

Fall 2011

DEMO 15

Columbia College Chicago

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DEMO15

ARTS + MEDIA = CULTURE

FALL/WINTER 2011

FOR ALUMNI & FRIENDS OF
COLUMBIA COLLEGE CHICAGO

ROCK 'N' ROLL RADIO

How Columbia Shaped
Powerhouse Station **93XRT**

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COVER

What started as an experiment in the early 1970s has become a bonafide institution. See how Columbia played a major role in shaping the people and personalities of "Chicago's Finest Rock" station 93XRT. Story, page 10. Photo: Drew Reynolds (BA '97)

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Photo: Nicole Yoder (BFA '12)

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September 23–25

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October 20

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Marketing Communication Presents: Ad Autopsy

Witness a lively debate between an advertising executive and a cultural critic analyzing the merits, implications, back story, and technicalities behind television commercials. Contact Michelle Passarelli at 312.369.6987 or mpassarelli@colum.edu.

colum.edu/alumni/events

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VISION

A QUESTION FOR PRESIDENT CARTER

DEMO: This issue highlights how internships can help students gain experience and visibility in their chosen fields. Can you talk about the importance of such opportunities and how alumni can help?

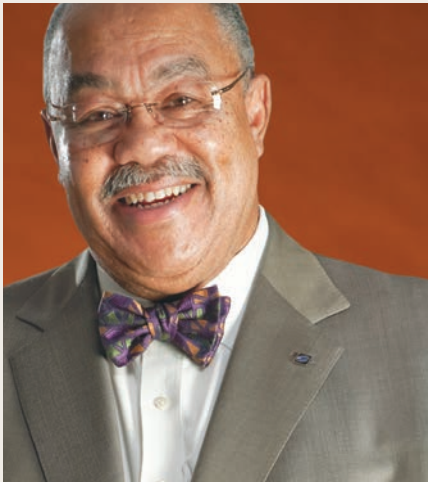


Photo: Alexa Rubinstein (BA '09)

DR. CARTER: One of the things that separates us from a lot of institutions is that our internships are structured as part of the curriculum. Internships are real-world learning experiences to help students try out skills they've learned in the classroom and gain new skills within the environment they plan to work. Around this town, our students are so respected, and the institution is so respected, that we get more internship offers than we can fill. There are many more places that want our kids than other kids.

I had a wonderful conversation with John Johnson, the founder and publisher of *Ebony* and *Jet* magazines, when I first moved here. He said that he liked to get our interns, and he liked to hire our graduates. The reason, as he put it: "They come ready to work. I don't have to teach them what to do." So there are some good long-standing relationships that continue.

Our new bachelor's degree program in Art and Materials Conservation, which starts this fall, will provide some exciting opportunities. It builds on our strengths as an arts institution, and there is no other program in arts conservancy in the Midwest. Many of the museums in town have indicated their willingness to use our students as interns—the Art Institute, Museum of Science and Industry, and the Field Museum. This promises to be a good opportunity for us.

We recently combined our Fashion Design and Fashion Marketing and Merchandising programs into the new Fashion Studies program. We now have the nation's largest fashion program, with more than 900 students. We need to get some larger visibility of this program in New York. We need our successful alums in these areas to bring our kids in for internships. As we begin to get some kind of foothold there, we're going to need their support in helping us to carry the flag in that city.

For any of our alums who are looking to give back, one way is to create internship opportunities for our students. The one thing you can always tell your employer is, "If you like me, you're going to love them."



Photo: Tim Klein

COLUMBIA ESTABLISHES FIRST NAMED CHAIR POSITION

In May, Columbia College Chicago honored long-time supporters and arts patrons Allen and Lynn Turner by naming an academic chair in their honor—the first named chair in the college’s 121-year history. John Green, PhD, chair of the Theatre Department, became the first Allen and Lynn Turner Theatre Department Chair in the School of Fine and Performing Arts.

“Allen and Lynn have become fixtures at Columbia College and throughout the Chicago community for their involvement and ongoing support of any number of arts events and nonprofit organizations,” said Warrick L. Carter, PhD, president of Columbia College Chicago. “The theater has been a particularly special love for both of them through the decades, and this chair seemed a fitting way to honor them.”

Mr. Turner is a member of The Pritzker Organization and chairman of the Columbia College Board of Trustees. Ms. Turner is a member of various arts and philanthropic organizations, and serves on the board of Metropolitan Family Services.

NEW ALUMNI SITE LAUNCHES

In May, Columbia launched a new alumni website. The site features a reorganized main navigation menu with drop downs for easier navigation; ColumAlum Twitter feed to show what’s happening with fellow alums; slider images that promote signature events, Alumni of the Year, and more; and content tabs for easy access to information that’s either specific to the Alumni Relations department or Columbia as a whole.

Once logged in, you’ll see even more content including news from your academic department. To see the site, go to colum.edu/alumni. For information on the site development team, see page 40.





Budding musicians kick out the jams at Buddy Guy's Legends during Columbia's Blues Camp.

TEEN BLUES CAMP INSTRUCTS EMERGING STARS

Music-loving teens from all over the United States (and even a few from other countries) gathered at Columbia College Chicago on July 11-16 for Fernando Jones' second annual Blues Camp. Jones, an adjunct faculty member in Columbia's Music Department and director of the Columbia College Blues Ensemble, is the creator and one of the instructors of this week-long camp. More than 60 students in grades 6 to 12 were selected during open auditions to receive free instrumental, vocal, and music writing instruction in a hands-on environment with leading blues musicians on Columbia's South Loop campus. On July 16, the 2011 camp culminated with a public concert at Buddy Guy's Legends.

NEW MEDIA ARTS DEAN BEGINS

Robin Bargar, AMusD, took over as dean of the School of Media Arts, and as professor in the Interactive Arts and Media Department, on June 30.

Bargar comes to Columbia from The City University of New York's College of Technology, where he was a professor of Entertainment Technology and served as dean of the School of Technology and Design. Before that, Bargar served as director and CEO of Hexagram in Montreal and coordinator of the Creative Technology Program Feasibility project at the School of the Art Institute of Chicago.

Bargar succeeds Doreen Bartoni as dean of the School of Media Arts. Bartoni, the school's founding dean, will return to the faculty of the Film & Video Department after a sabbatical during the 2011-2012 academic year.

COLUMBIA HOSTS FIRST YOUTUBE INSTITUTE

This summer, Columbia College Chicago held its first YouTube Creator Institute program, hosting 10 aspiring and rising content creators from around the world. During the two-month program, participants learned everything from story arcing to cinematography, monetization strategies to social media tactics, from film, TV, and video professors.

"Joining forces with YouTube for this one-of-a-kind program represents the leading edge of media trends, exploring emerging forms of television, and what's next in the media landscape," said Michael Niederman, chair of the Television Department at Columbia College Chicago. "The training with our experts, of course, embodies the creative aspect of content development but also includes the vital aspect of marketing that content."

The YouTube Creator Institute summer programs were the first in a series of developmental opportunities for YouTube users. For more information on the YouTube Creator Institute, visit youtube.com/creatorinstitute.



Photos: Danielle Aquilino, Shane Welch (BFA '10), Markas Turner, Drew Reynolds (BA '97)

Carol Rozansky, Peter Fitzpatrick, Onye Ozuzu, and Debra Riley Parr

COLUMBIA INTRODUCES NEW DEPARTMENT CHAIRS

Columbia College Chicago has named four new chairs to its Education, Photography, Dance, and Fashion Studies departments.

Carol Rozansky, PhD, became chair of the Columbia College Chicago Education Department on July 15. Rozansky, who comes to Columbia from the University of Nebraska, is a renowned educator and widely published scholar with extensive experience as a faculty member.

Rozansky's areas of expertise include pre-K-12 literacy education, learning theory, urban education, and critical pedagogy.

On August 1, Australian artist Peter Fitzpatrick became chair of the Columbia College Chicago Photography Department. Working primarily with analog and digital photomedia technologies, Fitzpatrick has exhibited his work at the Canberra Museum and Art Gallery, Plimsoll Gallery, Australian Centre for Photography, Casula Powerhouse, and the Centre for Contemporary Photography. Fitzpatrick also co-founded Australian National University's Inkjet Research Facility in 2004.

Onye Ozuzu, an internationally renowned performer and 2010 recipient of the University of Colorado's Innovative Seed Grant, began her work as the head of the Dance Department on June 29. Ozuzu was most recently the associate chair, director of dance, in the Department of Theatre and Dance at the University of Colorado, Boulder.

Ozuzu spent the summer teaching at the EarthDance Workshop and Retreat Center in Massachusetts, where she taught African-based contemporary dance techniques.

On August 16, Associate Professor of Art and Design History Debra Riley Parr became chair of the Fashion Studies Department in the School of Fine and Performing Arts. Parr, who has also served as associate dean for the department and as associate chair in the Art + Design Department, will work closely with both faculty and students to foster research and production; guide the renewal of teaching practices including active learning and collaborative teamwork; and develop new programs and degree options for students interested in fashion.



ANNUAL REPORT 2010 CAPTURES THE MOMENT

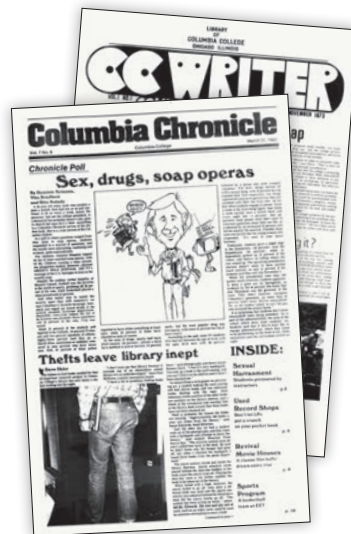
Columbia College Chicago's Annual Report 2010, an online experience called *Capturing the Moment*, uses the power of video to reveal the unique personalities of seven Columbia College Chicago leaders, donors, and students—individuals who help make the college unlike any other in the world. The stories spotlight the Campaign for Columbia College Chicago, with a focus on scholarships. The three students profiled—one from each school—are scholarship recipients.

You can experience the report at colum.edu/AnnualReport.

COLUMBIA CHRONICLE BACK ISSUES NOW ONLINE

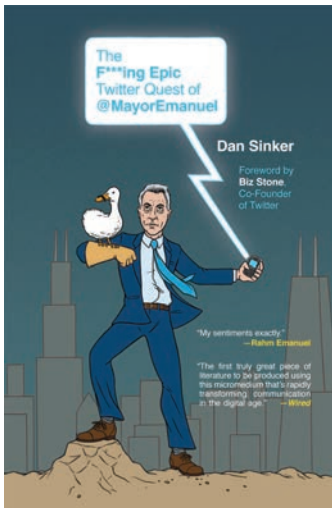
Back issues of the *Columbia Chronicle* are now online. The collection, digitized by the Columbia College Chicago Library, includes issues from 1978 through spring semester 2008. Each issue is searchable by keyword. To access the collection, go to colum.edu/ChronicleArchives.

