage an independent record label. In that spirit, the class participated in the 2010 SXSW Music Conference in Austin, Texas.

Waits, Aimee Mann, DJ Spooky, The Black Keys, and Zoey Deschanel and M. Ward of She & Him. A public vote determined the winner.

Two of the bands from *Chompilation* are working with AEMMP on this year's project. Pet Lions is making a seven-inch record and Big Science released an EP on AEMMP in June.

See "Rock Steady," page 26.



AEMMP Records' effort beat out college labels from across the country to win the IMA award, with finalists selected by a panel of 80 artists and industry professionals including Tom

STUDENT JOURNALISTS RECOGNIZED

The Society of Professional Journalists honored three Columbia student projects with regional Mark of Excellence Awards this spring.

Intended to honor the best in collegiate student reporting in the fields of print, radio, television, and online journalism, the awards are administered by the SPJ, one of the largest journalism-advocacy organizations in the country. The Columbia projects recognized are the online sports magazine *Beyond the Game* and two investigative-reporting projects: "Access Denied," about the CTA's lack of accessibility for disabled passengers, and "Secret Scholarships," which questioned the

legislative scholarship program run by the Illinois General Assembly. Another investigative journalism project, conducted by students Lauren Rozyla and Morgan McDevitt with their teacher Sam Roe, a full-time *Tribune* reporter, landed on the front page of the January 25, 2010, *Chicago Tribune*. The story examined a Chicago Police Department shooting in 2004 involving Seneca Smith, now 30, who was convicted of the attempted murder of a police officer.

SPOT
ON



“Prejudice is the only true disability.”

ALANA WALLACE (B.F.A. '85)

As “Marie Benson, HR Manager,” Alana Wallace maneuvers her wheelchair around a scenario right out of *The Office*. She gently pokes fun at coworkers who are “fashion-deficient” and “copy-machine incapable.” Then, after several of them forcefully spit out their mugs of joe, Wallace confesses her own “disability”: “coffee-making impaired.” The national television spot is part of a campaign from Health and Disability Advocates that urges employers to “Think Beyond the Label.” The role perfectly suits Wallace, who has taken a consistently positive approach to her fulfilling careers in the arts and activism for people with disabilities.

“These types of ads are usually a pity party,” says Wallace, who earned a B.F.A. in Theater and Music from Columbia College in 1985. “But this campaign can be just as powerful using humor.”

The actress-singer, who contracted polio at the age of five, calls her wheelchair “a beautiful accessory.” As a child recovering from painful orthopedic surgeries, Wallace found inspiration by singing along to her father’s Ella Fitzgerald, Frank Sinatra, and Billie Holiday records. At Columbia, the late William Russo, who was the music department chair and founder of the Chicago Jazz Ensemble, cast her in her first vocal performance, *Ellington Sacred Works*, at the Getz Theatre. This opportunity and the encouragement of her instructors gave Wallace “the confidence to seriously pursue a career in the arts.”

She established Dance>Detour, Chicago’s first professional “physically integrated” dance company, in 1995, proving that her wheelchair can transform her into an ethereally gliding presence, like an ice dancer. By joining together artists of mixed abilities, Dance>Detour’s stage portraits take on another level of grace and athletic virtuosity. The company has toured the country, recently

performing at a convention for the Council for Disabilities Rights in Rochester, New York.

There can be no question that Wallace lives a full and productive life. She has collaborated with the Joffrey Ballet; was featured in the 1998 PBS documentary *Dance from the Heart*, narrated by Ben Vereen; and in 2008 was named Ms. Wheelchair America.

This spring, Wallace debuted her one-woman show, *Men-o-Pause*, at Chicago’s Prop Theater. The show carries a universal message about how many of us, at very young ages, are conditioned to hide certain aspects of ourselves (whether it’s a birthmark or a high IQ). Wallace, for instance, covers up her legs by wearing pants or long skirts, and even when she was a child, her crutches were not included in family portraits. *Men-o-Pause* offers a witty and balanced take on body image and the familiar “look-away” mentality often applied to those with disabilities.

By putting herself literally front and center on stage, Wallace delivers a strong message about capabilities, without playing the sympathy card. Though she still believes society has a long way to go in the areas of accessible housing and employment opportunities, she also encourages persons with disabilities to work to constantly raise awareness. As an actress, Wallace regularly auditions for television roles that do not call for a wheelchair. “We don’t always have to play accident victims,” she stresses. “We can be the mother, the judge, the lover.”

After all, she says, “We have to believe in ourselves and claim something.”

—BY LUCIA MAURO

Dance>Detour featuring (clockwise from bottom left): Mia Coulter, Ladonna Freidheim, Annie Snow, Jennifer Sawicz, Alana Wallace, Anel Gonzalez (center).

Photo: Bill Frederking



“Every day on the beat is different.”

After covering the Blackhawks’ Stanley Cup championship season, Adam Jahns says, “As a writer, I know I can handle it. As a fan, it really hasn’t sunk in yet.”

ADAM L. JAHNS (M.A. '07, JOURNALISM)

It’s mid-March, and Chicago Blackhawks head coach Joel Quenneville stands in front of a brick wall in a hallway at the United Center. The coach is surrounded by three TV cameras and 14 hands gripping microphones or tape recorders. His team has just completed a practice, and it’s time for a press conference.

Just 12 hours ago, Quenneville and the Hawks left the ice to a standing ovation after winning an overtime game against a Western Conference rival. Now the building is quiet, save for the maintenance crew cleaning up and the chatter of reporters grilling Coach Q. For more than eight minutes, the questions are fired off like slap shots: Who will the goalie be for an upcoming stretch of games? How’s the health of some important forwards? What defensive adjustments need to be made?

Adam L. Jahns, in his first year as the Blackhawks beat writer for the *Chicago Sun-Times*, stands in the middle of the media pack, holding one of the recorders, capturing every word Quenneville utters. Because the team isn’t playing today, Jahns doesn’t have to save the material for a game story. Instead, he “only” has to write up the information for a notes section in the newspaper, blog about the press conference on the *Sun-Times*’s website, and post some of the noteworthy information on Twitter. All in all, a pretty low-key day for the 2007 graduate of Columbia’s master’s degree program in journalism.

“Every day on the beat is different,” Jahns says. “The routine is the same sometimes, but I’m in different cities, different players are doing well, I’m talking to different guys. Things are always changing.”

Three months later, Jahns is again talking to Quenneville following an overtime victory—but the scene is very different. Instead of a hallway in Chicago, this interview takes place on the ice in Philadelphia’s Wachovia Center. The arena is packed with fans, reporters from across the country, the players, and their families. And the Hawks have just defeated the Philadelphia Flyers 4 to 3 in Game Six of the Stanley Cup Finals, winning the franchise’s first title in 49 years.

“The entire playoffs, it was a whirlwind, not much time to rest,” Jahns says. “It was a grind, from a writer’s perspective, from all the travel to not having a day off in three months to writing on airplanes, writing from my hotel room.”

Hockey is a sport of constant motion, and like the players he covers, the 27-year-old reporter is always moving. The playoffs alone took Jahns from Chicago to Nashville, Vancouver, San Jose, and Philadelphia, watching and writing about the Blackhawks. The lifelong Chicagoan says the responsibility is a little daunting, but covering the city’s biggest sports story in years has offered amazing opportunities.

“It was tough, with tight deadlines, but I always tried to put lots of color in my articles,” Jahns says following the championship season. “I have confidence now that I can handle the pinnacle of the sport. As a writer, I know I can handle it. As a fan, it really hasn’t sunk in yet.”

—BY ELI KABERON (B.A. '09)

Adam Jahns interviews Blackhawks coach Joel Quenneville after a mid-season practice.

Photo: Andy Keil ('11)

PREPARING
CREATIVE
PROFESSIONALS
FOR
SUCCESS
IN
A
TOUGH
CAREER
CLIMATE

Artists' Proof:



BY ANN C. LOGUE

There was once a time when one could graduate from college with a “safe” degree—in accounting, perhaps, or business, or engineering—and expect to get a job with a big, established company where one might work for years, decades, even an entire career. No more.

That time expired years ago. People in the creative industries were never really part of that lifestyle, anyway. Creative careers are often marked by entrepreneurship, freelance work, employment with smaller companies, and continual change. Employers and clients don't make hiring decisions based on a résumé and on-campus interview. They want to see evidence of talent, ability, knowledge, critical thinking, and flexibility—things best shown through examples of one's work.

Students and industry professionals network at Industry Night.

Photos: Alexis Eilers ('08), Cristina Rutter (photography major), Shane Welch ('10)

The Portfolio Center

At Columbia College Chicago, career development begins on day one. Final preparation for the job hunt ideally begins a year or more before graduation, often at the Portfolio Center. The Portfolio Center offers resources to students in all majors, with some services, such as career workshops and website hosting, available to alumni as well. The mission is simple: to help students be aware of what is expected from them by the professional community and to prepare their materials accordingly. To that end, each semester staffers hold workshops, bring in dozens of professionals to meet with students, demonstrate effective portfolio styles for many disciplines, and provide other professional development resources. Tim Long is the executive director of Career Initiatives, a consortium that includes the Portfolio Center, a career development specialist, and the Office of Student Employment. Long wants to prepare students for lifelong career building, not just the first job search after graduation “Our ideal would be to get every student thinking along these lines,” he says.

Last year, 260 classes attended presentations at the Portfolio Center to learn how to use class projects to create professional portfolios. At the center and on its website, students can see sample portfolios. Some majors lend themselves easily to portfolios; graphic design students, for example, seem to find that the portfolio-preparation process is second nature. But the center also serves actors, lighting designers, poets, dancers, marketers, journalists, and other graduates of Columbia's 120 different programs.

Long emphasizes that he and other staff members help students present themselves and their work in the media best suited to their professions. Journalism, management, and public relations students might learn how to present their work in project or text-based portfolios, while audio artists will find advice on building websites to showcase their sound clips. An actor may want to include a short video performance clip, so the Portfolio Center will help supply taping and editing expertise, with a faculty member offering advice on a monolog. The center helps students, whatever their majors, design websites, create DVD packages, and display photographs that enhance their portfolios and the presentation of their work.

Building a portfolio is an integral part of Columbia's academic program. Joan Giroux, associate professor of art and design in the School of Fine and Performing Arts, requires final portfolios in many of her classes. That class work, and the skills exercised in pulling it together, can form the foundation of a professional portfolio. She stresses documentation of work because students often want to throw away their projects at the end of the semester. “A portfolio creates an opportunity or presents one,” Giroux says, adding that these opportunities are not exclusively professional. A portfolio can help a student measure progress or identify gaps in knowledge or skills that can be addressed with additional coursework or practice.

The portfolio-editing process continues throughout one's career. Because professional development is an ongoing process, the Portfolio Center offers a number of services for alumni, including workshops, networking opportunities, and WebAgent, a website development and hosting service that makes it easy for alumni to build a site to share their work with industry professionals.

“A
PORTFOLIO
CREATES
AN
OPPORTUNITY
OR
PRESENTS
ONE
”

Industry Night

Sharing one's body of work is critical to launching and sustaining a career in the creative industries. Columbia brings leaders and influencers in these industries—those who may eventually be hiring our students—to campus regularly, but not as interviewers in on-campus job fairs. That's a model with little relevance to these disciplines or to the current job market. Instead, the Portfolio Center invites these professionals to give panel presentations on what they do, review student portfolios, and host workplace field trips. "It expands the number of opportunities to put Columbia students in front of people who have real expertise," Long says.

Industry Night networking takes place all over campus, with showcases and portfolio reviews designed to best represent each discipline.

One of the most successful ways the college has found to bring students and industry professionals together is Industry Night, now in its third year. The campus-wide networking event, held during the final week of the spring semester, connects graduating students with hundreds of professionals in their fields. This year, 595 creative industry professionals registered to attend, and more than 600 students participated in showcases particular



to their disciplines. Because it is not a job fair, Long says that he hasn't had any industry cancellations due to the economy. "They are interested in what these young people are doing, and they are happy to lend a hand. It's a great introduction to networking, which is how people get work in the long run." One graphic design student, whose Industry Night connection landed him a job with the Chicago-based digital agency Colossal Squid, credited the combination of a good portfolio and networking skills with helping him succeed.

"Connecting to creative careers requires a vastly different approach than traditional careers, and this is really the impetus for Industry Night," says Caroline Juhlin, assistant director of the Portfolio Center. "We want the students to be prepared to meet with people in their industries for feedback, advice, and networking which may, directly or indirectly, immediately or after a period of time, lead to jobs."