Issues from fall 2008 to the present are available at the *Columbia Chronicle* website at columbiachronicle.com/archives.



Ann Gunkel and Suzanne McBride

Photos: Jacob Boll (BA '12)



THE F***ING EPIC TWITTER QUEST OF @MAYOREMANUEL AVAILABLE

Dan Sinker, former assistant professor in the Journalism Department and creator of the wildly popular Twitter account @MayorEmanuel, has published a book chronicling the humorous, profanity-laden fictional tale based on Rahm Emanuel's run for mayor of Chicago called *The F***ing Epic Twitter Quest of @MayorEmanuel*.



HAIR TRIGGER AND FICTIONARY WIN SCHOLASTIC PRESS AWARDS

Hair Trigger 32 and fall 2009 *Fictionary*, publications produced by students in Columbia's fiction writing program, received Silver Crowns on March 12 and 13 at the annual Columbia Scholastic Press Association (CPSA) convention in New York City. These awards make the 18th Gold or Silver Crown for *Hair Trigger* and the first Silver Crown for *Fictionary*.

The CPSA judged entries on writing, editing, design, content, concept, photography, art, and graphics. A total of 1,558 magazines, newspapers, yearbooks, and digital media sites were eligible to enter in their respective categories this year.

PROFESSORS RECEIVE FULBRIGHT AWARDS

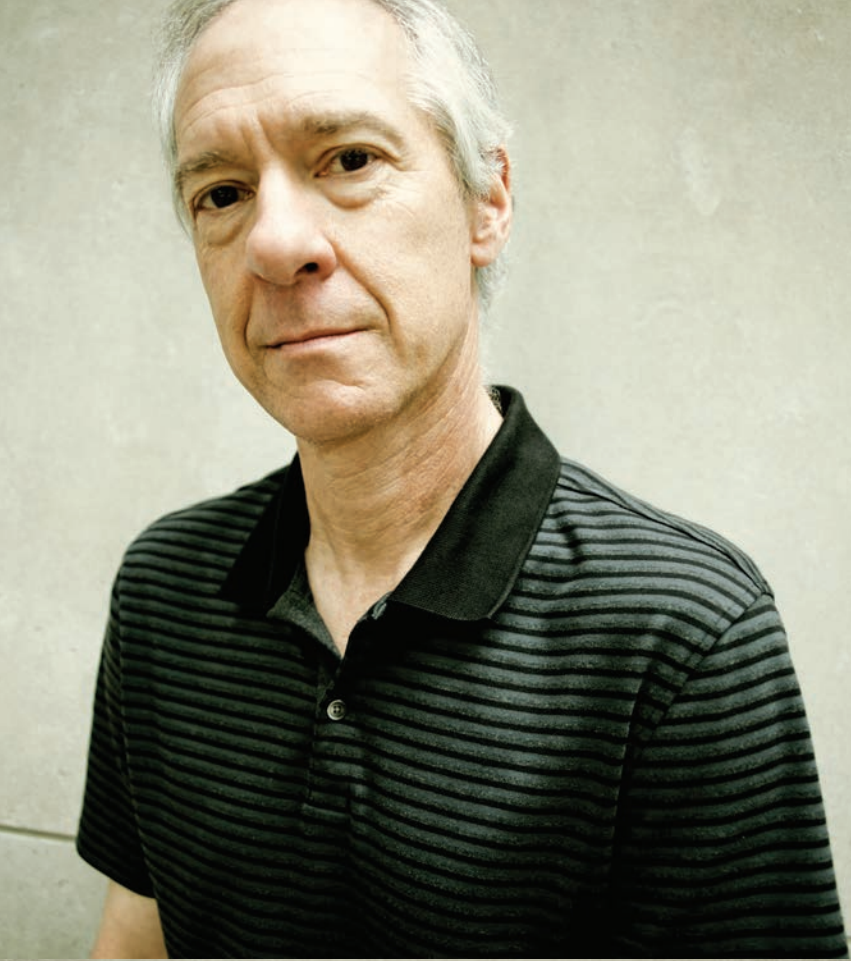
Two Columbia professors, Ann Gunkel and Suzanne McBride, have received lecturing awards through the Fulbright Scholars Program.

Gunkel, PhD, an associate professor of Cultural Studies and Humanities in the Department of Humanities, History, and Social Sciences, will serve as visiting professor at the Institute for American Studies and Polish Diaspora at Jagiellonian University in Kraków, Poland. She will be at the institute from September 2011 through February 2012.

McBride, associate chair of the Journalism Department, will lecture at the Dublin Institute of Technology and conduct research from January to May 2012. Her research will focus on hyperlocal news outlets that provide coverage of underserved and unserved areas in Chicago, Dublin, and other major cities.

Gunkel, meanwhile, will teach two semester-long seminar courses: "Food & Culture," an interdisciplinary seminar in Cultural Studies, and "Philosophical Issues of American Film," a course examining American media texts and practices.

The Fulbright Scholar Program is an educational exchange program administered by the Council for International Exchange of Scholars and sponsored by the US Department of State's Bureau of Education and Cultural Affairs.



Rock'n'Roll Radio

BY JON GRAEF (MA '12) / PHOTOGRAPHY BY DREW REYNOLDS (BA '97)

For nearly 40 years, iconic radio station 93WXRT has ruled the Chicago airwaves with the same format and same core staff—many of whom got their start at Columbia. *This is their story.*

Talk to veteran staff at “Chicago’s Finest Rock” station 93WXRT about their time at Columbia College Chicago and a common theme emerges. Before finding Columbia, they were unsatisfied with their scholastic or professional paths, and by making a change, they would together ensure the legacy of one of Chicago’s most distinctive radio stations.

AIRWAVES DREAM

Just as Columbia College Chicago started humbly, as a small oratory school, so did radio station WXRT. In 1972, WXRT began as a brokered block of programming on frequency 93.1, a foreign language

radio station by day, broadcasting from the far West side at Belmont and Cicero avenues.

From midnight to 6 a.m., DJs played an eclectic roster of artists ranging from Frank Zappa to The Velvet Underground to Bob Marley—all with a helping of the Chicago blues, which no Windy City station could do without. The station was also among the first to embrace punk and new wave, then burgeoning art forms. “XRT was really the way I thought radio should be done,” says Johnny Mars, who would become a WXRT DJ years later. “It was intelligent and diverse, and the DJs were doing their own work, picking a wide range of songs.” (CONTINUED ON PAGE 13)



“XRT WAS
REALLY
THE WAY
I THOUGHT
RADIO
SHOULD
BE DONE.”

DJ Johnny Mars calls the field of radio “a small world. The key is getting your foot in the door.”

In the mid-1970s, however, a teenaged Johnny Mars had no way of knowing he’d become a key part of what was then a fledgling rock station. Back then, he thought he wanted to become a teacher, so he enrolled at Northeastern Illinois University—but eventually dropped out.

After spotting an ad in the *Chicago Reader* advertising a five-week broadcasting course at Columbia taught by legendary radio announcer Al Parker, Mars enrolled. With Parker’s encouragement, he began attending Columbia full time in fall 1976.

Mars soon met fellow radio student Frank E. Lee in a class taught by ABC television broadcaster Buddy Black. Lee, who had previously attended a more traditional liberal arts college, was seeking a more practical education. “I knew that a lot of professionals worked [at Columbia],” Lee says. “I wanted to learn as much as I could as quickly as I could to get a job.”

Mars and Lee interned together at 97.9 WLUP when it was transitioning from adult contemporary to what is now classic rock. “We both went and got the internships, and our friendship grew from there,” Mars says.

The two went on to host Sunday night programs at the University of Illinois at Chicago’s radio station and also work the closed-circuit station at Columbia. They both even got their first professional radio jobs at KPAS-FM in El Paso, Texas, because the programmer at WLUP was also a consultant at that station.

By the late 1970s, WXRT’s progressive rock format had taken over 93.1’s programming 24 hours a day—much to the consternation of the station’s original loyal foreign language audience, who picketed in protest of the format change.

When a position opened up at WXRT in 1979, Mars jumped at the opportunity to work for the station he’d admired for so long. After supplying demos to program director Norm Winer for months—“an anxiety-filled time,” Mars says—he was hired to DJ the night shift. Mars then encouraged Winer to listen to a tape Lee had made. “He liked what he heard,” Mars says, and WXRT hired Lee as a DJ, too.

By the time Mars and Lee arrived at WXRT, Terri Hemmert was already well established there—and at their alma mater.

A 1970 graduate of suburban Elmhurst College, Hemmert came to WXRT in 1973 after being fired—along with nearly the entire air staff—from WCMF in Rochester, New York. A former colleague from defunct Chicago station WGLD invited Hemmert to serve as the public service director and part-time overnight DJ at the fledgling new station.

Two years later, in 1975, Hemmert also took a teaching job at Columbia College at the request of Al Parker. Thirty-six years later, Hemmert still DJs at WXRT and teaches at Columbia. In 2010, she was inducted into the National Radio Hall of Fame. And although she didn’t know it back then, she would go on to influence countless future radio professionals who learned their craft at Columbia.

NEW WAVE

As a teenager in the ’70s, John Farneda idolized Terri Hemmert. In high school, he says he often cut class in order to go listen to WXRT in his car. In 1981, unsatisfied with studying computer programming at Cicero’s Morton Community College, Farneda transferred to Columbia to pursue his passions for music and radio.

The eager student says he had to “beg and beg and beg” Hemmert for an internship. Not only did he eventually get it, he did the job so well that Hemmert asked him back for another semester. He never left. Over the past 28 years, Farneda, now operations manager/music director, says he has held nearly every title at WXRT except on-air DJ.

Although he didn’t have to plead, Marty Lennartz also found his way to WXRT through Columbia College. He enrolled as an arts and entertainment management major in 1980, but he soon discovered he wanted to break into the radio business.

During Hemmert’s “History of Rock and Soul” class the following year, Lennartz so impressed the professor with a paper he’d written about soul dance crazes that she hand-picked him to produce her morning show (she was the first woman to host a morning-drive program in Chicago).

By the mid-1980s, Lennartz had worked his way up to on-air DJ, a position that also allowed him to create “The Regular Guy,” a folksy Chicagoan who earnestly enlightens listeners with

(CONTINUED ON THE NEXT PAGE)

THE SPIRIT OF RADIO

WXRT DJs reminisce about their favorite radio moments



Terri Hemmert with the Ramones (from left to right): Dee Dee, Marky, Joey and Johnny.