Photography student Joanna Aloysia Patterson understands the value of this preparation. "I spoke with at least 50 people," she says, "all of whom gave me

wonderful feedback and constructive criticism. It gave me the opportunity to meet with the people I wish to be working for and see them as real people instead of these untouchable, prodigious photographers that I could not even come close to, let alone talk to. It gave me a jumping point and practice to know where to start looking and who to connect with. It was truly one of the most memorable events in my college education, and I feel that it will help me get my career started."

Internships

For many students, a good internship combines both portfolio development and networking. Lyn Puztai, internship and industry relations coordinator for the Film & Video department, works with employers and students to make sure that the system benefits both sides. After all, the student is paying tuition for the for-credit internship, and the employer providing part of the student's education.

I'LL BE LEAVING COLUMBIA WITH A STRONG BODY OF WORK.

Puztai notes that the portfolio is a blueprint for a student's career, and recommends that they think about the type of work they would like to add to it, and how it will impress future employers, as they choose their internships.

"The Portfolio Center and the internship program work really well together," says Lauren Walsh, a 2010 Film & Video graduate. "They do an amazing job of helping students take a look at their work so that it stands out in the best way." Walsh hopes that her post-production internships lead to employment after graduation, but even if not, "I'll be leaving Columbia with a strong body of work."

Employers like the Columbia approach. "As a result of our non-pigeonholed approach to marketing, we need a special type of person. And we've found them in our hires from Columbia," says Rob Albertson, managing director of Bandwidth Marketing Group in Winnetka, Illinois. "Plus, they know how to get around on the EI."

SPOT
ON

“We will save this music.”

DAN SCHWARZLOSE (M.F.A. '06, Interdisciplinary Arts)

A two-week vacation to Cambodia in 2008 changed Dan Schwarzlose's life—and perhaps many others' as well.

While there, Schwarzlose visited some traditional music classes. He learned that during the brutal reign of the Khmer Rouge in the late 1970s, which targeted anyone suspected of being educated or intellectual, roughly 95 percent of all Cambodian musicians were massacred. Today, just 15 traditional master musicians from that time remain, many of them elderly or in poor health.

Schwarzlose, a classically trained musician and artist who earned an M.F.A. in Interdisciplinary Arts and Media from Columbia in 2006, knew what he had to do. He returned to Chicago and gave notice at the Public Interest Law Initiative, where he had been working for six years.

“I do important stuff in Chicago, but I'm done,” he decided. “I intend to go to Cambodia and save the music ... I plan to be there for decades. I will not stop.” He is working to raise money and worldwide interest in Cambodian Living Arts, a group that is attempting to save Cambodia's traditional music from extinction by training young musicians at the feet of the few remaining masters. He has invested thousands of his own dollars in the cause, but hopes to secure grants and outside funding.

“So many people know Cambodia for the horrible things the Khmer Rouge did,” Schwarzlose says. “There is no way I'm going to let those horrible people win 35 years later just because they almost wiped out the music. [Cambodian Living Arts] is something really beautiful and really positive.”

Schwarzlose's work in Cambodia is the latest chapter in a consistently fascinating artistic life. In 1998, he helped found the Elastic Arts Foundation, a Chicago-based musicians' cooperative that produces live music, readings, art, theater, and multimedia events. And while a student at Columbia, his work took another interesting turn. He has always been interested in multisensory art, so a friend suggested he check out Moto—the groundbreaking, surrealistic Chicago restaurant run by chef Homaro Cantu. He had dinner there and became fast friends with the chef.

“That meal literally changed my life,” Schwarzlose says. He wound up spending four years with Cantu, touring the world and making videos of Cantu's amazing creations. He helped create and write the first season of Cantu's new reality show, *Future Food*, which began airing in March on Planet Green. He hopes to continue working with Cantu while living overseas.

“I've fallen in love with Cambodia,” Schwarzlose says. “I'm studying the language and I'm committed to learning it and being fluent.” He now makes his home in Phnom Penh, and is struck by how welcoming the people are. “They love me and I love them.”

To learn more about Cambodian Living Arts, go to cambodianlivingarts.org. To see a gallery of Schwarzlose's photographs from Cambodia, find this story online at colum.edu/demo.

—HEATHER LALLEY

Dan Schwarzlose (center) with Cambodian musicians Phoeun Sreyppov (left) and Nhok Sinat. They performed at the Cambodian Association of Illinois in Chicago on April 20.

Photo: Rachael Strecher (B.A. '08).



“You name a big story,
and we’re
involved in some way.”

JOHN HELLERMAN (B.A. '95)
Marketing Communication

What do a plastic surgeon, an heiress, and a disabled veteran have in common? Lawyers.

“The lawyers are the ones cutting the deals,” says John Hellerman, who cofounded the legal marketing company Hellerman Baretz Communications in 2001. “And we are with them in the middle of everything.”

Hellerman and his Washington, D.C.-based team supply public relations advice to some of the largest law firms in the country. Hellerman Baretz’s services include everything from landing a lawyer an expert quote in the *New York Times* to combating a libelous tale in the media. Consider the heiress and the plastic surgeon: Said heiress tells the media the surgeon botched her nose job, and now the surgeon’s practice is at stake. So the surgeon’s lawyer sends him to Hellerman, who deflects the bad press by employing before and after pictures that demonstrate the surgeon’s innocence. “We came in and made it go away,” Hellerman says.

The agency won a *PR News* award for fending off the surgeon’s tabloid troubles, but Hellerman says his work on behalf of disabled veterans tops his list of recent achievements. For 20 years, a Vietnam War veteran fought the government for health benefits to help him with post-traumatic stress disorder, but it wasn’t until a couple of pro bono lawyers stepped in and enlisted Hellerman that doors started opening. With Hellerman’s support, the veteran became one of the major characters in an *American Legion* magazine three-part feature story about the enormous backlog of unresolved benefits claims. “As a result of that piece, Congress held hearings,” Hellerman says. “These guys got their day, and they got their benefits.”

Hellerman says there is no limit to what issues he covers in a single day, but he does carry one motto with him at all times: be genuine. It’s something he picked up from a communications class taught by Mort Kaplan at Columbia College. “I really took it to heart,” Hellerman says. “It always seemed to me to be the path of least resistance if you’re honest about what you can accomplish and what you can achieve.” Spoken like a true diplomat.

—NORA O'DONNELL

John Hellerman.

Photo: Howard Korn (M.F.A. '93)

UPCOMING

EVENTS

SUMMER '10

SEE MORE AND GET MORE INFORMATION AT COLUM.EDU/CALENDAR.
EVENTS ARE FREE UNLESS NOTED OTHERWISE.

Columbia
COLLEGE CHICAGO

Paula McCartney, *Pacific Mockingbird*, 2008.
Photo courtesy of Klompching Gallery, New York. **See Galleries.**



Photos (from left):

Media Production Center Gala Kick-Off.
Photo: Vandell Cobb (B.A. '75).
See Special Events.

Panel discussion featuring Brian Caunter,
Frank Vincent, John W. Boshier, and Danny
Goldring at Columbia Night at the 45th
Chicago International Film Festival.
See Special Events.

John Baldessari, *Two Erect Figures/Two
Skateboards*, 1995. Photo courtesy of the
Jordan Schnitzer Family Foundation.
See Galleries.

GALLERIES

**X-treme Studio
Through July 21
Averill and Bernard Leviton
A+D Gallery
619 S. Wabash
312.369.8687 or
colum.edu/adgallery**

A look at the active production of visual
art through digital media, including
works from Shaun Leonardo, Alison
Rhoades, Russell Watson, Little Black
Pearl, The Poor Farm, and Whattlis.

**Paula McCartney:
Birdwatching
John Baldessari:
A Print Retrospective from the
Collections of Jordan D. Schnitzer
and His Family Foundation
Through September 26**

**Museum of Contemporary
Photography
600 S. Michigan
312.663.5554 or
colum.edu/mocp**

Paula McCartney photographs densely
wooded landscapes enlivened by
brightly colored craft-store songbirds.
Also on view, a retrospective of prints
spanning the four decades of renowned
artist John Baldessari's "post-painting"
period, from the 1970s to the present.

**Data Mining
September 30 – November 6
Averill and Bernard Leviton
A+D Gallery
619 S. Wabash
312.369.8687 or
colum.edu/adgallery**

Multisensory artwork that explores the
emerging and rapidly evolving process
of data mining: the process of extracting
hidden patterns from data.

DANCE

**The A.W.A.R.D. Show!
2010 – 2011: Chicago
July 28 – 31
The Dance Center
1306 S. Michigan
Tickets \$15 at 312.369.8330 or
colum.edu/dancecenter**

This multi-city competition will be in
Chicago for four nights, showcasing
the work of 12 contemporary
choreographers to the audience, which
will vote on the winner.

**1306 – Ten Years Later
September 25
The Dance Center
1306 S. Michigan
Info at 312.369.8330 or
colum.edu/dancecenter**

A celebration marking the Dance
Center's tenth year in its current
location.

SPECIAL EVENTS

**Media Production Center Gala
October 2
Media Production Center
1600 S. State Street
Info and tickets:
columiasmoment.org/gala**

A black-tie evening to celebrate the
opening of the Media Production
Center and Dr. Warrick L. Carter's
tenth anniversary as president.
Benefiting the MPC Building Fund.

**Columbia @ the 46th Chicago
International Film Festival
October 7 – 21
colum.edu/chicagofilmfest**

As presenting partner, Columbia
College will participate in opening night
festivities, offer a special presentation
for Columbia Night, and bring festival
filmmakers to campus in forums for
students and the Columbia community.

**Marilyn Sward:
Speaking in Paper
Through August 20
Center for Book and Paper Arts
1104 S. Wabash
312.369.6630 or
colum.edu/bookandpaper**

The late Marilyn Sward, Center for
Book and Paper Arts founder, is
honored and remembered through this
exhibition showcasing four decades of
her groundbreaking work.

**Imagine Everywhere /
4th Annual Faculty Exhibition
August 12 – September 18
Averill and Bernard Leviton
A+D Gallery
619 S. Wabash
312.369.8687 or
colum.edu/adgallery**

Artworks that champion, contest,
interrogate, or reverse the trends
marked by globalization.



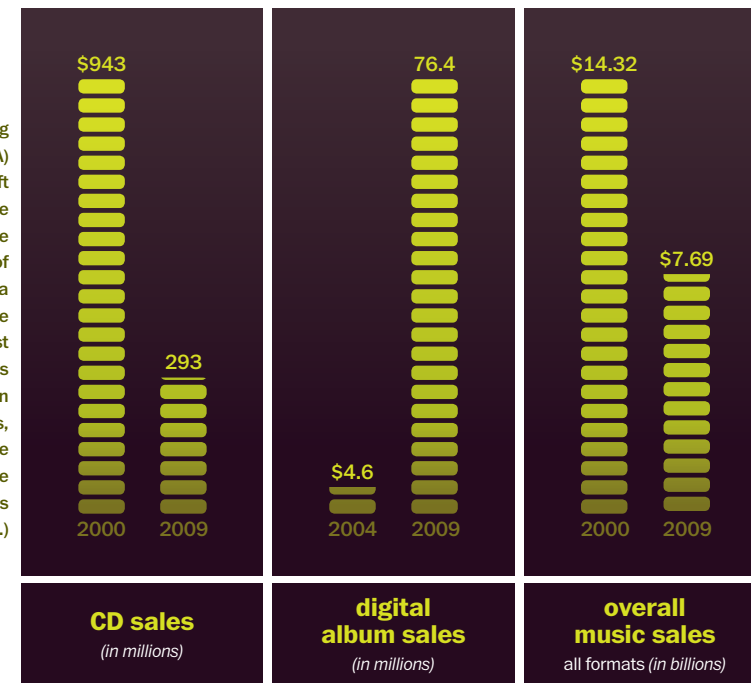
Big Science (from left: Jason Hendrix, Jason Richards, Jeremy Pena, and Jason Clark). The band released an album this spring on Columbia's AEMMP Records label.

BY KEVIN MCKEOUGH

ROCKSTEADY

COLUMBIA'S CURRICULUM RESPONDS TO AN INDUSTRY UPHEAVAL

Statistics from the Recording Industry of America (RIAA) indicate the dramatic shift that has taken place in the music industry. CD sales have fallen significantly, as sales of digital albums (downloaded via iTunes and other services) have increased since 2004, the first year for which the RIAA has figures. Overall music sales in all formats (including singles, cassettes, vinyl, etc.) have dropped by nearly half since 2000. (All figures are for sales in the United States alone.)



Midway through Chicago band Big Science's mid-May record release concert at Subterranean, a nightclub in Wicker Park, lead singer Jason Hendrix pauses to express his gratitude.

"This song is off our new release on AEMMP Records," Hendrix calls out to the near-capacity crowd, referring to Columbia College Chicago's

Arts, Entertainment and Media Management (AEMM) department—has undergone changes recently to give students a better sense of how the real-world music business is operating today.

Since mid-1999, when the online file sharing service Napster enabled the widespread exchange of music files via the Internet, unauthorized file

the pop-rap act Black Eyed Peas and country-pop singer Taylor Swift—but increasingly, musicians are reaching much smaller, niche audiences and relying on concert performances and other sources to generate revenue.

"We're in a cultural shift," says Nan Warshaw, cofounder of Bloodshot Records, an independent label in Chicago. Warshaw earned a master's degree in arts, entertainment and media management in 1994, the same year Bloodshot released its first record.

The label continues to put out a steady stream of records, focusing on acts that mix country music twang with punk rock fervor, but now sells far fewer of them than it did a few years ago. "We have to do everything much more frugally as well as being incredibly creative," Warshaw says. "You have to add unique items to every release to make it so that people think it's worth paying for."

Justin Sinkovich, the head instructor for the AEMMP Records class, is uniquely prepared to help orient Columbia's students to the music industry's rapidly changing landscape. He grew up in Nashville and was working in the music industry before he was a teenager, packing boxes for his father's management company and record label. In the 15 years since he received his business degree from the University of Tennessee at Knoxville, Sinkovich has (among other things) founded Epitonic.com, a popular website that offered free, legal music downloads (the global multimedia company Palm Pictures acquired Epitonic.com in 2000); spent four years managing digital distribution for the late, legendary Chicago-based label Touch and Go Records; run his own label, File 13 Records; and been a singer and guitarist in three bands—the latest, the Poison Arrows, will release a record on File 13 in August.

student-run record label. "I'd like to dedicate it to the students for all the work they did." The tribute draws exuberant cheers from the audience.

Big Science resumes its set, a well-played take on late-'70s post-punk indebted to bands like the Buzzcocks and Joy Division. The band's music hearkens back to a decade before most of Columbia's current students were born. The music industry, however, has gone through an upheaval in the last decade, and AEMMP Records—along with other elements of the undergraduate music business concentration offered by Columbia's

sharing has become rampant, even though courts in the United States and other countries have ruled repeatedly that it violates copyright. At the same time, sales of compact disks have plummeted, a trend the Recording Industry of America (RIAA) blames on unauthorized file sharing.

In response, major record labels have consolidated, laid off throngs of employees, and slashed their rosters of recording acts. Once-behemoth retail chains such as Tower Records have gone out of business, along with thousands of independent record stores. Acts that can sell millions of records still exist—witness

"WE HAVE TO DO EVERYTHING MUCH MORE FRUGALLY AS WELL AS BEING INCREDIBLY CREATIVE"

—Nan Warshaw (M.A. '94)
Owner, Bloodshot Records

"THE JOKE IS THAT IF SOMETHING GOES WRONG, YOU'RE GETTING THE MOST REALISTIC, HANDS-ON TRAINING IN WHAT IT'S LIKE TO WORK AT A RECORD LABEL."

—Kegan Simmons (faculty, AEMM)

In the midst of it all, Sinkovich earned a masters of arts management from Columbia in 2007. After teaching part time at the college for several years, he joined the faculty full-time in 2009. When he did, he restructured the class built around running AEMMP Records, which was founded in 1982.

The class had been starting over from scratch every academic year, with students signing local bands to the label in the fall, helping them through the recording process, then releasing the record in the spring. Now AEMMP operates throughout the year, with some students joining or staying with the class during the summer term. The students are spending this summer promoting Big Science's record, releasing a 7-inch vinyl single by another local band, Pet Lions, and assembling a mix tape, scheduled for a fall release, that marks AEMMP's first foray into hip-hop.

During the course of working with a band, AEMMP students determine a budget for the group's record and related promotion, negotiate a contract with the band, help see them through the recording process, determine the quantity of compact disks and vinyl albums that will be released, arrange for the record's production, coordinate the design and photography involved in the cover art, handle publicity and promotion, and make sure all the non-students involved get paid—essentially, everything involved in running a record label.

Along with developing business, management, and communication skills, they experience the difficulties of working in the music business, from budget limitations and scheduling conflicts to creative temperaments. The release of the Pet Lions single had to be postponed

repeatedly due to problems in the recording and production process, and the Big Science record and related merchandise only arrived the day before the band's record release show.

"The joke is that if something goes wrong, you're getting the most realistic, hands-on training in what it's like to work at a record label, because that always happens," says Kegan Simmons, an adjunct professor at Columbia and former retail director and digital distributions manager for Bloodshot Records, who began helping teach the AEMMP class this spring.

Building on a shift in approach initiated by David Lewis and Martin Atkins, who taught the AEMMP Records course in 2008-09, and with support from AEMM's new Music Business program coordinator Jerry Brindisi, Sinkovich

and Simmons have expanded the scope of the students' involvement beyond putting out the record itself. Assignments now include band management, publishing, and an increased emphasis on booking concert performances, including the Big Science release show. Simmons points out that this shift realistically reflects the direction of the music industry, as record labels sign artists to "360" deals that encompass concert tours, merchandising, sponsorship, and licensing music for use in television, films, and advertising.

"Now it's part management company, part marketing company, part product company. It's becoming a media company focused around music," says Daniel Zarick, a senior with a combined major in AEMM and graphic arts, who was chosen by his fellow students to be the manager of all things Big Science-related.

At Sinkovich's suggestion, AEMMP had a presence for the first time this year at South by Southwest, the sprawling music-industry conference and showcase held each March in Austin, Texas. The students arranged for a daytime party that featured performances by the label's bands. They picked the venue, found sponsors, booked the bands (who were paid for their performances), and even manned the soundboard during the sets. To make the long trip worth the bands' time, the students also arranged other opportunities for them to perform, including a party AEMMP co-sponsored with Universal Motown Republic Group, a part of the Universal Music Group conglomerate, where a Columbia student had an internship.

Naomie Mourino, a student in the AEMMP class who has acted as the

label's A&R (artist and repertoire) representative to Pet Lions, helped convince the band to attend South by Southwest and arranged their four separate performances at the conference. This experience, and Sinkovich's connections, landed her an internship this summer at Flower Booking, a Chicago agency that arranges concert performances for alternative rock acts.

This past spring, she also interned at Minty Fresh Records, a local independent label. "I was always able to connect the dots and understand that much of what AEMMP does is what normal record labels do," says Mourino, who graduated in May with a degree in arts, entertainment and media management. "We definitely went through the trials and tribulations of any independent record label."

Students in the spring 2010 AEMMP Records class. Left photo: Ren Volpi Neto, Calid Bowen (Jamie Gooden in background). Right photo: Naomie Mourino, Per Ohrstrom (wearing glasses), Trevor Geiger.



"I WAS ALWAYS ABLE TO CONNECT THE DOTS AND UNDERSTAND THAT MUCH OF WHAT AEMMP DOES IS WHAT NORMAL RECORD LABELS DO. WE DEFINITELY WENT THROUGH THE TRIALS AND TRIBULATIONS OF ANY INDEPENDENT RECORD LABEL."

—Naomie Mourino (B.A. '10)
AEMMP Records student

Jim DeRogatis. Photo: Marty Perez

WRITING A NEW CAREER CHAPTER

Rock critic Jim DeRogatis joins Columbia faculty to help students navigate a new media landscape

Arts, Entertainment and Media Management isn't the only Columbia department that's attracting media-industry veterans. In the fall of 2009, *Chicago Sun-Times* rock critic Jim DeRogatis came to the college as an adjunct professor of English. He has since left the *Sun-Times* and joined Columbia as a full-time faculty member. DeRogatis says that it was simply the right time to make the jump given the unsteadiness of the *Sun-Times*, which nearly folded last year before being purchased by Chicago financier James Tyree.

This fall, he'll teach two sections of Reviewing the Arts, the class that first brought him to Columbia, and a course in careers in writing that will encompass public relations, marketing, blogging, and print journalism. He'll also continue to co-host, with *Chicago Tribune* rock critic Greg Kot, *Sound Opinions*, a talk show focusing on popular music that is syndicated nationally by Chicago Public Radio.

DeRogatis worries that, on one hand, newspapers' struggles are reducing their ability to support in-depth

reporting and maintain their watchdog role. On the other hand, he points out, the Internet offers more opportunities for talented writers to express their views. "It's easier for anybody with an opinion to get it out there as quick or quicker than you can for a professional news organization," he says.

"I remain optimistic that a diligent reporter who's a talented writer with a story no one else has is going to remain something of worth," DeRogatis says. "How much worth and what institution remains to pay for that reporter remains to be seen."

PORTFOLIO:

“YOU HAVE TO CONTINUALLY READAPT, BECAUSE THERE’S NOT A FIXED MODEL ANYMORE.”

—Jim Powers, owner, Minty Fresh Records

The AEMM program is responding to the music industry’s convulsions in ways that extend beyond AEMMP Records. In each of the past two semesters, Sinkovich taught a course titled New Media Strategies, which focuses on online and mobile wireless music sales, promotion, and legal issues. “It’s a pretty key element, because obviously, that’s where the music industry is shifting right now,” Sinkovich says.

Accordingly, the merchandise table at the Big Science show sold cards with codes for online downloads of their record, *Skyscraper Sound*.

Students also benefit from the experience of several high-profile

class, we could provide solutions and decision-making processes so they make thoughtful, well-educated decisions, whether they were managing a band, an artist themselves, or have their own small record label,” Powers says. “You have to continually readapt, because there’s not a fixed model anymore.”

Another new instructor, Chris Kaskie, is the publisher and chief operating officer of Pitchfork Media, the wildly popular online music magazine. Kaskie taught Decision Making in the Music Business during both the fall and spring terms, guiding students through considerations

best brand yourself, how do you stay true to what you’re doing and attach value and make money from it?”

Brian McKinney, an AEMM major with a music business concentration, took both Powers’s and Kaskie’s classes. “They were like a one-two punch that anyone who wants to be in the music business needs to take,” he says.

McKinney is already in the music business himself. A former Marine who served in Iraq, he runs a publicity company, 1-Up PR, and a label, Chocolate Lab Records. McKinney founded Chocolate Lab in 2009 to release a record by



Left photo: Students in the spring 2010 AEMMP Records class: Brian Starr, Kevin Cornell, Daniel Zarick, Chris Hemstreet, Chadd Kline (instructor Justin Sinkovich in background). Right photo: Assistant Professor Justin Sinkovich. All photos by Andrew Nelles (B.A. '08) except Big Science photo, page, 26, by Christopher Free.

members of Chicago’s music industry who teach courses at Columbia. Last fall, Jim Powers, the founder and owner of Minty Fresh Records, taught the Independent Label Management class. “I was just bringing some of the principles that have guided my reasoning and some of the lessons I’ve learned to the table for young people that are interested in getting into this field,” says Powers, who has run Minty Fresh for 17 years and previously worked for the major labels Geffen Records and BMG International.

Powers’s students already were involved in various music-related projects, and much of the class focused on assessing actual situations they were facing. “As a

about issues such as contracts, publishing, licensing, and intellectual property. In addition to case studies drawn from his experience as a music industry observer, he offered students a first-hand perspective when Apple Corp. acquired and then decided to shut down Lala, an online service that Pitchfork used to stream music on its website.

In response to the file-sharing-driven expectation that music should be free, Kaskie challenged his class to think creatively about how to create value for it. “The students ultimately are the ones who will be in the workforce and charged with fixing things,” he says. “How do you distribute your music, how do you

Andy Yorke, a 1-Up client and the brother of Radiohead lead singer Thom Yorke. He now has six artists signed to the label.

McKinney relished the chance to review the budgets for Minty Fresh CD releases that Powers brought into class and hear the insights Kaskie shared about how to successfully pitch coverage of an artist to Pitchfork. “It’s very nice to have people who have been in the industry give that kind of feedback,” he says. “When I’m in classes with people like that, my mind starts racing. I want to run out of the classroom and go to my computer at home and immediately apply it to what I’m doing.”

Columbia College Chicago Photography Faculty John Simon Guggenheim Memorial Foundation Fellows

BY ELIZABETH BURKE-DAIN

See more at colum.edu/demo/portfolio12

The John Simon Guggenheim Memorial Foundation states that its prestigious fellowships “are awarded to men and women who have already demonstrated exceptional capacity for productive scholarship or exceptional creative ability in the arts.”