TERRI HEMMERT, ON THE RAMONES:

"They were just the sweetest guys. They were going to go on and do an interview, but Dee Dee [Ramone, the group's bassist] wasn't anywhere to be found. I ran out of the studio and found Dee Dee. He said he wasn't really into interviews because he had a bad experience before [with another DJ]. And I said to him, 'Don't talk to me. Talk to your fans. Talk *past* me.' We had a really great time. I was at the show at Park West afterwards, and he brought over his wife and said, 'This is the DJ I was telling you about!'"

TOM MARKER, ON WHY HE BECAME A DJ:

"When I was a kid, I was a rock-and-roll radio fan with an AM transistor radio. I would try to pick up stations from faraway big cities. By the time I was in my late teens there were really cool radio programs on the FM—not cool stations but cool programs. One was at a college within walking distance of a friend's house. We went over one evening, walked right in, and sat there as the DJ did his show. It was an eye opener. I told myself I could do that. A couple of years later, I enrolled at Columbia College to take the radio courses." (Editor's note: Marker's son, Dan Marker-Moore, attended Columbia in the late 2000s.)

FRANK E. LEE, ON JERRY SEINFELD:

"I got to interview him once, when he appeared after *Catch a Rising Star*. He was a little upset that I didn't laugh at every one of his jokes. One of the appealing things about being a DJ is meeting the stars. You can't get too starstruck because it makes for bad radio. It's a very difficult thing to do, to have an intelligent conversation with a complete stranger. I think there's very few people who do it consistently well."

—JON GRAEF (MA '12) AND
REA FREY (BA '04)

his "Going to the Show" movie reviews. In 2008, he took on a new role as creative assistant to programming.

Thirty years after starting his career, Lennartz credits Hemmert for his longevity in the business.

"Terri's been my mentor," says Lennartz. "I learned a lot from her from being her producer for many years."

Although she was instrumental in shaping many young careers, Hemmert remains modest. "I share what I know in order to make [students'] dreams come true," Hemmert says. "But I didn't make Marty and John [Farneda]. They made themselves."

HAIL COLUMBIA!

On the tenth floor of Two Prudential Plaza in downtown Chicago—a long way from the corner of Belmont and Cicero—WXRT DJs research artists for the station to play, prepare for interviews, and program their own shows—a rarity in the industry, where preprogramming is the norm, says Lee.

"XRT is kind of a unique station in that they put a lot of responsibility on the individual DJs to come up with delivery, music, and [writing] promotional announcements," Lee says. "Columbia was great training for this. They trained you to be a broadcaster, and not a certain niche-type announcer. They made you a more rounded broadcaster with a capital 'B.'"

In addition to teaching students essential radio mechanics such as speaking into a microphone

ROCK 'N' ROLL FANTASY

Through the years, WXRT DJs have gotten to meet many of their idols. Here's a sampling, from left to right:



HEMMERT
WAS INDUCTED
INTO THE
NATIONAL
RADIO HALL
OF FAME IN
2010.

In 1981, Terri Hemmert became the first woman in Chicago to host a morning-drive program. “If I’d listened to all the people who told me that a woman couldn’t make it in radio, I’d be a retired school teacher,” she says.

properly, running a control board, and writing and improvising commercials for broadcast, Columbia professors such as Parker and Art Hellyer “prepared us to do any possible type of radio there was,” Lee says.

Lennartz agrees that Columbia’s approach helped train him to think creatively. As a student DJ working at what became Columbia’s student-run station WCRX in the early ’80s, Lennartz says he invented and pitched his own radio format: a combination of then-current funk acts like Parliament-Funkadelic and emerging new wave and post-punk groups like New Order and Gang of Four.

Lennartz’s integrated format was a success with station managers and helped usher in a new era of creative programming at the college station. Lennartz credits Columbia with giving him professional focus and confidence that he did not have before.

“Columbia is such a wonderful training ground, and such a jewel in education,” Lennartz says. “It just got me out there. If you haven’t done [radio broadcasting before], you’re like, ‘How could I even start doing that? Where do you begin?’ And Columbia certainly told you where to begin and how to do it.”

STILL THE SAME

Though it started as an oddball progressive rock radio station nearly 40 years ago, WXRT has carved out its status as an unstoppable force in Chicago radio.

In January 2011, WXRT was the fourth (out of 20) most-listened-to radio station in Chicago from 6 a.m. to midnight among ages 25 to 54, according to marketing and research firm Arbitron. The previous year, WXRT ranked ninth.

More recently, WXRT was voted third best station in Chicago by readers *(CONTINUED ON PAGE 16)*

Terri Hemmert with Muddy Waters; Frank E. Lee with Bryan Ferry; Johnny Mars with Lou Reed (that’s XRT DJ Lin Brehmer peeking through the middle); John Farneda with Tina Turner; and Marty Lennartz with Elvis Costello.



Photos courtesy 93WXRT



Veteran DJ Frank E. Lee hosts the afternoon shift at 93XRT. He credits Columbia with making him “a more rounded broadcaster.”

“COLUMBIA
IS SUCH A
WONDERFUL
TRAINING
GROUND.
IT JUST
GOT ME OUT
THERE.”

of the *Chicago Reader*. The station has won awards from *Billboard* magazine, the National Association of Broadcasters, and the Association of Independents in Radio.

While much of radio has changed over the decades, WXRT has not—and many staff say this is why the station has succeeded for nearly 40 years. In addition to maintaining the same frequency and same core staff of DJs, the station has evolved with its primary audience by adopting an Adult Album Alternative (AAA) format, a spinoff from the station’s early roots in progressive and album-oriented rock.

Many also credit the work of Hemmert, renowned Beatles expert and barrier-breaking radio personality, as their inspiration for wanting to work at WXRT in the first place.

Hemmert, in turn, credits WXRT’s nearly 40-year relationship with Columbia as a key ingredient to the station’s success. Since the 1970s, one of the vital threads connecting the two institutions has been an internship program.

As promotions, programming, or newswriting interns, Columbia students are responsible for researching and preparing for artist interviews, writing behind-the-scenes blogs, monitoring breaking news, and compiling data about music the station plays.

WXRT staff say that, compared to students from other schools, Columbia students have a more hands-on, active learning approach to working at the station.

“For the most part, they’ve been consistently dedicated and willing to do what it takes to learn at least my perspective on the business,” Lee says. “I’ve always had good luck with Columbia students.” (See sidebar.)

GIVING BACK

In addition to providing valuable experience for budding radio professionals, WXRT gives back to Columbia through sales of its *ONXRT: Live From the Archives* CDs, which feature live recordings from top artists. A portion of the proceeds go to the Al Parker Scholarship, named in honor of the radio professor who spent 54 years at Columbia, where he was chairman of the Radio Department.



ON THE RADIO

WXRT interns move on to airwaves careers

Interning at radio station WXRT has helped many Columbia students gain valuable real-world experience in the industry. Just ask Russ Mitera (BA '93), now production director and director of creative services at WSCR, The Score, and Eric Pribramsky (BA '11), writer, editor, and producer at FM News 101.1.



Russ Mitera and Eric Pribramsky

Can you talk about your time as an intern at WXRT?

Mitera: The Score was in the same building, and it was a brand-new station [in fall '92]. [Diamond Broadcasting Company] told me that I would be doing work for both WXRT and The Score. I got a lot of experience from things you cannot learn in school. The guy I was working under [Tom Couch, production manager] let me observe...how he would edit and write, and all the talent would come in to read things. We had lots of famous musicians come in, and I got to work with them and record them. As time went on, I built up a great relationship there, did two semesters at XRT, and upon graduation, [the company] hired me.

Pribramsky: I was there in spring 2011 working with Mary Dixon on the morning show, writing news for her. I was responsible for writing news, sports, and weather. She would assign me other stories, stuff that came across the wires or something that was breaking that she couldn't address right away. Then it was my role to write about 30 seconds of copy to insert in the segment. I would end up blogging for the station about entertainment or music news, especially artists the station played or our listeners were interested in.

Was your internship vital to your future success?

Mitera: Absolutely. I tell students all the time that they really need to get internships. But it's not just any internship, you need to get a good one. XRT was a good one because they allowed me to do things—they let me take some initiative. I had some ideas for promos, asked if I could do

them, and they said OK. They liked them and ran them. There is just so much more that you can get out of an internship than just being in the classroom. You get the nuts and bolts of how to do things in the classroom, but it's not until you get into the real world when you can start to apply that stuff. That is definitely key.

Pribramsky: Being at XRT helped me to get my full-time job because I was able to have a chance to write news and learn how to write it for broadcast, and, when I was submitting all my writing samples with my applications, it really came across.

What else was memorable about the internship?

Mitera: XRT would do these elaborate April Fools' bits where they would try to fool their audience for an entire day. We told listeners that XRT was going to be a pay-per-listen radio station, where they could buy certain levels of services, like XRT silver, gold, and platinum. There were a lot of angry people, and actually some who were excited about the new level of service they thought they'd have the opportunity to have.

Pribramsky: Just being able to work with Lin Brehmer and Mary Dixon. That right there was the best radio time that one could spend in any market. Just being around them gave you a total appreciation for what they do, and being able to be behind the scenes and seeing how much skill is there as well. The rest of the talent at the station are also truly some of the best people in the business.

—BENITA ZEPEDA (BA '11)

Also, in February, Hemmert hosted an '80s dance night fundraiser at Neo for Columbia alumni in collaboration with the Office of Alumni Relations; all proceeds went to the Parker scholarship.

"I owe Al everything," Hemmert says. "He was my mentor and got me my first teaching job. I learned about my passion for Columbia from him."

WXRT Operations Manager/Music Director Farneda echoes Hemmert's sentiment that, without Columbia's guidance, he would not be in the professional position he is today.

"I could've been a computer programmer, but I would've been bored to tears, and I would've hated it," Farneda says. "Columbia opened doors for me. If I hadn't walked through the doors of Columbia, I wouldn't be as happy in my life as I am right now. That's a fact."

Adds Hemmert, "Columbia attracts creative people who want to think outside the box. It's a well-rounded education. We've been good to it, and it's been good to us."



2011

ALUMNI

OF THE

YEAR

Each year, Columbia College Chicago honors three alumni who have demonstrated remarkable ingenuity, ambition, and achievements as Alumni of the Year. This year, the college salutes **John Hellerman, Nobuko Oyabu, and David Cromer**

BY AUDREY MICHELLE MAST (BA '00)
PHOTOGRAPHY BY VLADIMIR ZAYTSEV ('12)



THE CONNECTOR JOHN HELLERMAN (BA '95)

AS A CO-FOUNDER and partner of Hellerman Baretz Communications, John Hellerman helms a strategic communications agency with a client list that includes some of the world's premier law, financial, and consulting firms.

Named 2008 Agency Executive of the Year by *PR News*, Hellerman takes on smart, tech-savvy projects that range from US Supreme Court cases to an award-winning blog discussing the legal implications of workplace hijinks on the TV sitcom *The Office*.

But his route to business-world stardom was a circuitous one.

After prep school in Massachusetts, Hellerman attended Tulane University in New Orleans, where he says he had “a very fun time,” before transferring in his junior year to his hometown of Chicago. He went to Columbia, where Hellerman says he “got serious” about his education.

Hellerman says the environment at Columbia appealed to him because he wanted to “mingle with real professionals, who weren't just teaching from a textbook, but were really teaching you how it shook out in the real world.”

A political science major in his first two years, Hellerman studied communications and public relations at Columbia. He cites professors Alton Miller, Jane Canepa, and Mort Kaplan as mentors who offered hands-on experiences that helped prepare him for an ever-changing and competitive field.

Hellerman says one of his strengths was his ability to build relationships with his teachers. “I thought [the Columbia experience] was just invaluable, and I still do,” he says.

After graduation, Hellerman got involved in several political campaigns—a milieu in which he met legal professionals for whom he worked on writing projects, including crafting fundraising letters.

“This was in the really early days of marketing for lawyers,” Hellerman says. It was a taste of a field in which he would later flourish.

He also worked at Comm², a small firm founded by Chicago PR legend Kathy Posner. “We had a tremendous amount of fun every day,” he says, reminiscing about directing the Brach's Holiday Parade and planning a fundraising event for St. Mary of the Angels Church.



Hellerman eventually narrowed his focus, finding out what he didn't like (pitching products to the media) and discovering that his true passion was “thought leadership PR for professionals.”

“[Professionals] have a very specific expertise or talent to share with a specific, targeted market and need help to communicate with that market,” Hellerman says. “At the core of it, it's someone's opinion about something—an analysis, not a product, which from my perspective makes it a little more worthwhile.”

After this discovery, Hellerman moved to Washington, DC, in the late '90s and started his own company. Today, his award-winning boutique agency, based in New York, is one of *Inc.*'s 5,000 fastest-growing private companies.

Hellerman says one's most important job, no matter what the field, is to “make yourself

invaluable,” a skill he says he learned at Columbia. As a PR professional, Hellerman has become an invaluable connector between the public, and the movers and shakers who shape our world: someone truly invaluable.

THE CHANGE AGENT NOBUKO OYABU (BA '95)

NOBUKO OYABU wanted to be a writer when she arrived in Chicago from her native Osaka, Japan, at age 19. She enrolled as a general education major at Columbia in 1991, and like many freshmen, she tried a number of things before she found what stuck.

Initially attracted to photography through courses in magazine production, Oyabu took photo classes to help her better

understand visual language as an editor—in other words, to “learn to really see the pictures.

“From there, I fell in love with photography and changed my major,” Oyabu says.

A picture she shot for veteran *Sun-Times* photographer John White's Photojournalism I class, taken from the John Hancock Building, received a national award. “From there, I got a little more confident, I guess,” she says, laughing.

By the time she graduated from Columbia in 1995, she was a part-time staff photographer for the *Oshkosh Northwestern* in Wisconsin. She spent the next seven years as a photojournalist at newspapers in the Quad Cities and Omaha, Nebraska.

Oyabu is now a freelancer based in Arlington, Virginia, where she focuses as much on motherhood as she (CONTINUED ON THE NEXT PAGE)

does on writing and photographing for the Japanese media. (Much of the work she exports to Japan is human interest stories about everyday American life.)

Oyabu also works on her personal project, *STAND: Faces of Rape & Sexual Abuse Survivors*. The project is an ongoing series of moving, elegant black-and-white portraits of both men and women accompanied by text identifying the survivors and describing their experiences. It's an attempt to literally give faces to statistics, as Oyabu herself is a survivor. Her rape in 1999 was the catalyst for the work.

STAND is international in scope. Oyabu says she spends at least two months out of the year taking portraits, making speeches, and exhibiting the series in Japan, where the stigma of rape can still be quite strong.

"There's no solid support system for survivors there," she says. "There's not even a really solid rape crisis center."

Through her photography, and publicly speaking about her harrowing personal experience, she is creating awareness and inciting action, particularly among government officials and other authorities in her native country.

"Once they start identifying who the victims are, instead of [just] looking at the numbers ... looking at the pictures of the real survivors' faces and hearing their voices—that really does something," Oyabu says.

Those in power started discussing what they could do. "Within five years—since I started speaking in 2006—things have changed a lot, although there's still no [support] system [for survivors] in place yet," Oyabu says.

Noting that the relatively small nation is still reeling from the recent earthquake, tsunami, and nuclear disasters, Oyabu says there's still much work to do. She sees the project as a way for herself and others to heal as well as a way to create change, a way to bring darkness to light.

THE GENIUS DAVID CROMER (86)

DAVID CROMER told Columbia's 2011 graduates in his May commencement speech that his professors called him "the walking argument for open admissions."

His former professors were right.

Cromer, a 2010 MacArthur Fellow (an award nicknamed the "genius grant"), was a Skokie native and high-school dropout who earned a GED when he came to Columbia "by chance," he says. He says he chose Columbia simply because it had a theater department and an open admissions policy. Yet he found the school to be a "completely, utterly life-changing experience."

Cromer studied acting, and, though he found his first year quite difficult, he eventually "figured out how to do the work."

"The self-examination, the self-assessment, the assessment from faculty just chipped away at the problem, at figuring out how to do it, how to be on stage," Cromer says. The real difficulty, however, "was getting the nerve to go out into the world and do it," he says.

But professors Sheldon Patinkin and Jeff Ginsburg, who were accomplished, prolific local theater directors, encouraged Cromer

to play minor roles in their large-cast productions ("like 'Brutus's servant,'" Cromer says with a laugh).

"Work begets more work, and then the parts of me that were not ambitious enough were sort of compensated for because I was lucky enough to be given some opportunities," Cromer says.

"Columbia has been like a parent," he says. "It's a giant part of my life."

Post-college, when Cromer decided to try directing, Patinkin, then chair of the theater department, mentored him. Cromer audited his courses and was hired to teach theater at Columbia.

Cromer worked in the department for about 15 years while honing his craft in local theaters including *Journeyman, Writers'*, and *Steppenwolf*, racking up awards and accolades all the while.

His stripped-down, conceptual approach to the Thornton Wilder classic *Our Town*, which he first staged in Chicago, soon moved off Broadway, winning both Lucille Lortel and Obie awards. Even before he moved to the Big Apple in 2009, the *New York Times* profiled him, with the opening gambit: "Is David Cromer the most talented theater director that Americans have never heard of?"

These days, more theatergoers than ever have heard of him. Among other projects, he is directing Nicole Kidman in a Broadway revival of Tennessee Williams' *Sweet Bird of Youth*.

The production is the latest in a long line of his successes, which Cromer defined as "placing yourself in the path of the highest number of fortuitous accidents." It's a path that for Cromer, as well as for his fellow alumni, began at Columbia.

PORTFOLIO



Saturation Will Result, 2011,
Altered Set of Vintage
Encyclopedias, 46½ x 35 x
16 with pedestal, piece is
34½ x 27 x 11

Image courtesy of the artist
and Kinz + Tillou Fine Art



BRIAN DETTMER

(BA '97)

Brian Dettmer is a real bookworm. The Atlanta-based artist began by cutting words and images out of books to affix to his canvases. Soon, he was using books instead of canvases, burrowing holes through the covers and into the pages. One day, while carving a book, Dettmer had an artistic epiphany.

“I came across [the image of] a landscape that I began carving around. Then a figure emerged and I began to carve around that,” Dettmer says. “That was my ‘eureka’ moment. It was exciting because I didn’t know what would come next.”

What would come next was a body of work that is capturing

(CONTINUED ON THE NEXT PAGE)



New Books of Knowledge, 2009,
Altered Books, 16" x 26½" x 10"

Image courtesy of the Artist
and Packer Schopf Gallery

OPPOSITE PAGE:

Smith's Scientific Series, 2011,
Altered Books, pedestal,
61½" x 10" x 4"
(80" x 12" x 16" with pedestal)

Image courtesy of the Artist
and Kinz + Tillou Fine Art

the imaginations of the art world. Since 2002, Dettmer's work has been showcased in 118 group exhibitions and nine solo exhibitions in cities ranging from Chicago to Barcelona.

Using clamps, rope, and weights to hold a book in place, Dettmer applies a clear sealing varnish to the outside. He then carves through the cover and pages one at a time, with X-ACTOs, tweezers, and other tools.

"No [content] is ever moved or added," Dettmer says. "It's completely subtractive so everything you see in the final piece is where it always has been inside the book. And I have no idea what will emerge while I'm working."

The Naperville native works on several projects at a time, logging up to 60 hours per week in his studio. "Pieces can take anywhere from a week to several months to complete," he says.

Dettmer says he thinks books are endangered by new media, particularly computers and e-readers.

"I want people to look at my work and think about what role books played and what their future may

be," he says. "I'm also playing with ideas of our information becoming completely intangible as everything goes digital. I'm trying to suggest the threat of loss as formats constantly shift."

That's why Dettmer says he prefers to work with nonfiction and reference books—the least able to compete with online substitutes.

Dettmer says that, as books, music, and photos are digitalized, consumers put themselves at the whim of technology companies, who Dettmer says serve their own interests best by continually changing the software and hardware.

Also, he says digital isn't always the most efficient or satisfying format for storing information.

"I could find a picture of my grandfather faster by digging through a box of photos than trying to search electronic files from the past decade," he says. "And what about a book that you read as a kid, that changed your life?" Dettmer wonders. "How do you share that with someone now?"