With eight Guggenheim Fellows currently on faculty, Columbia College Chicago couldn’t agree more. * These are artists for whom taking a picture is no trivial matter. With their ages spanning a range of 50 years, some were taking pictures before the youngest of them was born. They’ve entered the field at a variety of points in the evolution of photography—some at a time, in the twentieth century, when photography still fit uncomfortably under the purview of “fine art,” with even

art critics deeming it merely depictive; others more recently, at a time when the medium has become so fully integrated into the contemporary canon that such notions seem stunningly naïve and imperceptive. * Each of the Columbia faculty who holds the title of Guggenheim Fellow has created works that possess a timeless quality; each strikes a visual balance that can only be achieved through a long-standing commitment to craft and the palpable, though in some cases unnerving, ring of truth. Columbia College Chicago stands taller as a result of their presence on campus.

DAWOU B BEY

Dawoud Bey has been photographing young people for more than 15 years. His choice of teenagers as his collaborators and subjects “stems from a real belief that this society, in spite of all the rhetoric, really does not care as much about young people as it purports to,” he has said. Bey’s representation of a diverse population of adolescents and young adults offers a thoughtful examination into how this group has been traditionally described within our visual culture. Bey is a professor of art at Columbia, where he has taught since 1998. He was awarded the Guggenheim in 2002.

Dawoud Bey, Elizabeth, Chicago, 2008





TERRY EVANS

Terry Evans's image of a decaying bed amid the wreckage of an abandoned farmhouse is a testament to her genius for seeing the quilted American landscape not only from the air—as in the aerial views for which she is best known—but from a more intimate perspective as well. The earthy brown and palomino hues of the fields she photographs from above are part of the rich palette that enlivens all of her photographs. Evans is adjunct faculty at Columbia, where she has taught since 2001. She was awarded the Guggenheim in 1996.

Terry Evans, *Bed, Mattfield Green*, 1990 - 1998



BRIAN ULRICH

Brian Ulrich infuses many of his photographs with a wry acceptance and commentary on American consumerism. In *Powerhouse Gym*, a dead franchise being sold for scrap symbolizes an economic fall, but also represents the opportunity to find a deal. The optimistic “yes” is a double-edged sword, depending on who benefits from the economic equation. Ulrich has been adjunct faculty since 2004 and earned an M.F.A. from Columbia in 2007. He was awarded the Guggenheim in 2009.

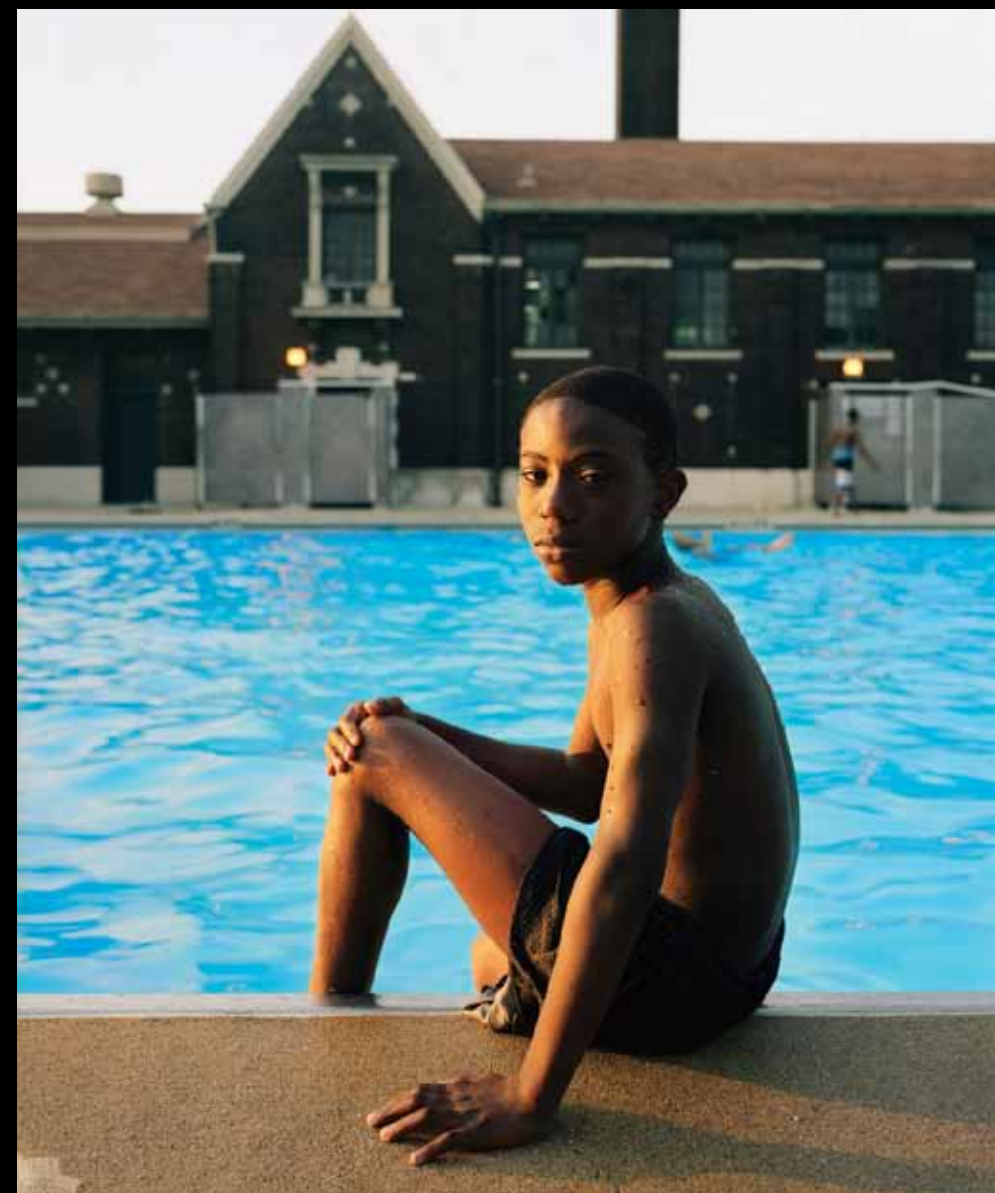
Brian Ulrich, *Powerhouse Gym*, 2008



ANNA SHTEYNSHLEYGER

The fierceness of Anna Shteynshleyger's work is revealed in the steely-eyed stares of her subjects. Shteynshleyger creates an iconography that is steeped in her Russian-Jewish ancestry. Her specialty is the matriarch, the protectress, which is evidenced in the titles of her works: *The Nest*, *Mother's Room*, *Grandmother*, and here, *Portrait with Mordecai*, which shows Shteynshleyger as a pregnant woman sitting with her husband and stopping only for a moment to pose for the picture. Shteynshleyger is adjunct faculty at Columbia, where she has taught since 2003. She was awarded the Guggenheim in 2009.

Anna Shteynshleyger, *Portrait with Mordecai*, 2003



PAUL D'AMATO

Paul D'Amato's portraits are a result of a unique collaboration in which his subjects scrutinize him as the photographer while he scrutinizes them through the lens of both his camera and his creative intent. “It's a collaboration that suggests that differences can be transcended by the simple act of one individual looking at another,” says the artist. D'Amato is an associate professor of photography. He has taught at Columbia full time since 2001, and was awarded the Guggenheim in 2004.

Paul D'Amato, *Boy by a Pool*, 2005



BARBARA KASTEN

Barbara Kasten, the rare abstract photographer, creates photographs that depict a performative interplay of light and shadow. Having started out as a painter, she did not think of herself as a photographer even after she began taking pictures. Her studio is set up with tableaux of Plexiglas sheets that she configures and photographs. She is currently enjoying a resurgence of interest in the work she has pursued for many years. Kasten is an associate professor at Columbia, where she has taught full time since 1998. She was awarded the Guggenheim in 1982.

Barbara Kasten, *Studio Construct 51*, 2007



MELISSA ANN PINNEY

From a core series of photographs of her daughter, Emma, Pinney's project "Girl Ascending" has evolved into a pictorial study of emerging female identity, with all its promises and perils. The pictures reflect both the ways in which a girl's world in 2010 differs from the world Pinney knew growing up in the 1960s and the ways in which the formation of self transcends time and place. Pinney has been adjunct faculty at Columbia since 1985. She was awarded the Guggenheim in 1999.

Melissa Ann Pinney, *Kyra and Emma*, 2008. From the book *Girl Ascending*, forthcoming from the Center for American Places at Columbia College Chicago.



BOB THALL

The Lake Michigan that Bob Thall conjures is not the frolicksome Chicago lakefront of summer, but that of its relentless winter. The black-and-white images convey a chill that only real Chicagoans know and, in their own way, often covet as a badge of honor. Thall's lakefront images belong to a tradition of picture-making that prizes compositional sparseness and restraint. Thall is associate professor and chair of the photography department, where he has taught since 1983. He was awarded the Guggenheim in 1998.

Bob Thall, *Chicago (Montrose Pier)*, 2003

new books by Columbia alumni and faculty

send publication notices to demo@colum.edu



Bobcat Country
By Brandi Homan
[Shearsman Books, 2010. 80 pages, \$15.00 paperback]
Reviewed by Jessi Lee Gaylord, (M.F.A. '09)

Bobcat Country scrutinizes the barns, backyards, and bedrooms of the Midwest. Brandi Homan, a 2007 M.F.A. poetry graduate and the editor-in-chief of Switchback Books, renders poems of personal history simultaneously infatuated and repulsed by the past. In “Welcome to Bobcat Country,” Homan dissects a slice of American pie, leaving the reader holding a dirty knife with lines like, “We carved initials into our ankles, rode to funerals in pick-up / trucks. We knew the deceased all our lives, whose dad beat / who, whose sister got locked in the dog kennel.” Homan takes an ice pick to the coming-of-age-in-Iowa motif with provocative results.

Bobcat is a departure thematically and stylistically from Homan’s first book, *Hard Reds* (Shearsman Books, 2008). Whereas the poems in *Hard Reds* are methodically sculpted, *Bobcat* is written in a fly-by-the-seat-of-your-pants verse that flirts with prose. While *Hard Reds* revolves around romantic relationships, *Bobcat* delves into how relationships with family and the past are indelibly transposed over the present.

Bobcat is a family portrait with poems

titled “My Mother Can’t Stand this Poem” and “Mobile Homecoming.” “Good China” begins with the line, “My ex-future-mother-in-law used to be a cop,” and gives a history of family china collected one piece at time at gas station sales. “Recurring Dream House” sprawls along the lineage of divorce, sibling secrets, and the vestiges of what they leave behind.

Homan examines the ripple effect of childhood with chagrin and tenderness with lines like, “I grew up in a nice house on the good side of town with / parents who loved me and a shotgun rack in the basement. For / vacation money, my mother worked part-time at Wal-Mart. / My friends and I wore Daisy Dukes and steel-toe boots.” Later she writes, “Someone’s looking down on my kinds of comfort.” *Bobcat* delivers a Midwestern pastoral with exacting detail and a sheepish sense of humor, reminding us how it felt to have our feet propped on a sun-hot dash, singing along to Guns N’ Roses as our youth flew by.

The Amateurs
By Marcus Sakey
[Dutton, 2009. 384 pages, \$25.95 hardcover]
Reviewed by Kevin Riordan

In our era of TV on telephones and backlit bestsellers, Marcus Sakey (’06) has given us a refreshing crossover,



a neo film noir in black-and-white print. It packs a punch—not in such shorthand as smoke-filled shadows, but in its pervasive doom. Sakey administers a workmanlike tale of greed and cunning, both great and petty, in his fourth novel. Four casual drinking buddies cajole each other into one of the author’s patented “good-people-in-over-their-heads” dilemmas when a foolproof victimless crime goes haywire. It never occurs to them that crimes sometimes come in pairs. Part of the fun is in guessing just how many ways the scheme can go wrong. The answer is, all of them.

The story shifts points of view between three more-or-less alpha males and a female travel agent who becomes more than friends with more than one of them. A timid doorman who is tired of being a doormat colludes with a coke-y broker and a sympathetic but financially desperate bartender. All of these appealing characters engage in some wrestling over loyalty and moral relativism, while the menacing bad guys do whatever they want—a big advantage for them. The main action occurs in and around a Lincoln Avenue bar; the setting is effortlessly Chicago in the new Depression. The pace of action moves from a leisurely checker match to an explosion of game theory stratagems as the stakes exponentially rise.

One of Sakey’s gifts is a cinematic power to propel you along his

storyline. *The Amateurs* shows that if he were ever an amateur at writing thrillers, those days are gone. The guy’s a pro.

Accidental Lessons: A Memoir of a Rookie Teacher and a Life Renewed
By David W. Berner
[Strategic Book Publishing, 2009. 174 pages, \$12.95 paperback]
Reviewed by Dan Godston

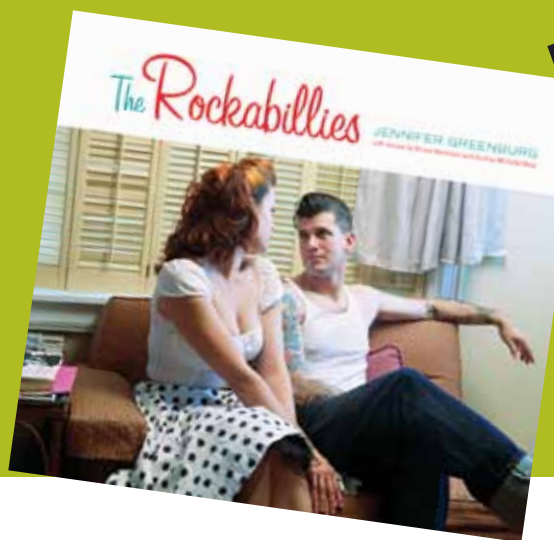
Accidental Lessons is David W. Berner’s eloquently crafted memoir of experiences as a rookie teacher at Cowherd Middle School in Aurora, Illinois. The memoir also brings in a constellation of events and situations that changed his life during that year: his decision to leave a career as a broadcast journalist, his divorce and its effect on his kids, his father’s death, and an offer of a tenure-track position in Columbia College’s Radio department.

Berner’s use of language is striking, and he has a sharp eye for detail that makes the narrative compelling. He describes walking into Cowherd for the first time: “The glass doors had what appeared to be permanent smudges on them; there were chips out of the side glass panels, blemishes left from someone throwing stones.” He brings the



reader smack dab into the middle of his experience at Cowherd with the students and colleagues he encounters there, such as breaking up a fight, trying to stop a teen from getting her ears pierced in the hallway, attending a student’s baseball game on a weeknight, his continual efforts to help his students engage in their learning and improve their academics, and the heartbreaking news that the mother of one of his students has been murdered.

One remarkable quality of the memoir is Berner’s candid portrayal of himself during a time when his life seems to be coming apart at the seams. He vividly conveys a precarious time as he struggled with difficulties, opened himself to new possibilities, and dealt with epiphanies rising from tumultuous change. He writes that, toward the end of his year as an instructor at Cowherd, “Much of what happened at the school in those last few weeks became wired to my psyche. All that seemed foreign months ago now felt oddly normal. Less than a year ago, I was clueless about what I was getting into, where my life was headed. But Cowherd and its students had made a mark on me, a cattle brand seared into my soul.” *Accidental Lessons* brims with memorable touches of Berner’s personal odyssey through a pivotal time in his life.



The Rockabillies
By Jennifer Greenburg
[Center for American Places, 2009. 100 pages, \$50.00 hardcover]
Reviewed by Ann Wiens

In this book of carefully composed, color-saturated photographs—nearly all of them portraits—Jennifer Greenburg offers entry into the rockabilly subculture of which she is both participant and observer. Taken between 2001 and 2009, mostly in the Chicago area (where Greenburg, who teaches photography at Columbia, lives), the photos initially appear to have been shot about 50 years earlier.

In the book’s introduction, Greenburg explains how her involvement in the close-knit rockabilly community initially evolved from a shared aesthetic. That particular aesthetic—with its poodles and pompadours; crinolines and credenzas; dinette sets, tiki bars, and pin curls—is emblematic of an era of optimism, a fictional America of happy suburban families with stylish cars, bright-eyed children, and easy lives. The craving for this American dream is at the subculture’s center: the rockabillies, Greenburg notes, were “actively pursuing a 1950s lifestyle of marrying young, moving to the suburbs, and having children. They did not care much for the ins and outs of politics...

and they weren’t losing sleep over the economy, AIDS, or *Roe v. Wade*.” She found “a subculture of people who had mostly turned away from the horrors of contemporary American culture to focus on family, friends, music, and vintage Americana.”

This escapism may seem irresponsibly naïve on a level, but Greenburg’s subjects knowingly pick and choose the elements that define their subculture. They create a fantasy lifestyle modeled on fictionalized depictions of an ideal from an era before most of them were born—with total self-awareness. As Greenburg notes, her interest in this vision of the past allows her “to be the architect of a dream world constructed entirely in my own imagination.”

In her insightful contribution to the book, “The Culture, Style, and Art of the Rockabillies,” essayist Audrey Michelle Mast contextualizes these people’s commitment “not just as an aesthetic, but as an identity.” Mast invokes Jean Baudrillard’s concept of the simulacrum to explain the nature of this lifestyle, in which the invented or created lifestyle is “neither a likeness nor a copy of historical reality,” but a newly invented truth, more real than that which inspired it.

Greenburg recalls her own disillusionment with Bush-era America; how she, and other



members of the rockabilly subculture, felt “defeated and hopeless” as the nation entered a period of “mediocrity and fundamentalism.” Mast points out that rockabilly culture, neither anti-establishment nor fundamentalist, is “an inward-looking” version of conservatism. Incorporating a strong shared aesthetic to identify one another, the rockabillies seek to build a like-minded community while leaving the rest of the world alone. Greenburg’s book gives a fascinating glimpse into their world.

Blues Before Sunrise: The Radio Interviews
By Steve Cushing;
foreword by Jim O’Neal
[University of Illinois Press, 2010. 256 pages, \$25 paperback]
Reviewed by Suzanne Flandreau

Steve Cushing, a 1974 graduate of Columbia’s Radio department, hosted the program *Blues Before Sunrise* for years on WBEZ in Chicago. *Blues Before Sunrise*, the book, is an edited compilation of interviews with blues personalities from the radio show. Cushing interviewed a spectrum of individuals: record producers and record company owners, radio personalities, and many musicians ranging from the well-known to local characters who never found the national limelight. He



divides the book into three sections: “Ancient Age,” recounting the earliest years of blues as popular music (Yank Rachell, Alberta Hunter, Jesse Thomas, the Grey Ghost); “Postwar Glory,” focusing mainly on Chicago (John and Grace Brim, Jody Williams, Rev. Johnny Williams, Little Hudson); and “Esoterica” (Tommy Brown, Ralph Bass, Cadillac Baby, and Richard Stanz), while including other aspects of the blues recording industry.

Cushing’s interviews are universally interesting, as he lets the musicians talk, interjecting questions mainly for clarification. Though he is a record collector, most of the time he avoids emphasizing recording sessions, a trap many collector/interviewers fall into. Recording sessions are usually of little interest to general readers, and very often the musicians are fuzzy on the details anyway. Instead, we hear how to approach a recording from twenties classic blues singer Alberta Hunter, and a railroad-by-railroad description of hobbing to gigs in Texas from the Grey Ghost. Most of the Chicago interviewees (Jody Williams, the Brims) include anecdotes about other Chicago bluesmen, such as John Lee “Sonny Boy” Williamson, Little Walter, Howlin’ Wolf, and Muddy Waters. Little Hudson relives the night John Lee Williamson died, and Jody Williams recalls Little Walter’s fondness for Cadillacs. The representatives of the record industry

indicate what a cutthroat business it was, a theme reinforced in the musicians’ interviews as well.

Cushing’s editing preserves the interviewees’ colorful turns of phrase, adding to the reader’s pleasure. Blues fans will enjoy dipping into this volume, either to follow up on a favorite musician or to learn firsthand about the blues in general.

Thirsty
By Kristen Bair O’Keeffe
[Swallow Press, 2009. 208 pages, \$22.95 hardcover]
Reviewed by Geoff Hyatt (M.F.A. ’09)

Thirsty’s title refers to the turn-of-the-nineteenth-century steel-milling town in which it largely takes place, where the inhabitants’ lives are stained by the industry’s poisonous emanations and bloody hazards. At the center of this is Klara Bozic, a young Croatian immigrant who has crossed the sea to settle in a town where people come not to live, but to die. Her old-world struggles are not alleviated in America; Drago, her explosively tempered husband, compounds them. The powerlessness and misery of factory work fuel a drunken rage he unleashes on his family, an affliction he shares with many men in *Thirsty*. The specter of this violence haunts the next generation, forcing mother and daughter to confront their shared demons.

Despite the relentless yoke of industrial and domestic servitude, the story is not one without beauty or tenderness: an army of butterflies covers the town, a child is born in a pumpkin patch beneath the stars, and lifelong friendships are formed. Moments of laughter or kindness are resonant amidst *Thirsty*’s grime, giving Klara (and the reader) the strength to go on.

O’Keeffe, who earned an M.F.A. in writing from Columbia in 1996, covers a vast span of years in this slim novel, yet sacrifices neither depth nor nuance. *Thirsty* is a story of suffering, perseverance, and ultimately of hope. Elegant prose and rich period detail make for an absorbing and often heart-wrenching read.

more . . .

Why I Am a Buddhist: No Nonsense Buddhism with Red Meat and Whiskey
By Stephen Asma
[Hampton Roads Publishing Company, 2010. 179 pages, \$21.95 hardcover]
 Columbia philosophy faculty member Stephen Asma’s newest work explores the balance between ancient wisdom and modern life, and how a “second nature” of Buddhist devotion can co-exist with one’s own innate human tendencies.

The Crack Between the Worlds: A Dancer’s Memoir of Loss, Faith, and Family
By Maggie Kast
[Resource Publications, 2009. 220 pages, \$25 paperback]
 At the peak of her modern dance career, Kast loses her three-year-old daughter and begins a pilgrimage to discover the sacred through art and faith. Kast teaches Writing and Rhetoric part time at Columbia.

Bun, Onion, Burger
By Peter Mandel, Illustrated by Chris Eliopoulos
[Simon & Schuster, 2010. 30 pages, \$12.99 hardcover]
 A family’s backyard cookout is brought to life by Mandel’s cheerful rhymes and Chris Eliopoulos’s (B.F.A. ’07) playful illustrations.

Consumer Research for Museum Markets: Audience Insights Money Can’t Buy
By Margot A. Wallace
[Altamira Press, 2010. 179 pages, \$24.95 paperback]
 Margot Wallace, associate professor of marketing communication at Columbia, creatively instructs museums on how to study visitors and make exhibits, programs, and shops more appealing for all segments of the public.



“I want students to know that when they graduate from Columbia, they are welcome back to the school.”

CoolConnections:

YOUNG ALUMNI FORM NETWORKING GROUP

TO GET INVOLVED

visit colum.edu/alumni or contact Marty Kane at mkane@colum.edu or Cyn Vargus at 312. 369.8640.

Above: Justin Kulovsek (B.A. ’04), Maggie Ness (B.A. ’06), and Marty Kane (B.A. ’06) relax at a Columbia Young Alumni event at Villain’s Bar and Grill. Photo: Lenny Gilmore.

After much discussion and a nudging “dare” from Director of Alumni Relations Josh Culley-Foster (B.A. ’03), television grads Justin Kulovsek (B.A. ’04) and Maggie Ness (B.A. ’06) took on the challenge of founding a networking group specifically for Columbia graduates in the early years of their college-to-career transitions. They launched the Columbia Young Alumni group in February of 2010 with an event at Kasey’s Tavern in Chicago.

Kulovsek is a media strategy specialist for the Nielsen Company and Ness works for PBS member station WTTW-11. In a combined effort, Kulovsek and Ness founded Social Media Makers, a boutique firm specializing in social media and digital branding. Marty Kane (B.A. ’06), a musician who also works in the Office of Academic Initiatives and International Programs at Columbia, came on board early on and rounded out the leadership committee.

All three were highly involved with Columbia as students and remain committed to contributing as alumni. “I believe in Columbia and the mission of the college,” says Kulovsek. “I want students to know that when they graduate from Columbia, they are welcome back to the school.”

However, after attending alumni functions, they were disappointed by the absence of recent graduates. “We were the youngest people at the majority of the events, yet we knew a ton of recent alumni who would enjoy being involved,” says Kulovsek.

Young Alumni events are targeted toward those who have graduated within the past 10 years, and are publicized primarily via social marketing through Facebook, Twitter, and email. “We each invite people we’re friends with, people we know have an affiliation with Columbia, and word spreads through our social networks,” says Kane. Events are hosted in casual Chicago

venues, such as Villain’s Bar & Grill, an establishment in the South Loop owned by a former Columbia student, which hosted an April gathering. “We want people to come here to see their friends, network with other alumni, and just have fun,” says Ness.