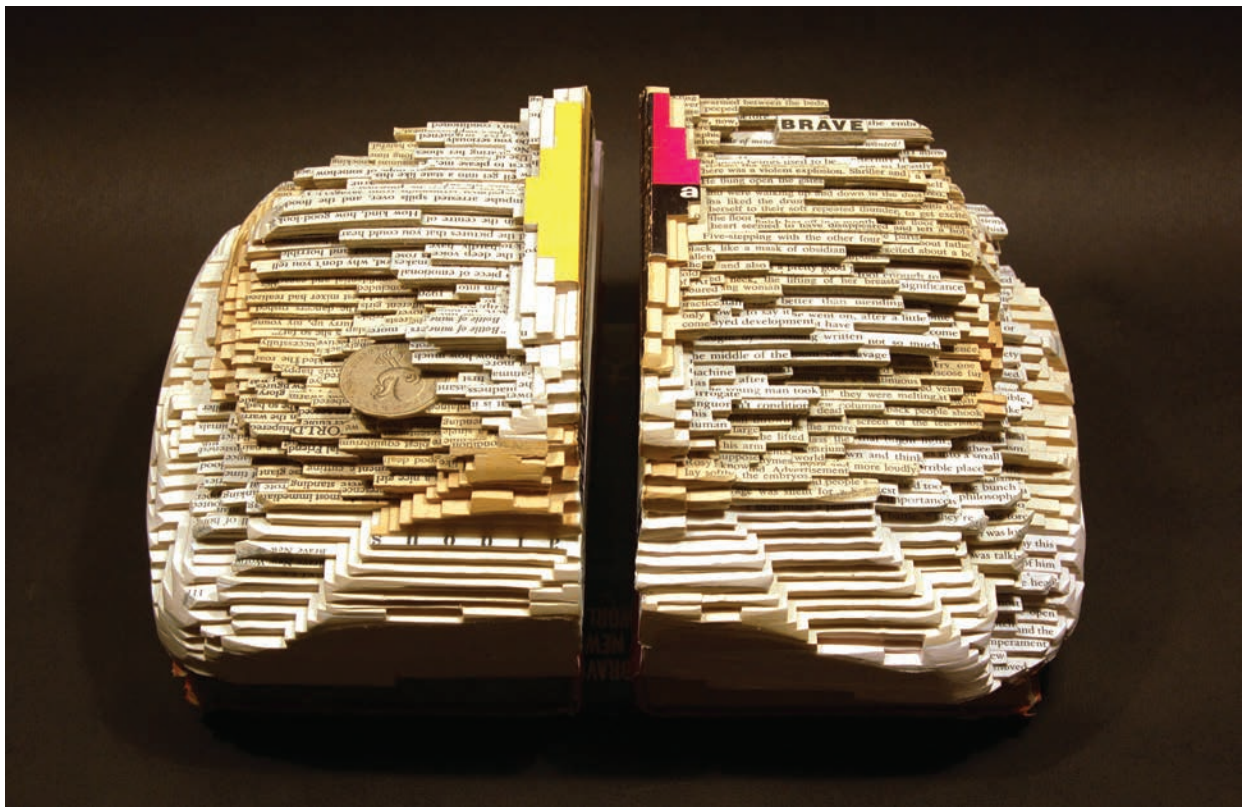
—LIZ HARMON MILLER





Brave New World, 2008,
Altered Books, 5¾" x
11" x 8"

Image courtesy of
the Artist and Toomey
Tourell Fine Art





World Series, 2009,
Altered Books, 16³/₄" x
26¹/₂" x 10¹/₄"

Image courtesy of the
Artist and Kinz + Tillou
Fine Art



Vertical Knowledge, 2009,
Altered Books, 16" x 13³/₄"
x 14"

Image courtesy of the
Artist and Kinz + Tillou
Fine Art



Libraries of Health, 2008,
Altered Book, 10³/₄" x
10³/₄" x 8 ¹/₂"

Image courtesy of the
Artist and Toomey Tourell
Fine Art

SPOT
ON

“In high school, I never sat in the front of the class. At Columbia, I sat by the seat closest to the teacher every time.”

JEREMY LEMOS (BA '99)

Imagine having to travel from Tennessee to Illinois to Massachusetts to Michigan—all in a period of three or four days of frenzied, never-ending work. Sleep is fleeting, and your job consists of using your skill set in immediate, high-stakes situations.

How high are the stakes? For Jeremy Lemos, who studied audio engineering at Columbia, he'll often mix and engineer sound for a band he's just met—without the benefit of even a sound check where musical kinks can be worked out—in front of festival crowds of 10,000 people.

Such situations, which Lemos recently encountered while engineering sound for modern folk-rock superstars Iron and Wine at Bonnaroo Festival, may be the height of panic for some. But for Lemos, the chance to travel around the country and the world in order to play, mix, and listen to music is an irresistible opportunity.

“I won't sleep, but I hate saying the word 'no,' and it's been very difficult for me,” Lemos says. “People are like, ‘You wanna go do this kick-ass show in Cape Cod?’ [and I say] ‘Yes!’ Can I physically do it? Yes. It kills me to say no.”

Originally from suburban Wheaton, Lemos says he spent his teen years driving to Chicago to attend punk shows at the Fireside Bowl and to shop at Reckless Records.

After initially considering a career in radio—he even interned at WXRT at one point—Lemos transferred from Southern Illinois University to Columbia College after taking an audio production class at Columbia on what he says was “a lark.”

Since graduating in 1999, Lemos has toured with some of rock's most acclaimed acts: noise pioneers Sonic Youth, Internet Americana sensations The Head and The Heart, and Oscar winners Glen Hansard and Marketa Irglova. Lemos also ran his own studio, Semaphore, for 10 years until January 2011, and has worked with producer Jim O'Rourke (Wilco, Beth Orton) as an audio engineer on multiple projects. Lemos will tour the country later this year as sound engineer for both Iron and Wine and Irglova, whose solo album will debut in the fall.

During his spare time, the multi-instrumentalist Lemos twiddles knobs in ambient duo White/Light, and plays in experimental rock quartet The High Confessions alongside Sonic Youth's Steve Shelley and former Ministry member Chris Connelly.

About his time at Columbia, Lemos says he most vividly remembers the ear-shredding antics of Professor Malcolm Chisholm, who taught an active listening course. Lemos describes Chisholm, a former Chess Records producer, as a “super foul-mouthed, chain-smoking, beret-wearing mad scientist” who would play music so loudly that students came armed with earplugs by the second day. Lemos says that because of instructors like Chisholm, who taught him to expertly hear music, the college gave direction to his young life.

“Columbia represented a direct line between who I was and who I wanted to be,” Lemos says. “In high school, I never sat in the front of the class. At Columbia, I sat by the seat closest to the teacher every time.”

—JON GRAEF (MA '12)

“I’m not talking about learning
just to photograph or write,
but how the student can involve themselves
in the mission of that organization...”

DIANE DAMMEYER ('01)

Diane Dammeyer believes in the transformative power of storytelling. After finishing a career in real estate on Chicago’s North Shore, she enrolled at Columbia College Chicago to develop her skills in photography, unsure precisely where they’d take her.

She now describes herself as a “philanthropic photographer,” capturing images of children and young adults and their economic circumstances around the world.

“I’m trying to give a voice to individuals who don’t have the opportunity to tell their stories,” Dammeyer says.

After leaving Columbia in the late 1990s, Dammeyer went to work as a volunteer documentary photographer with the Chicago-based Heartland Alliance for Human Needs and Human Rights. She began traveling all over the world recording images of children in impoverished, war-torn settings like Rwanda, Uganda, and Guatemala.

A longtime supporter of educational causes with her husband, Rod, Dammeyer says her work at Heartland inspired the creation of a new Columbia annual scholarship program. The scholarship will make its first award in 2012.

The Diane Dammeyer Scholarship will award a Columbia freshman with full tuition, as well as room and board, for the last three years of their undergraduate education.

In exchange, the winning student will use their primary artistic or communication skill—journalism, creative writing, photography,

film, design, or fine arts—to support at least one Chicago-area community nonprofit or nongovernmental organization (NGO) through graduation. The scholarship will be awarded every three years afterward.

Dammeyer wants winning students to become active participants in the work of their chosen organizations—not just reporters or observers.

“The idea here is to find students during their freshman year who want to tell the story of an NGO through photography, film, journalism, or other communications discipline to explain their social mission to a wider audience,” Dammeyer says. “I’m not talking about learning just to photograph or write, but how the student can involve themselves in the mission of that organization through their medium.”

Dammeyer, who lives in southern California, believes the scholarship won’t be a hard sell to organizations where recipients want to volunteer their time.

“I think these NGOs would want to make themselves known to Columbia students. They can benefit from this,” Dammeyer says. “At Heartland, I wanted to give time, passion, and work. I never took money, and I had a lot of work published in their newsletters and magazines. That will happen for the students in this program, so the student’s work will get exposure while the organization gets all this talent without a high cost,” she says. “It’s a win-win.”

—LISA HOLTON

SPOT
ON



SPOT
ON



Photo: Michael McNamara

“I didn’t put a lot of emphasis on being a performer
as much as I did being a writer.”

BOB McNAMARA (BA '66)

Throughout four decades, Bob McNamara was welcomed into family rooms all over America. The five-time Emmy Award-winning journalist filed reports for the *CBS Evening News*, *The Early Show*, *48 Hours*, and *Sunday Morning*. And he credits Columbia College Chicago with helping him get there.

A self-proclaimed news and geography junkie, McNamara says he knew he wanted to see the world but had little idea about how to do it. While attending Milton College in his native Wisconsin, he learned about a broadcast school called Columbia College and soon transferred. He got his foot into the broadcast business as a copy boy at WBBM TV.

“I went to school from eight until noon and worked as a copy boy from two through 11 at Channel 2,” says McNamara. During his time at school, McNamara forged connections, paid some dues, and eventually made a name for himself at a CBS affiliate in Minneapolis.

His resume reads like a lesson in US history, which he helped to document on a nightly basis. He covered five school shootings, several hurricanes, and the Oklahoma City bombing, to name a few historical events. But he says he enjoyed the human interest stories most.

“One of my favorite stories was a piece about a small-town guy who brought bluebirds back to North Carolina,” McNamara says of Jack Finch (real name), who built and distributed birdhouses with his wife. The nesting sites created a bluebird trail that helped revive the dwindling population. After the story aired, the New York phone lines were flooded with inquiries about how to get the birdhouses.

Another favorite McNamara recalls was when he covered the 1992 Los Angeles riots from the perspective of a 10-year-old boy, Rudy Campbell.

“We found [him] on the playground after school,” McNamara says. “We filmed him watching the riots, which were very close to his house. A guy in San Francisco saw the story and ended up putting Rudy through college.”

McNamara says his goal throughout his journalistic career was to tell a story that viewers would remember beyond the course of the evening. Storytelling remains his strong suit. “I didn’t put a lot of emphasis on being a performer as much as I did being a writer,” McNamara says.

One of Columbia’s three “Alumni of the Year” honored in 2010, McNamara remembers fondly what seemed like the “one-room” school days of his Columbia experience.

He says he learned valuable lessons from his working professors, including writing instructor Tom Fitzpatrick, a Pulitzer Prize winner, and Al Parker, a radio instructor who “worked nine to five, seven days a week as an announcer at Channel 7. These were folks who knew what they were doing because they were doing it every day.”

Through hundreds of stories—from the Lebanese Civil War in the 1970s to the 2003 Columbia shuttle disaster—McNamara brought the world home to his viewers. And many of those stories, like the one about a Kansas woman who cashed in enough beer and pop cans over a 30-year span to fund a swimming pool for her hometown, will never be forgotten.

—WILLIAM MEINERS (MFA '96)

“In order to break through, you have to have something different about you.

That’s why I chose Columbia.”

PARISA KHOSRAVI (BA '87)

Parisa Khosravi left her home country of Iran for Arlington Heights, Illinois, just before the Islamic revolution in 1979. Two years later, as a high school sophomore watching live coverage of the American hostages’ release, Khosravi saw her future.

“I decided I wanted to be a journalist,” Khosravi says. “I was just mesmerized. I was just thinking, ‘I want to be right there in the middle of it.’ It was such an incredible moment.”

Her teacher at the time, however, dismissed her dream, saying she’d have little future in the competitive world of TV news as a non-native English speaker.

He couldn’t have been more wrong.

Khosravi, who earned a bachelor’s degree in broadcast journalism from Columbia in 1987, has spent nearly 25 years with CNN, helping cover some of the world’s most historic moments.

She has worked her way to the top of the organization, where she now serves as senior vice president of international newsgathering for CNN Worldwide. Khosravi oversees more than 70 reporters and 33 bureaus around the world, along with the international assignment desk and International Newsource with more than 200 international affiliates.

Even as a freshman at Columbia, Khosravi displayed her resourcefulness and persistence, becoming the rare first-year student to score an internship. She ended up completing seven internships during her time at Columbia, building an impressive resume before the ink had even dried on her diploma.

In an on-campus interview shortly before graduation, CNN offered her an entry-level job as a video journalist on the spot.

Khosravi says Columbia helped prepare her for the fast-paced world of international reporting.

“[Columbia] was a very different type of school,” she says, noting the college’s hands-on approach to learning. “It was very open. It was very out-of-the-box at that time. In order to break through, you have to have something different about you. That’s why I chose Columbia.”

Khosravi has had a hand in covering most of the world’s major news events of the last quarter century: the fall of the Berlin Wall, genocide in Rwanda, the end of apartheid, Tiananmen Square, war in the Balkans, the tsunami and nuclear disaster in Japan, and many others.

“Every story has had its own impact,” Khosravi says. “You see a lot of hardships. You see a lot of misery. At the same time, there are stories that really inspire and give you hope.”

While directing coverage of the humanitarian crisis in Somalia in the early 1990s, Khosravi convinced a commercial airline to divert a plane to ferry CNN journalists so the reporters could be on the ground for the fast-breaking news.

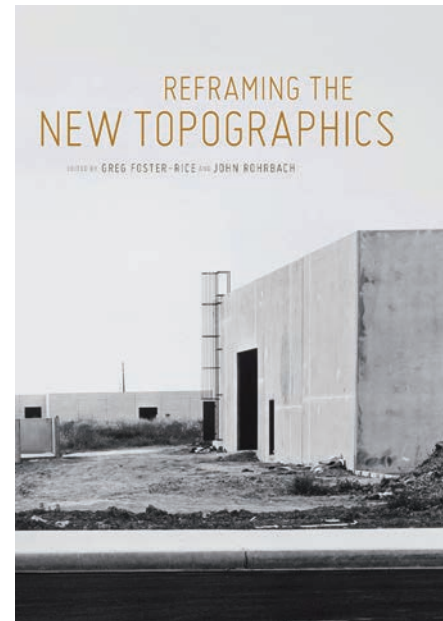
“I don’t take ‘no’ for an answer,” Khosravi says. “I go after a story. I’m persistent.”

—HEATHER LALLEY

SPOT
ON



Photo: Gregory Campbell



**Reframing the
New Topographics**
**Edited by Greg Foster-Rice
and John Rohrbach**
**[Center for American Places,
2011. \$34.95 hardcover]**
Reviewed by Kim Bellware

“New Topographics” marked a definitive turning point in 20th century landscape photography, one that shifted away from the stark, reverent style of the natural vistas popularized by artists such as Ansel Adams, and toward a bleak—at times banal—view that unsettled and fascinated with equal measure. The examination of the post-war American landscape being recut with tract houses, turnpikes, and urban sprawl drew tepid reactions—the majority of which were at best dismissive and at worst repellant.

When curator William Jenkins assembled the 1975 exhibition, the ambitions were modest: The show’s catalogue was a sparsely assembled paperback, the entire presentation itself only one part of what *Reframing the New Topographics* co-editor John Rohrbach calls “an intermittent series of

displays summarizing trends in contemporary photography.”

More than 35 years later, Columbia College Associate Professor Greg Foster-Rice and Amon Carter Museum of American Art curator John Rohrbach have assembled a framework for approaching the influential exhibition.

Reframing the New Topographics puts the original collection into context with both its difficult conception in the mid-’70s and the present-day issues it still speaks to, from environmentalism to cultural mapping.

The editors’ own research, joined by essays culled from a 2008 College Arts Association panel, shows compelling examples of how the questions raised through “New Topographics” continue to weave through discussions of art and environment.

The combination of history lesson and cultural analysis explored throughout the book unlocks insight into the feelings of positivity or deep malaise surrounding how our landscape is changing

architecturally, systematically, and naturally. With *Reframing the New Topographics*, Foster-Rice and Rohrbach have provided an occasionally dense yet plenty accessible map for navigating this ever-evolving discussion.

These Are The Breaks
By Idris Goodwin (BA '00)
**[Write Bloody Publishing,
2011. \$12 paperback]**
Reviewed by Anna Washenko

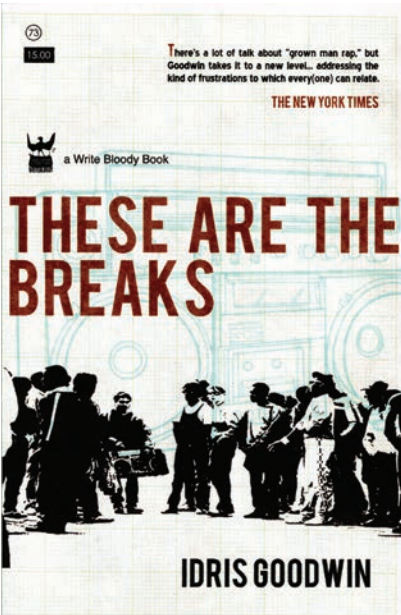
Playwright, spoken-word poet, and Columbia College Chicago alum Idris Goodwin has turned to the printed word with a collection of essays titled *These Are The Breaks*. With a voice reminiscent of the sharpest rappers, Goodwin chronicles the music, history, and politics shaping the lives of African Americans.

He combines national and personal histories to present pointed social commentary on black identity and hip-hop culture. “The Gangster Rap Question” lists many of his responses when people ask if the genre is “bad,” including the rebuttal, “Ice Cube

burnt Hollywood. Once the smoke cleared, he made family movies.”

Goodwin demonstrates his full range of verbal gymnastics in this book. The title piece is one of the most poetic, using traditional line breaks to imitate the sound of hip-hop’s break beats: “Yes,/ we ex/plode/on the/break is the place where the poem gets laced. Let rhythm hit us first in the face.” Other entries, such as “Sol Food” and “The Idris Goodwin Dojo For The Rhyming Arts,” also echo spoken word, but his tone turns conversational in the stories about his own life. In “Don’t Be A Sellout,” he details his desire to affiliate with hip-hop culture while living in the gentrified suburbs of Detroit.

“Something About Lying” captures Goodwin’s experience teaching speech and drama at a charter school, while “Me and Mahmoud Down By The Dead Sea” has Goodwin making discoveries about stereotypes and prejudice during a visit to the Middle East. These essays capture a powerful voice of contemporary hip-hop. Goodwin’s complex perspective on the world is both lyrical and provocative.



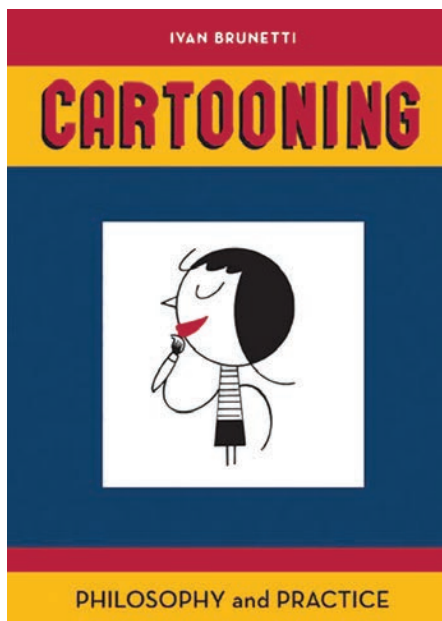
**Cartooning:
Philosophy and Practice**
By Ivan Brunetti
[Yale University Press, 2011.
\$13 paperback]
Reviewed by Sarah Luckett

To the untrained eye, cartooning looks like a relatively simple task: come up with something witty, and then draw a picture conveying it. Easy, right? Wrong.

In *Cartooning: Philosophy and Practice*, Columbia College faculty member Ivan Brunetti breaks down the various intricate aspects of creating a compelling cartoon that is intriguing, clear, and entertaining.

Brunetti describes *Cartooning* as a “classroom in a book,” and his description couldn’t be more accurate.

The book begins with Brunetti suggesting specific tools for the novice cartoonist. *Cartooning* is structured by week, each offering different lessons, and assigns various exercises for readers to try on their own. He also offers his own examples of each assignment,



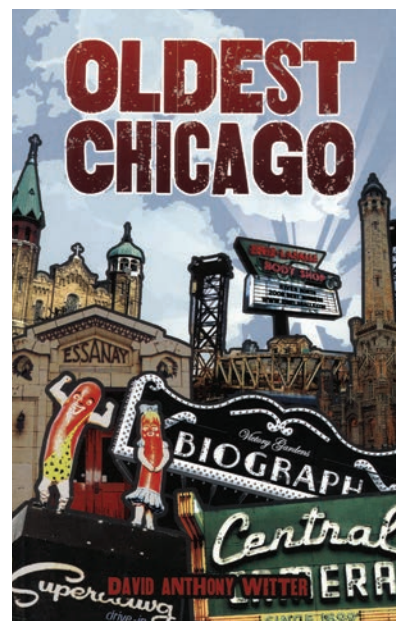
showcasing his natural talent for the art.

Sprinkled throughout each chapter are history and cartooning philosophies taking the reader past their initial assumptions and diving deep into the professional art of creating a successful cartoon. Brunetti is supportive of his students’ attempts, but stern and serious about readers following his instruction.

Cartooning: Philosophy and Practice teaches lessons beyond the realm of cartooning. Brunetti’s almost stream-of-consciousness style allows the reader to be inside the mind of an artist, teaching them how to develop and convey a theme in a way that’s clear to the outside world.