Events rely on alumni connections and donations—such as a Flip Video camera donated as a door prize at a recent gathering. The group is completely self-funded. “We are not taking a dime from the college,” says Ness.

With several events under their belts, Kane, Kulovsek, and Ness are excited about the Young Alumni group’s future. “Columbia is so cool, and it has a young community here that is such an untapped resource,” says Ness. Kulovsek agrees, adding, “It’s all about bridging the gap and continuing to network, young alumni to young alumni.”

—BECCA JAMES (’11)

WANT TO GET INVOLVED? CONTACT YOUR LOCAL CAAN CHAPTER LEADER:

CHICAGO

Joan Hammel (B.A. '86) joan@joanhommel.com

ATLANTA

Susan Fore (B.A. '99) caanatl@gmail.com

DENVER

Pat Blum (B.A. '84) pbcaanden@aol.com

DETROIT

Patrick Duffy (B.A. '02) 23duffer@msn.com

LAS VEGAS

C. J. Hill (B.A. '99) cjh@ceiltich.com

LOS ANGELES

P. A. Cadichon (B.A. '01) caan@TheIndieCafe.com

NASHVILLE

Ross Rylance (B.A. '84) ross@rossrylance.com

NEW YORK METRO

James "Woody" Woodward (M.A. '03) Kristie Borgmann (B.A. '04) caannyc@gmail.com

PHOENIX

Don Fox (B.A. '85) columalum@cox.net Donna Jaglieski (B.A. '90; M.A.T. '96) dancer986@cox.net

PITTSBURGH

Mike Moscato (B.A. '94) maguitarmike@gmail.com

PORTLAND, OR

Dan Strickland (B.A. '94) dstrickland@alumni.colum.edu Donna Egan ('88) events9@hotmail.com

SAN FRANCISCO

Steven Gray (B.A. '89) graysteven6@gmail.com

WASHINGTON, D.C.

Peyton Caruthers (M.A.M. '06) peytonspace@mac.com

DEAR ALUMNI,

Alumni often contact us looking for career assistance and continuing educational opportunities. The central goals of the Office of Alumni Relations are to build a stronger community and to provide additional advantages to Columbia alumni. Your degree has immeasurable value, and we hope to increase that value by continuing to add benefits and services for alumni. To that end, I would like to direct you to the careers section of our alumni website, colum.edu/alumnijobs. There you will find a comprehensive list of the career resources Columbia provides for you.

SOME OF THE HIGHLIGHTS ARE:

- > **WebAgent:** Show off your best work through your own personalized website. Columbia will host your portfolio site for FREE.
- > **Workshops and career networking:** Whether it's a new version of a software package, a social networking how-to, or a professional development seminar, we want to help you succeed. Check the alumni events page on our website for more information about workshops in Chicago and elsewhere, and the CAAN: Connect series on the West Coast.
- > **New partnerships:** For alumni in mid- to late career transitions, we offer a new partnership with the Career Transitions Center of Chicago, a nonprofit career counseling service.
- > **Online networking communities:** Join our CAAN LinkedIn group TODAY. LinkedIn is the world's fastest growing professional network, and it can be a valuable resource for you. Also, theLoop, Columbia's own online community, offers a robust directory for you to use as a networking tool.



Josh Culley-Foster

As we continue to improve our services, we need your help. Your involvement in your local CAAN chapter will help us organize more opportunities for alumni, students, and future students of Columbia College Chicago. Please join us in building a strong and supportive community!

All the best,

Josh Culley-Foster (B.A. '03)
National Director of Alumni Relations
jculleyfoster@colum.edu

find out more at: colum.edu/alumni

class news & notes

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

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

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

1970s

Allen D. Edge ('78) serves as chairman of the board of directors for Christian Artists Network and Agape Youth Development and Family Support Services. He is the founder and president of Transitions Edge Productions Inc., which is committed to the effective communication of Christ Jesus through the performing arts and media.

Margaret Jamison (B.A. '73) worked as an archive researcher for PBS's *American Masters: Sam Cooke Crossing Over*, which aired on January 11, 2010. Margaret is the owner of Amethyst Integrity Productions and publicist to D. Channsin Berry, producer/director; David H. Jenkins, fine arts photographer; and Judith Grand Pré Smith, artist.

Gil Peters (B.A. '73), under the name Christopher Michael, a recent WGN lead news anchor, won the AP Spot News Award for coverage of a Chicago high-rise fire. He owns Sound Targeting, Inc., a radio syndication and marketing firm in Morton Grove, Illinois.

Larry Zgoda's (B.A. '75) work was included in the exhibition *Artifacts & Ideas* for a Nature Inspired Architecture this spring at the Chicago Mosaic School. The show focused on connecting the man-made environment to the natural world.

1980s

Dennis Anderson ('85), managing editor of the *Lawrence Journal-World* in Lawrence, Kansas, was elected to a three-year term on the Associated Press managing editors board of directors.

Penelope Cagney (M.A. '88) has been appointed to the 2009-10 board of directors of the Arizona Costume Institute. She has also been selected to participate as a consultant in a capacity-building program jointly sponsored by the Arizona State University Lodestar Center for Philanthropy and Nonprofit Management and the Virginia G. Piper Charitable Trust for 2010. She is featured at Fundraisingscenarios.com as one of 18 fundraising experts. In 2009, she received the President's Award from the greater Phoenix chapter of AFP for outstanding service and excellence in education.

Lori Carr's (B.A. '87) photography was exhibited in February at the Love Show, a multifaceted celebration of love in all of its forms—from beautiful to brutal, heartfelt to hilarious—as translated through the Denver art community. Visit loricarrphotography.com.

David Cromer ('86) was featured in the *New Yorker* on February 11, 2010, for his work as an Obie Award-winning theater director and stage actor. Having received wide recognition for his off-Broadway work, he has now made his Broadway directorial debut with Neil Simon's *Brighton Beach Memoirs and Broadway Bound*.

Charolette Eulette (B.A. '81) is the North American director for the Celebrant Foundation and Institute, which is dedicated to educating people about the importance of ceremony and rituals marking life's important transitions. Celebrants officiate and co-create personalized ceremonies such as weddings, marriages, commitments, renewal of vows, baby welcomings, adoptions, and more. Visit celebrantinstitute.org.

Mauro Fiore (B.A. '87) won the 2010 Academy Award for Best Cinematography for his work on *Avatar*. Mauro was responsible for the live-action sequences in the blockbuster film, which was filmed on location in New Zealand. He was also the cinematographer for the summer 2010 flick *The A-Team*. He visited Columbia in February as part of the college's Conversations in the Arts series.

Jeanette Hablewitz (B.A. '85) is a teaching partner with the Hawaiian Arts Alliance. She is teaching visual art to children in kindergarten through fifth grade and working to expose children with learning disabilities and autism to the visual arts.

Mike Harvey (B.A. '89) was named top account executive for Sun-Times Media's Corporate/National Team, first quarter, 2010.

Doug Ischar's (B.A. '85) photography exhibition *Marginal Waters* took place in the fall of 2009 at the Golden Gallery. The show included photographs taken nearly every day between the summers of 1984 and 1985.

Karl Ochsner (B.A. '85) recently passed his defense for his doctorate in innovation and leadership from Arizona State University. His dissertation was on the effects of didactic movie making on twenty-first-century learning skills and science content in the middle-school classroom.

Tina Stiles's (B.A. '85) biography was featured in a 2008 exhibit called *The Magic and Science of Cinema and Television* at the Museum of Science and Industry in Chicago. Her background

and work history were noted alongside those of such notables as Oprah Winfrey and Chris Rock.

Calvin Townsell (B.A. '87) is an actor who performed in regional productions in the '90s and is now returning to the field professionally.

1990s

Lana Bramlette's (B.A. '97) fine gold jewelry has been featured on magazine covers (*Lucky*, the *New York Times' T Magazine*), TV shows (*Sex & the City*, *Weeds*, *Cashmere Mafia*), and feature films (*The Back-Up Plan*). Her celebrity fans include Angelina Jolie, Cameron Diaz, Kate Hudson, Halle Berry, and Katherine Heigl. Visit lanajewelry.com.

Tamatha Conaway (B.A. '96) is an assistant director of financial aid for the Chicago School of Professional Psychology.

Natasha Egan (M.F.A. '98) has been selected to judge the sixth annual Art of Photography Show, an international competition and exhibition. Selected works will be exhibited from August through November at the Lyceum Theatre Gallery in downtown San Diego. Natasha is the associate director and curator at the Museum of Contemporary Photography and teaches at Columbia College.

Germaine Sibley Gordon (M.A. '98) is currently involved with dance/movement therapy. Her blog (southernvegchronicles.com) and YouTube channel (YouTube: southernveggirl) give tips and insight into being a vegetarian from the South.

what are you doing out there? send us your news: colum.edu/alumni

Chester Gregory (B.A. '95), one of Columbia's first musical theater graduates, is touring the country in *Dreamgirls* as James "Thunder" Early. When *Dreamgirls* hit Chicago, Chester came back to Columbia to speak with current students in the musical theater program.

Aaron Hartline ('98) was one of the animators responsible for Pixar's *Up*, which won the 2010 Academy Award for Best Animated Feature Film.

Kathi Kabbara (née **Grafe**, B.A. '90) works as a registered nurse in critical care at a hospital in Providence, Rhode Island, after retiring from her 17-year career in the television industry. Kathi plans to attend the nurse anesthesia graduate program at University of New England.

Liubov Karminsky's (B.A. '96) show *Enyky Benyky* was nominated for a Ukrainian Emmy two years in a row. Liubov produces the program.

Hilmar Koch (B.A. '93) was awarded a Scientific and Technical Award for advancing the technique of ambient occlusion rendering by the Academy of Motion Pictures Arts and Sciences. Koch is employed by Lucasfilm Ltd.

Lisa Lahde (B.A. '93) is currently the account director of community for Drillteam Marketing, an engagement marketing agency. She founded MightyFlirt.com, and helped launch Amazon.com, Starwave, and Preview Travel (now Travelocity).

Ben Lewandowski (B.A. '98) debuted his film project *Starts Friday* in December at the Times Cinema. The film is based on his experiences working in movie theaters in his teens and twenties.

Michael Matthews (B.A. '99) recently directed Celebration Theatre's West Coast premiere of *Haram Iran*, which is based on the real-life trial and execution of Iranian teenagers Ayaz Marhoni and

Mahmoud Asgari, who were convicted of being gay in Mashad, Iran, in 2005. Michael has been nominated for several awards throughout his career and served as the artistic director of Celebration Theatre from 2005 to 2008.

Steve Meyer (B.A. '92) was recognized with four nominations and two awards in the recent VES awards. The awards, Outstanding Supporting Visual Effects in a Broadcast Series and Outstanding Compositing in a Broadcast Series or Commercial, were for his work on an episode of *CSI*.

Daniel Lopez Muñoz (B.A. '96) was art director for the Pixar film *Up*, which won the 2010 Academy Award for Best Animated Feature Film.

Tracee Pickett ('97), fine art specialist, was a lecturer at Columbia College Chicago's international symposium Wealth and New Wealth last year. Tracee was recently published in the commentary at the Guggenheim forum "Beyond Material Wealth." Tracee has written her second book, *Down Syndrome and the Arts*, which offers instruction to aid people with Down Syndrome, along with instructors and parents who have students and children with Down Syndrome. It will be out this year. Visit traceeandcompany.com.

Monice Mitchell Simms (M.F.A. '97), writer, producer, director, and Los Angeles resident, owns and operates the motion picture company Flower Girl Productions. She recently began producing *Prepare for Love*, an Internet talk show. Her debut novel, *Address: House of Corrections*, was published in March.

Lidia Varesco's (B.A. '94) line of greeting cards and stationery, Greetings by Lidia Varesco Design, was featured in the March/April 2010 issue of *HOW* magazine. Visit lsvgreetings.com.

Ian Weaver's (B.A. '93) recent solo exhibitions include Document, a show of 10 paintings at the Saint Louis Art

Museum, and The Black Knights of the Black Bottom at Packer Schopf Gallery in Chicago. He participated in the Artists Connect lecture series at the Art Institute of Chicago, where he spoke about the work of fellow artist Kerry James Marshall.

2000s

Kamelya Alexan's (B.A. '07) independent film, *One Simple Life*, was screened at the Skokie Theater in February. Visit onesimplelifemovie.com.

Jess Audy (B.F.A. '06) launched AUDEY, her own design studio committed to the classic tradition of cocktail dresses with an innovative touch. Heavily influenced by her experience with tactile upholstery fabrics and custom orders, Jess strives to combine the perfect fabric and design for each of her garments. Visit audey.com.

Hettie Barnhill (B.A. '06) performed in the Broadway musical *FLEA* and was featured on *Late Night with Jimmy Fallon*. She lives in New York.

Allison Barron (B.A. '08) is on the management team for Theory at Chicago Premium Outlets.

Zandra Beltran (B.A. '03) is a Chicago Public Schools teacher and was recently featured on an ABC 7 segment on the challenges and successes of students.

Matt Bradwell (B.A. '09) is working for the AAA affiliate of the Kansas City Royals in Omaha.

Ben Burke (B.A. '09), **Sean Knight** (B.A. '09), and **Tomm McGunn** (B.A. '09) performed in *Hello Again*, a production from the Bohemian Theatre Ensemble. **Genevieve Perrino** (B.A. '09) choreographed the musical.

Amanda Bussa (B.A. '09) is interning with Miami-based designer Eva Danielle. She is in charge of marketing, promotions, and event planning in Chicago.

Jessica Christopher ('06) and **Jayne Joyce**, in an effort to work with local businesses and provide opportunities for Columbia College students and graduates, have started their own boutique production space called Joone Studios in Chicago.

Shiraz Dada (B.A. '05), **Chris Hainey** (B.A. '06), **Dave Davison** (B.A. '06), and **Erin Elders** (B.A. '05) formed the band Maps and Atlases while students at Columbia College. Maps and Atlases has signed to Seattle's Barsuk records. More at mapsandatlases.org.

Rachel Damon (B.A. '05), Links Hall artistic associate, curated *Collision Theory #3*. The December 2009 performance featured dancers Julia Antonick and Jonathan Meyer moving to the improvised sounds of DRMWPN.

Fernando Diaz (B.A. '04) has been named managing editor of *Hoy Chicago*, Tribune Media's Spanish-language newspaper and website. Diaz was previously community manager for news and opinion of the *Tribune's* ChicagoNow.com site.

Cynthia Dorsey (B.A. '05) received her master's degree from Syracuse University after working in Barack Obama's senate office and presidential campaign. She currently works for Illinois Senator Roland Burris.

Shannon Fortune (B.A. '03) graduated from Cleveland-Marshall College of Law at Cleveland State University in May 2009. She was officially sworn in as a licensed attorney in November 2009.

Jessica Galliard (B.A. '09) is assistant editor at Playboy.com and a regular blogger for EverythingiCafe.com.

Jon Gitelson's (M.F.A. '04) photography has been exhibited regularly throughout Europe as well as in the U.S., most recently at the Milwaukee Art Museum and the Museum of Contemporary Photography.

Jon was interviewed on Chicago Public Radio about his permanent installation of photos and recollections at the historic Armitage Station.

Jessica Godwin (B.A. '05) returned to Chicago during March and April to perform shows at the Elbo Room, Darkroom, Joey's Brickhouse, Davenport, and Circuit. She is currently in the studio recording a CD.

Brandon Graham (M.F.A. '08) presented his paper "Relating the Book Space to Performance Space" at the 2010 College Art Association Conference in Chicago as part of the panel "The Artist's Book as a Site for Interdisciplinary Work." At the same conference, **Karol Shewmaker** (M.F.A. '08) presented her thesis paper "Day In, Day Out" as part of the panel "Intermix: Art and Language in Independent Publishing."

Amy Grogan (B.A. '10) was promoted to a full-time producer at Intersport Television, where she has worked for about two years as a production assistant.

Brice Habeger (B.A. '08) produced and directed the film *Happy Anniversary*, a short tale of a long marriage, which is now going out to film festivals. Visit happyanniversarymovie.com.

Heather Hartley (M.A. '07) and **Casey Murtaugh** (M.A. '06) were jointly awarded a DanceBridge Residency through the Department of Cultural Affairs. The residency provides Heather and Casey with four months of free rehearsal time at the Chicago Cultural Center and production and marketing support for a work-in-progress showing of their latest work, *Tell Me A Story (Nostalgia in the Digital Age)*.

Nic Harvey (B.A. '07) has been steadily working in the film/television industry since completing the Semester in LA: Production Design program in the summer of 2007. He joined I.A.T.S.E. Local 871 as an art department coordinator early last year and has

gone on to coordinate for such network series as *Sons of Tucson*, *Better Off Ted*, *Kath & Kim*, and the new ABC pilot *It Takes A Village*.

Chris Hefner (B.A. '06) premiered his new film *The Pink Hotel* at Chicago's Music Box theater in April. The art film was inspired by what's left of the Edgewater Beach Hotel, and featured live accompaniment on pipe organ and musical saw.

Curtis Jackson (B.A. '08) was cast as Chet in Steppenwolf's recent production of *A Separate Peace*.

Anne Kelly (B.A. '07) finished her first two years of reporting for an NBC affiliate in North Dakota. She is currently the face of Springfield news for Channel 3 / WCIA-TV in Champaign, Illinois.

Kyle Kinane (B.A. '02) is a comic and recently released his debut album, *Death of the Party*.

Becca Klaver's (M.F.A. '07) first full-length collection of poetry, *LA Liminal*, has been published by Kore Press. Becca helped found Switchback Books, a feminist poetry press that promotes and publishes women writers. She is pursuing her Ph.D. in English Literature at Rutgers University. Her recent work has been published in *Coconut*, *Copper Nickel*, and the anthology *DIAGRAM III*, and a forthcoming issue of the *Literary Review* will feature one of her short stories.

Sean Knight (B.A. '09), a graduate of the musical theater performance program, won first place in the first Musical Theatre Singing Competition sponsored by the National Association of Teachers of Singing/Chicago Chapter.

Amy Knittel (B.A. '04) was featured in Chicago's first edition of *CRAVE Chicago: The Urban Girl's Manifesto*, a guide to the places women crave in Chicago. The publication, which includes more than 125 women you need to know, can be found on Amazon.com.

Brandon Koller (B.A. '06) and **Genevieve Perrino** (B.A. '09) were part of the ensemble of *Ragtime* at Drury Lane Oakbrook. The production ran through May and featured the largest cast ever to take the stage at Drury Lane, as well as the original costumes from the 1998 Tony Award-winning Broadway production by costume designer Santo Loquasto.

Rose Kruger (B.A. '07) was the stage manager for the Chicago premiere of *The Emigrants* at the new Moving Stories Theater, a venue devoted to Eastern European theater.

Dimitrios S. Latsis (B.A. '08) received his M.A. from King's College London. He will be starting a Ph.D. program in film studies at the University of Iowa in August.

Stephan Leuenberger (B.A. '07) lives in Switzerland and has signed his first publishing contract as a songwriter with Warner/Chappell Music Holland.

David Lister (B.A. '07) works as the managing editor for BlockShopper.com.

Christian Litke (B.A. '05), an actor and stuntman, has appeared in films such as *The Dark Knight*, *Public Enemies*, and *Death of a President*. He is the host of WWE's *Fan Axxess Tour*, *Biggest Party of the Summer*, and *Wrestlemania Axxess*. He is currently starring in the New York Theater production *The Elaborate Entrance of Chad Deity*.

Maria Lorenzana (M.F.A. '08) designed the costumes for *The Bannen Way* on Crackle.com, the latest Web series distributed by Crackle and produced by Sony Pictures Television.

Damon Maloney (B.A. '08) is the 2009 recipient of two Arkansas Associated Press awards. He won first place in the Spot News category for his report on the tornado that hit Mena, Arkansas, in 2009. Damon also received a second-place award in the Enterprise Investigative category.

Curtis Mann (M.F.A. '08) was selected to show his photography in the 2010 Whitney Biennial, among the most prestigious invitational art exhibitions in the world.

Audrey Michelle Mast (B.A. '00) contributed an essay to Jennifer Greenburg's 2010 book *The Rockabillies*, published by Columbia's Center for American Places. Audrey is currently working as a freelance writer, consultant, educator, and curator based in St. Louis and Chicago. See our review of *The Rockabillies* on page 31.

Anne Mills (B.A. '08) was awarded a Fulbright Scholarship to Korea to continue her research of cataloging and documenting cultural output by Korean adoptees in Seoul. Her 14-month project begins in August.

Gabriel Pastrana (B.A. '04) is the founder of Satyr Productions and recently directed three ultra-short dramedies that were featured at the American Demigods presentation of *Monks in Trouble* this past winter. Gabriel also teaches English as a second language at Harold Washington College in Chicago, and is pursuing a master's at the University of Chicago.

Snehal Patel ('04) felt the timing was right to create his own mob series, which became the premise for his recent short film, *Indian Gangster*.

Julian Peebles (B.A. '08) is finishing his service for the Peace Corps in Benin. Upon his return to the U.S. this summer, he plans to pursue work with fair trade.

Adam Preston (B.A. '07) is a project manager with Enliven Production Group. His experience includes creating promos for Oprah Winfrey, NBC Sports, and others. He has worked as a technical director, videographer, and photojournalist, and as a cameraman for the *World Series of Poker*.

Brad Robinson (B.A. '04) started working at WBBM 780 in the spring of 2008. He is an assistant producer as well as the highlight coordinator for Chicago Bears broadcasts. Brad is also a sports anchor for the Illinois Radio Network.

Leah Rosenthal (M.A.M. '09), formerly the assistant to the vice president of operations/production coordinator at the Chicago Symphony Orchestra, recently accepted a position as the artistic administrator at La Jolla Music Society. Visit ljms.org.

Colette Ruscheinsky (B.A. '07) was associate producer for the A&E documentary series *Paranormal Cops*.

Alena Scarver (B.A. '07) accepted a position at the *Chicago Tribune* as an editorial assistant. In addition to her administrative duties, Scarver has covered stories about art, education, and the Chicago Burr Oak Cemetery scandal.

Angela Snow (B.A. '06) directed and produced *World Circus Culture*, a documentary film released by her travel video company To The Moon Productions.

Aleksandra Spevacek (B.A. '06) has joined VF Corp (John Varvatos, North Face, Lucy, Lee Jeans, Wrangler, Reef Shoes, Vans) in their licensing and trademark department. Additionally, the *John Marshall Review of Intellectual Property Law*

published her work regarding the legal protections needed for fashion design.

Joshua Staman (B.A. '07) shot his short film *Almost Runaways* in Fresno, California. *Almost Runaways* won first place in the Student Short category at the 2008 Written Image Awards.

Mark Stetson (B.A. '06) starred in *The Weird* at Manhattan Theatre Source. The production is a collection of six short pulp plays that riff on classic horror movies, urban legends, and comic book characters linked together by themes of trust and the nature of relationships.

Steve Yaccino (B.A. '08) is writing for the alumni magazine at the University of Chicago's Harris School of Public Policy.

In Memoriam

Frank Dawson
(Faculty, music)

Maria Isaura Gonzalez
(B.A. '87)

Marriages & Unions

Tamatha Conaway (B.A. '96) married Wardell Magitt on July 31, 2009.

faculty & staff notes

childhood conference in the region.

Karen Glaser (Photography) exhibited at the Griffin Museum of Photography in Winchester, Massachusetts. Her series *Dark Sharks/Light Rays* was favorably reviewed in the *Boston Globe*.

Robert Gordon (Art & Design) was honored by Chicago Mayor Richard M. Daley for "ten years of service and commitment to Chicago's civic landscapes." Gordon's civic work includes the areas of pedestrian planning and public transportation.

Julian Grant (Film & Video) screened his new film *The Defiled*, starring **Brian Shaw** (Theater), in a sneak preview at Columbia College on January 25.

Arielle Greenberg (English) co-edited two new poetry anthologies: *Starting Today: 100 Poems for Obama's First 100 Days* and *Gurlesque: The New Grrly, Grotesque, Burlesque Poetics*.

Jennifer Greenburg (Photography) participated in The Alderman Project: 50 Aldermen / 50 Artists, for which each artist created a portrait of a Chicago alderman. Greenburg's contribution was a photographic portrait of 14th Ward Alderman Ed Burke, of whom she is a fan. (See our review of Greenburg's book, *The Rockabillies*, on page 31.)

Ames Hawkins (English) and Greg Perrine launched a food column titled "Amuse Bouche" for the *Windy City Times*.

Carrie Hanson (Dance) and the Seldoms headed to Krasnoyarsk, Siberia, in January to work with dancers of the Elena Slobodchikova Dance Company. The company performed at the Isadora Festival in Krasnoyarsk in May.

Deborah H. Holdstein (Liberal Arts & Sciences) participated in the Scientific Committee for the global Littéracies Universitaires conference in Lille, France. Holdstein and a small international group of academics and administrators judged several hundred proposals for the conference. Researcher-scholars presenting papers and convening workshops at the September 2010 conference will represent Asia, the Middle East, North America, South America, and Africa.