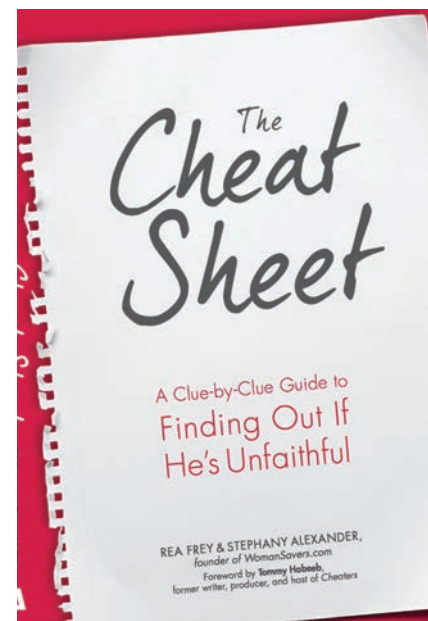
Oldest Chicago
By David Anthony Witter (BA '86)
[Lake Claremont Press, 2011.
\$16.95 paperback]
Reviewed by Jon Graef (MA '12)

In the acknowledgments section of his book, *Oldest Chicago*, Columbia College alum David Anthony Witter



writes that his goal in documenting the oldest structures still standing strong in the Windy City was not to “be a guidebook of lists, but a series of small stories and articles.” Whether these businesses and buildings are remnants of a forgotten Chicago era (film studios, bathhouses, and slaughterhouses) or neighborhood institutions as popular today as when they were built (movie theatres, ice cream parlors, and hot dog stands), Witter argues the book will help readers view these structures as unique time capsules in the context of mega malls and big-box stores.

For the most part, Witter succeeds in his goal of illuminating Chicago’s lost gems. Some entries are better than others—their quality depends on how extensively Witter interviews owners, or their family members, who can provide illuminating quotes and context. At the very least, *Oldest Chicago* shows readers entirely forgotten parts of Chicago, on the Northwest, South, and West sides of the city—places like Superdawg, Army and Lou’s Restaurant, The Clarke House, and Merz Apothecary. *Oldest Chicago* makes its case quite well as a



guidebook of lists—with each entry serving as an evocative view of Chicago’s past, its present, and, with any luck, its future.

MORE...

The Cheat Sheet
By Rea Frey (BA '04) and
Stephany Alexander
[Adams Media, 2011, \$14.95
paperback]

In an age of Anthony Weiners, John Edwardses, and Arnold Schwarzeneggers, infidelity has never had a higher profile. So how can spouses know for sure whether their partner is engaging in suspicious behavior because they’re covering up an affair? *The Cheat Sheet*, written by alum Rea Frey and Stephany Alexander, aims to provide lots of quick reference guides to help determine whether the reader’s partner is being unfaithful. Through anecdotes, multiple-choice quizzes, and helpful advice, *The Cheat Sheet* not only strives to help spouses see the signs of cheating, but to help them cope with the aftermath in order to build better relationships.

OUTTHERE

alumni / faculty news & notes

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DEAR ALUMNI,

We elected a new Columbia College Chicago Alumni Association & Network (CAAN) National Board on August 17. Members of this board are strategizing on how to make your alumni association even stronger. One of the CAAN National Board's primary objectives is to establish a cohesive, national voice for the alumni of Columbia College Chicago.

With the recent election, CAAN was restructured by region; city chapters fall under each region. Each region (Northwest, Southwest, Great South, Midwest, Northeast, and Southeast) has one elected board representative. The six additional board members are members-at-large from throughout the country. See the sidebar to find the board member nearest you.

In addition to holding monthly conference calls, the CAAN National Board meets at an annual assembly during Alumni Weekend. The board is forming committees, including one that will further establish the hugely successful Textbook Fund and a committee that will hold nationwide social events. In their role as alumni ambassadors, CAAN National Board members will also promote Columbia College Chicago within their communities.

Sound like fun? Look for your representative, and if the CAAN spirit moves you, reach out to them!

Thank you to all who have been a part of this incredible growth in the alumni association. You are making a real difference.

Best regards,



Sarah Schroeder (BA '00)

Director of Alumni Relations, West Coast

Columbia Alumni Association & Network

CAAN

Contact your local CAAN chapter leader:

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NEWS & NOTES

COLUMBIACOLLEGECHICAGO FALL/WINTER 2011

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.

CLASS NEWS

1950s

Donald Smetzer (BA '59) was honored by the American Society of Media Photographers with its first Living Legends Award. He received the honor for his still photography career spanning more than 30 years. Smetzer has credits on 30 motion picture productions and 20 television shows. He was also a pioneer in the stock photography industry as founder of CLICK/Chicago, a stock photo agency that was purchased by Tony Stone Images, then by Getty Images.

1960s

Pat Sajak ('68) received the Lifetime Achievement Award from the Daytime Emmys for his long career as host of *Wheel of Fortune*. Fellow game show host Alex Trebek also received an award.

1970s

Alfred Bergstein (BA '77) recently finished a video for the Puget Sound Partnership called *Voices of the Strait*, a 16-minute documentary about the changes seen in the last 70 years by people on the North Olympic Peninsula. Watch it on Vimeo at vimeo.com/12452315.

Earl Smith (BA '72) founded Order of Kush International and its subsidiaries Kush University, Museum Africa, the Sons and Daughters of Africa Network, and, most recently, the Adopt-A-School Program. Order of Kush International has been supporting people of African descent since its inception.

1980s

Penelope Cagney (MA '88) signed copies of her book, *Nonprofit Consulting Essentials: What Nonprofits and Consultants Need to Know*, at the Association of Fundraising Professionals International Conference at McCormick Place in Chicago on March 21. Cagney presented webinars for the Georgia

Center for Nonprofits, the Alliance for Nonprofit Management, and for AFP International in 2011.

Michael Goi (BA '80) was elected for a third term as president of the American Society of Cinematographers. Goi also wrote and directed a film called *Megan Is Missing* about Internet predators and child abduction. In addition, he was the director of photography for the ABC sitcom *Mr. Sunshine*.

Thomas McNulty (BA '88) has written work that runs the creative gamut from Hollywood biographies to action-packed westerns. Coming next is an academic study of werewolves in folklore, fiction, and film. *Werewolves!* will be published by Bear Manor Media. For additional information, visit thomasmcnulty.com.

Dominic Scianna (BA '84) is assistant vice president of media relations for St. John's University in Queens, New York. Scianna and his wife, Kerri, celebrated their 25th wedding anniversary this past May. They have two sons, Peter and Anthony.

John Stryzik ('84) and **Aaron Vanek** ('03) met and inspired the Lovecraft Film Festival 15 years ago. The festival takes place on September 16-17 at the Warner Grand Theater in San Pedro near Long Beach, California. Special guests include film icon Roger Corman. More information is available at hpfilmfestival.com.

Peter Teschner ('80) edited the film *Horrible Bosses*, which arrived in theaters in July. The film stars Jason Bateman, Charlie Day, Jason Sudeikis, Jennifer Aniston, Colin Farrell, Kevin Spacey, and Jamie Foxx. Watch the trailer at horriblebossesmovie.com.

James Vallo ('89) is the subject of a documentary about independent filmmakers trying to make it in Hollywood. The documentary, *Chasing Hollywood*, was scheduled for release in summer 2011. Vallo also released a feature film called *Not Another B Movie* in July.

1990s

Ted Ansani (BA '90) celebrated the memory of his former Material Issue bandmate and fellow alum, **Jim Ellison** (BA '90), by performing a reunion concert at the 10th annual International Pop Overthrow festival in Chicago.

Karyn Bosnak (BA '96) is the author of the novel *20 Times A Lady*, which recently inspired the film *What's Your Number?*, starring Anna Faris, Chris Evans, and Joel McHale. To learn more about the film, opening September 30, visit whatsyournumbermovie.com.

Mary P. Carroll ('90) was named to *Who's Who of American Women 2010-11*.

Michael Costa (BA '94) won a *FOLIO: Magazine* "Eddie" award, placing first in the B2B, Food Service/Hotel, Single Article category. He won the award for a story he wrote about the Hyatt Regency Waikiki's room service menu in *Hotel F&B* magazine.

John Doline (BA '99) has written for many publications and advertising agencies in the Detroit and Ann Arbor areas, including *The Furnace*, *Ann Arbor Paper*, *Northwest Gazette*, and *Meridian Advertising*. Find more information at jackdoline.com.

Adrian Fulle (BA '95) produced *Rock The Route*, a TV show about two Chicago bands competing for a chance to record in the world-famous Red Bull recording studio that was sold to a major cable network. She also produced live concert TV pilot *Soundclash Project* for Red Bull. The concert featured Cee Lo Green and The Ting Tings, who both performed Green's hit song "F**K You" in the finale.

Aaron Hartline ('98) was an animator on *Toy Story 3*, which was awarded an Academy Award for Best Animated Feature.

Sheila House ('99) is working on a master's degree in communication and recently produced a segment for a TV magazine show, *InBox*.

Director **Hesham Issawi** (BA '94) and cinematographer **Patrik Thelander** (BA '95) teamed up for their second feature together, *Cairo Exit*, which received a US premiere at Tribeca Film Festival in April 2011. Earlier this year, the film won Best Non-European Independent Dramatic Feature at the European International Film Festival.

Dr. Lisa Sharpe's (BA '90, MA '96) dissertation was chosen as Outstanding Dissertation of the Year by the faculty of Roosevelt University. The dissertation topic was adjunct faculty and university mission. Sharpe is head of the graphic design program at Robert Morris University Chicago.

Keturah Stickann (BA '98) has been working as a director and choreographer in opera for the last six years and toured as the choreographer for two world premiere operas, Jake Heggie's *Moby-Dick* and Jose Martinez's *To Cross The Face Of The Moon*. The latter is being billed as the first mariachi opera. Leonard Foglia directed both pieces.

Jason Tinker (BA '95) wrote and directed *The Tinker Show*, which was performed July 8-9, 2011, at StageWerx in San Francisco. *The Tinker Show* features live sketch comedy, improv, and short films. For more information, visit TheTinkerShow.com.

2000s

Rhiannon Alpers (MFA '05) was selected as one of six artists to teach courses during spring and summer sessions at the Sonoma Community Center. Alpers taught a course called "Intertwining Patterns and Stitches: Mono-printed Artists' Journals" at Sonoma.

Katie Baker (BA '08) won a Gracie Award for her work as an associate producer for *The Laura Berman Show* at Harpo Radio. The Gracie Awards "recognize exemplary programming created for women, by women, and about women in all facets of media."



Photo: Jacob Boll (BA '12)

Jehan Abon (BFA '04), James Kinser (MA '05), and Michelle Passarelli (BA '99)

Graduates produce new alumni site

When Columbia's new alumni website debuted in May, you might have been impressed by its design and features. However, you may not have known that Columbia graduates were the driving workforce behind the revamped site.

Using the skills they learned as Columbia students and the experience of being alums, Assistant Director of Online Communications James Kinser (MA '05), Assistant Director of Alumni Operations Michelle Passarelli (BA '99), and Senior Graphic Designer/Web Specialist Jehan Abon (BFA '04) led the team that brought the redesign project from concept to reality.