Robert C. Laquex (New Millennium Studies) and **Neil Pagano** (Liberal Arts & Sciences) presented "Assessing Liberal-Learning Outcomes through Multi-Modal Student Projects" at the General

Education and Assessment meeting of the Association of American Colleges and Universities in Seattle.

Guido Mendez (Creative Services) was honored by *Graphic Design USA* with an American InHouse Design Award for his design of *DEMO* magazine.

RoseAnna Mueller's (Humanities, History, & Social Sciences) article, "Tales from the House of Smiles: Teresa de la Parra's Mama Blanca's Memoirs," appeared in *Acta lassyensia Comparationis 7 - Smile and Laughter*.

Nami Mun (Fiction Writing) was profiled in the January 31 *Chicago Sun-Times*. The article looks at her "stunning debut novel" *Miles from Nowhere*.

Sabina Ott (Art & Design) participated in Painters Painting, an exhibition organized by Michelle Grabner in conjunction with the 2010 College Art Association conference.

Samuel Park (English) sold world rights to his novel *This Burns My Heart* to Simon & Schuster. The book is slated for release in the summer of 2011.

Pan Papacosta's (Science & Math) article "The Pedagogical Significance of Debates in the Classroom" appeared in the Association for General and Liberal Studies newsletter. As a Road Scholar of the Illinois Humanities Council, Papacosta shared his speech "Fly Me to the Moon ... The History, Politics and Impact of the Space Program" at the Cherry Valley Public Library in Rockford. In addition, his essay "Lateral View of Darwin" appeared in the *Journal of College Science and Teaching*.

Jennifer Peepas (Film & Video) directed and **Dimitri Moore** (Department of Exhibition & Performance Spaces), **Dave Feiferis** (President's Office), and Chris Pluchar produced *The Wardrobe*, a new film that was shown at the Big Screen event in April.

Corey Postiglione (Art & Design) had a retrospective at the suburban Chicago Koehnline Museum. The exhibition traced Postiglione's painting career from 1972 to the present.

Rose Camastro Pritchett (Arts, Entertainment, & Media Management) exhibited her fiber sculpture at Super Market 2010, an international art fair of artist-run galleries, in Stockholm, Sweden.

Michael Robbins's (English) poem

"Lust for Life" appeared in the April 12 issue of the *New Yorker*.

Jane Saks (Belic Institute) was among 25 individuals honored by the Chicago Foundation for Women with a 2010 Impact Award.

Christina Samycia (Humanities, History, & Social Sciences) released a new book, *Discovering Inner Peace: A Psychological, Philosophical and Spiritual Perspective*.

Stephanie Shaw (Theater) and **Edward Thomas-Herrera** (Creative Services) were among the members of the performance collective BoyGirlBoyGirl to deliver monologues in The Flesh Market at the Prop Theater in February.

Louis Silverstein (Humanities, History & Social Sciences) presented on his book *Encountering Life's Endings* at the national joint conference of the American Society on Aging and the National Council on Aging and at the ASA Chicago Roundtable.

Steven Teref's (English) translations of works by Serbian poet Novica Tadic, which he co-translated with his wife, Maja Teref, were published as the collection *Assembly*.

Fereshteh Toosi (First Year Seminar) participated in a panel discussion, "Cabinet of Curiosities," at the Museum of Contemporary Art, as well as in *Let Them Eat Cake*, a performance about marriage rights, as part of Lambda Legal's annual Freedom to Marry reception.

Michelle Wasson (Art & Design) had a solo exhibition of paintings and collages at Linda Warren Project Space in Chicago.

Sam Weller (Fiction Writing) interviewed Ray Bradbury in the Spring 2010 issue of the *Paris Review*. The conversation is excerpted from Weller's new book, *Listen to the Echoes: The Ray Bradbury Interviews* (Melville House Publishers/Stop Smiling Books).

Stan West (English) appeared on a panel discussing "Hemingway and Race" at the Hemingway Museum. West's recent book, *Suburban Promised Land*, discusses Hemingway's bittersweet relationship with race.

Ann Wiens (Communications), *DEMO's* editor, gave a presentation titled "The Medium Is Not the Message" on creating effective online magazines at the 2010 CASE Editors Forum in Boston.

Alumni Film Contest

Call for Entries!

Columbia Night at the Chicago International Film Festival October 14, 2010

Columbia College Chicago is the presenting partner of the 46th Annual Chicago International Film Festival, October 7-21. Enter your film(s) and your work could be featured at COLUMBIA NIGHT, including an exclusive reception and screening!

Two categories for submission:

- > **Feature** (40 minutes or more)
- > **Short film** (15 minutes or less)

Two winners, one from each category, will receive complimentary travel and accommodations to the Columbia Night screening and festivities (if winner not in Chicago metro area).

All entries must be received by **July 30, 2010**. Winners will be announced and contacted by **September 1, 2010**.

For complete information and entry form, visit

colum.edu/AlumniFilmContest

Columbia
COLLEGE CHICAGO

CHICAGO
INTERNATIONAL
FILM FESTIVAL

Photo: Stephen Serio

POINT & SHOOT:

CONVERSATIONS IN THE ARTS: MEDIA ARTS IN THE 21ST CENTURY

[1] **Mauro Fiore** (B.A. '87, center) visited campus in February, shortly before winning the Best Cinematography Oscar for his work on *Avatar*. From left: Film & Video Chair **Bruce Sheridan**, **Fiore**, Senior Lecturer **Ninoos Bethishou**. [2] **Arianna Huffington** visited campus in January, and recruited students to participate in the Huffington Post's new college section. [3] Film director **Mira Nair** (*Salaam Bombay!*, *Monsoon Wedding*, *Amelia*) came to Columbia in April.



MANIFEST 2010 / MAY 14, 2010

[4] Design by **Bas Talaga** ('10) at Fashion Columbia [5] Design by **LaNita Pearson** ('10) at Fashion Columbia [6] Design by **Peter Koryzno** ('10) at Fashion Columbia [7] Design by **Teresa Blewitt** ('10) at Fashion Columbia [8] Alumni get their groove on under the Big Top at Manifest 2010. [9] **Sherry Trotter** (B.A. '06) performs on the Alumni Stage. [10] **Da'non Bolden** (B.A. '95) performs with his band Dreammasters on the Alumni Stage. [11] **Howard Mendelsohn** (B.A. '49), a proud alum and Columbia trustee, enjoys Manifest 2010. [12] Alumni of the Year **Laura Yosha-Steele** (B.A. '90, Radio), **Paul Broucek** (B.A. '74, Theater), and **Bob McNamara** ('66, Journalism) are honored at the Great Convergence at Manifest. [13] A contender in the "Hack Your Manifest T-Shirt" contest at the Manifest 2010 Kick-Off [14] **The Cool Kids** (**Evan Ingersoll**, a.k.a. **Chuck Inglish** and **Antoine Reed** ('10), a.k.a. **Mikey Rocks**) perform at Manifest.



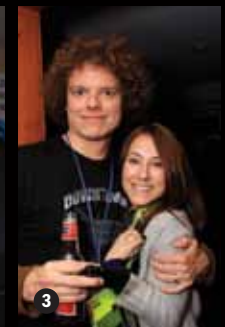
SEEN ON THE SCENE

[1] President **Warrick L. Carter** and Mayor **Richard M. Daley** cut the ribbon officially opening Columbia's new Media Production Center on February 5. From left: Student board representative **Michael Lencioni**, VP of Campus Environment **Alicia Berg**, architect **Jeanne Gang**, **Carter**, **Daley**, Chairman **Allen M. Turner**, Alderman **Pat Dowell**, Dean **Doreen Bartoni**, Student Government Association President **Jessica Valerio**. [2] President **Warrick L. Carter**, MPC architect **Jeanne Gang**, and Chicago Mayor **Richard M. Daley** at the Media Production Center ribbon cutting. [3] Legendary engineer/producer/photographer **Eddie Kramer** (he's produced Hendrix, Zeppelin, the Rolling Stones) visited Columbia this spring, conducting several master classes and even working on a session with student **Claire Stahlecker** and her band. [4] **Sam Weller** (B.A. '90, M.F.A. '01, faculty, Fiction Writing) and **Marcus Sakey** ('06) attend a Story Week reading at Smart Bar. [5] Fiction Writing alum and Columbia Trustee **Marcia Lazar** (M.F.A. '03) shares a laugh with Fiction Writing Chair **Randy Albers** at the Story Week alumni reception in March. [6] Columbia's President **Warrick L. Carter** takes a turn on the drums during a concert featuring the **Columbia College Jazz Ensemble**, **3CVJE**, the **Sherwood Children's Choir**, and Columbia students and faculty performing Carter's compositions and arrangements. The April 18 concert celebrated Dr. Carter's tenth anniversary as Columbia's president. [7] **Jose (Josach) Chavez** ('13) and fellow students enjoy a meal at Connie's Pizza at the annual Student Alumni Association (SAA) Etiquette Dinner in April. [8] **Tim Ipsen** (B.A. '10), **Matt Roberts** ('11), and **Alex Marianyi** ('11) provide the atmosphere for the SAA Etiquette Dinner.

CELEBRATING THE BIG (AND SMALL) SCREEN ... AND RADIO, TOO!

[1] Columbia welcomed the cast and crew of *The Dry Land*, which premiered at Sundance, to the Columbia House in Park City during the Sundance Film Festival. From left: actor **Ryan O'Nan**, President **Warrick L. Carter**, actor **Jason Ritter**, Director **Ryan Piers Williams**, actor **America Ferrera**, Dean **Doreen Bartoni**, actor **Wilmer Valderrama**, Film & Video Chair **Bruce Sheridan** [2] Trustee **Lori Ehlenbach** and her husband **John Ehlenbach** joined the Columbia crew at the Sundance Film Festival in January. [3] Alumni **Ken Nowak** (B.A. '00) and **Dominique Anders** (B.A. '03) at Sundance. [4] Cast, crew and supporters turned out in April for the Chicago premier of *CASH*, co-produced by Film & Video alum **Naveen Chathappuram** ('00). From left: **Azeeza Desai** (PR director), **Rich Moskal** (Chicago Film Office), **Naveen Chathappuram** ('00, producer), **Stephen Milburn Anderson** (writer/director), **Antony Thekkekk** (actor), **Michael Anderson** (Columbia staff member), **Zeenat Desai** (M.A. '05, director of media). [5] *CASH* crew **Antony Thekkekk**, **Stephen Milburn Anderson**, and **Naveen Chathappuram** ('00) [6] Film editor **Peter Teschner** ('80) and his wife **Gloria Teschner** attend the Columbia Oscar party at the Universal Hilton in Universal City, California. [7] **Kenny Young** (B.A. '93), partner at James Young Entertainment, and **Peppur Chambers** at the Columbia Oscar Party. [8] Radio legends **Dick Biondi** and **Herb Kent** ("The Cool Gent") join broadcaster **Bob Sirott** (B.A. '71) for "100 Years in Radio with Dick Biondi and Herb Kent" at Columbia on April 10. [9] Sitcom king **Carl Reiner** visited the set of the award-winning, student-produced/directed/acted/edited sitcom *Debbie's Got Class* in April, where he watched a taping and offered his expertise. [10] The student cast of *Debbie's Got Class* on set.

Photos: **Jacob Boll** ('12), **Brad Bretz** ('05), **Vandell Cobb** (B.A. '75), **Alexis Ellers** (B.A. '08), **Michael Kanzler**, **Robert Kusel** (B.A. '78), **Kelsey Lindsey** ('11), **Alexa Rubinstein** (B.F.A. '09), **Kevin Serna** ('12), **Michelle West** ('11), **Vladimir Zaytsev** (B.A. '10)



BACKSTORY:



1983

BY HEIDI MARSHALL

- * **Motorola introduces the first mobile phones to the public**
- * **The U.S. Space Shuttle Challenger's maiden flight is launched**
- * **The final episode of M*A*S*H airs, breaking the record for most-watched episode**

Before the keyboard shortcuts X, C, and V, the cut, copy, and paste functions were done by hand for newspaper page layout. Paragraphs that did not physically fit on the page were literally cut out with scissors. Other key ingredients for this paste-up process included galleys and glue.

This "old-fashioned" method of putting together a newspaper lasted into the 1990s, when desktop

publishing and software such as QuarkXpress, InDesign, and PageMaker made the process less messy and more seamless.

The Journalism department at Columbia College Chicago was established in 1947, and generations of Columbia students used this paste-up method in the classroom and professionally, making the switch to computers in 1991.

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

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