The site redesign aimed to improve user friendliness and provide ways for alumni to interact online, the team says. Pairing these features with a sleek new design that arranged content more efficiently was a major goal that Passarelli says she had from the start.

"Within 48 hours, I had a young alum say that it was much easier to navigate and find what she was looking for," Passarelli says.

Team members say they are most proud of the new forms of communication on the homepage, such as the live Twitter and specialized

departmental news feeds that alumni can see after logging in. This targeted information, relevant to one's degree, helps alums stay in the know about news that is important to them. Alumni can even use career-building tools, such as website and resume workshops via the Portfolio Center.

"Being able to elegantly and effectively create communications is something that I really groove on, and I think we achieved that with this site," Kinser says. "Our previous site was like Air Jordans. Now we're wearing wing tips and a tuxedo—it's just that much more successful and sophisticated."

Abon says it was important to create a service that not only looks good but serves alumni in a new way.

"Knowing the amount of content that existed, I knew that we needed to filter all the news and content in a way that was digestible, organized, [and] not overwhelming," she says.

All three leaders say being Columbia alumni helped make this project run as smoothly as possible.

"As an alum you naturally have this passion and affinity for the place that helped transform your own life," Kinser says. "There's a level of familiarity you get in being a student here."

To check out the alumni website, visit colum.edu/alumni.

— BENITA ZEPEDA (BA '11)

Diane Baldwin (BA '05) produced a web series titled *Less Than Heroes*. The series was launched on May 18, 2011, at lessthanheroes.com. The show is available through the *Less Than Heroes* website, Blip TV, and YouTube.

Samantha Barrett-Rogers (BA '01) handcrafted couture feather accessories designs were accepted into the Illinois Artisan Program. Her artistic feather designs will be shown and sold at one or more of the Illinois State Museum artisan shops throughout the state. Visit soundchickaccessories.com.

Jetta Bates-Vasilatos (BA '02) was a special contributor for *Essence* magazine. She has her own website at jetta-setting.com, a lifestyle blog that features writings about her traveling and living experiences, including trips to Japan, Kenya, and Cuba.

Congratulations to **Chris Charles** (BA '07), **Kevin Moss** ('06), **Philip S. Plowden** (BA '10), **Brian Caunter** (BA '06), and **John Boshier** (BA '06) for the distribution of *Chicago Overcoat*. The film is now available to rent, download, or purchase at Netflix, Redbox, Family Video, Amazon, and iTunes.

Jacquelyn Dean (BA '04) edited *Hamill*, the opening night movie for the Cleveland International Film Festival on March 24. The film was also in the Miami International Film Festival as one of only 10 films in the World Competition. Find out more about the film at hamillthemovie.com.

Lindsey Dietzler (BA '09) was named by *Windy City Times* as one of the 30 Under 30, a distinction honoring individuals who've made significant contributions to the Chicago LGBT community. Dietzler was honored for her activism in Video Action League, an organization she co-founded.

Harmony France ('06) was cast for the starring role of *Bailiwick Chicago's* fall production of *Violet: A Musical*.

Jess Godwin (BA '05) performed at Gem Theatre in Detroit on July 15 to debut her latest EP, *Klutz*. **Vanessa Panerosa** ('06) choreographed the music video for "Katy's Side." Godwin has also acted at Steppenwolf Theatre, Porchlight Theatre, and Long Wharf Theatre.

Jasmine Greer's (MFA '09) photography exhibit *Empty Spaces* was unveiled at The Historic Arkansas Museum for Second Friday Art Night.

John Guleserian (BA '00) was the director of photography for the film *Like Crazy*, which recently won the Grand Jury Prize at the Sundance Film Festival. The film was purchased by Paramount for \$4 mil-

lion and will be distributed theatrically.

Jessica Hernandez ('09) taught herself to play several musical instruments while she attended Columbia. Her band, The Deltas, has released an EP and has been successful in modest-sized tours. The Deltas are represented by Punch Enterprises and hope to sign with a record label soon.

Joseph Hernandez (BA '09) moved to New York to take the position of managing editor at *Galavanting Magazine*. To learn more about his work, visit gogalavanting.com.

Kelsie Huff (BA '03) brought her 2010 solo show, *BRUISER: Tales from a Traumatized Tomboy*, to the Gorilla Tango Theatre in Chicago. Huff also wrote and starred in another solo performance in 2005 called *Huffs*.

Katie Ide (BA '03) and **Omar Miller** (MAM '06) work for the Harris Theater. Ide was promoted to the position of director of marketing and sales, and Miller joined as the marketing manager, digital media.

Jason Klamm (BA '03) appeared in *A Drinking Game*, a stage readings show. Klamm described *A Drinking Game* as a combination of *Rocky Horror*, your favorite '80s and early '90s movies, and a drinking game.

Angela LaRocca (BA '08) is back in her hometown of St. Louis after working extensively in the Los Angeles and Chicago markets. She was cast in the lead role of the film *7 Minutes*, which began production in May 2011. She is represented by Talent Plus and recently became a producer for Murdoch Street Productions.

Shawn Lent (MAM '07) served as a dance teaching artist for the Most Mira Bridge of Peace Youth Arts Festival in northwest Bosnia. The festival, in its third year, is located in the fields surrounding a highly politicized community center in the village of Kevljani, where residents were victims of genocide in the 1990s. To learn more, visit mostmiraproject.org.

Roberto Meza (BA '05) recently launched *Black Maria*, an urban art-inspired apparel project based out of Chicago. He seeks to further collaborate with local artists as well as maintain unique online content. Visit blackmariachicago.com.

Mario Panagiotopoulos (BA '03) was the cinematographer on the Chaz Bono documentary, *Becoming Chaz*. The film premiered at the 2011 Sundance Film Festival and was picked up just prior to the festival by the Oprah Winfrey Network. OWN aired the documentary in May.

Michael Parrott (BA '00) is a director and lead technical director for the KDVR/KWGN duopoly in Denver, Colorado. Previously, Parrott was employed as an assistant editor for E! Entertainment Television in Los Angeles.

Dean Peterson (BA '08) made his debut as a first-time Chicago film director. His film, *Incredibly Small*, is a bittersweet romantic comedy starring Susan Burke and Stephen Gurewitz. The film showed at the Gene Siskel Film Center.

Daniel Pico (BA '02) announced the inaugural 48 Hour Hollywood Fight Club Film Challenge, which took place in April. Each team created and finished a five-minutes-or-less short film using a prop of the Fight Club's choosing. Participants then delivered the finished film to The Hollywood Fight Club Theater within 48 hours. Awards in a wide variety of categories were given.

Benjamin Reed (BFA '06) was promoted to associate creative director for Plan B, Inc., a creative agency that collaborates closely with clients and creates hyper-efficient marketing solutions.

Jacob Saenz (BA '05) was the recipient of the Letras Latinas Residency Fellowship. Saenz received \$1,000 and a summer in residence at the Anderson Center. Saenz's poetry has appeared in *Poetry*, *Buffalo Carp*, *Apparatus Maga-*

zine, *OCHO*, *Inkstains*, *Columbia Poetry Review*, and other journals.

Amy Shuster (BA '05), along with two other Columbia alumni, **Nikki Brown** and **Gabby Sanalidro** (BA '93), recently starred in a production of Eve Ensler's *The Vagina Monologues* at the Barnsdall Gallery Theatre in Los Angeles. This particular production raised money to benefit Peace Over Violence and Women & Girls of Haiti.

Adam Silver (BA '07) debuted his production company, Sixth Avenue, with the world premiere of the play *Fact & Fiction* by William Nedved, starring himself, directed by Damaso Rodriguez, this past June as part of the Hollywood Fringe Festival. More information on the show and Sixth Avenue is available at 6avenue.org.

Andrew Terhune (MFA '09) recently received his MA degree in Cinema Studies at Savannah College of Art & Design and is pursuing his doctorate in English at Oklahoma State University.

Jordan Vogt-Roberts (BA '06) is doing three episodes of *Death Valley* for MTV with Christian Sprenger. He was offered a feature with the studio that made *Little Miss Sunshine*.

Bennie Woodell (BA '06) cast **Katie Lanigan** (BA '10) for the starring role of his latest feature film, *The Sad Café*.

Sadie Woods (BA '00) is an independent curator and DJ who has show-

cased her talents everywhere from academia to nightclubs, boutiques, and museums. She also was the resident curator for Gallery 718 in Chicago's East Pilsen Arts District. Her individual DJ career includes performances nationally and internationally at venues such as AKIRA, The Athenaeum Theater, Armani Exchange, and many other notable venues.

Sarah Marie Young ('08) was selected as one of nine finalists traveling to Switzerland to compete in the Shure Montreux Jazz Vocalist Competition at the Montreux Jazz and Heritage Festival. The competition took place on July 9-10, 2011.

George Zwierzynski (BA '02) created a web series called *Guys Book Club*. Check it out at guysbookclub.tv.

2010s

Kellie Bartoli (BA '10) was hired as a reporter for WTWO. WTWO also employs **Morgan Moore** (BA '10), another alum of the TV journalism program at Columbia.

In Memoriam

Joseph Kafka (BA '94), the owner of a popular wine shop in Lakeview that was his namesake, died on June 26 at the age of 38. Kafka graduated from Columbia College with a major in film editing and production.

Nick Charles (1946-2011)

Nick Charles (BA '70), best known as the first sports anchor at CNN, lost his two-year battle with cancer in June. Born Nicholas Charles Nickeas, the Chicago native took his first television job at Springfield, Illinois, station WICS, where he adopted his professional name. After leaving Springfield, Charles worked in Baltimore and Washington before starting work at CNN in Atlanta.

For 20 years, Charles co-hosted "CNN Sports Tonight" with his co-anchor Fred Hickman. Charles most famously covered the London Olympics and the Rose Bowl, and he interviewed Muhammad Ali about the boxer's battle with Parkinson's syndrome. His successful and colorful career propelled him to national prominence, and even landed him the title of "one of the most handsome men in America" by *People Magazine*. He is survived by his wife, Cory; daughters Giovanna, Melissa, and Katie; and son, Jason.

colum.edu/alumniweekend

2011 Alumni Weekend

Friday, September 23-Sunday, September 25

SPECIAL
APPEARANCE BY
30 ROCK STAR
SCOTT ADSIT ('89)



FACULTY & STAFF NOTES

Robin Bargar (Media Arts/IAM) became the new dean of the School of Media Arts and professor in the Interactive Arts and Media Department on June 30. Bargar comes to Columbia from The City University of New York's College of Technology, where he was a professor of entertainment technology and served as dean of the School of Technology and Design from 2004 until 2010.

Beau Beaudoin (Television) and **Michael Niederman** (Television) presented at the 2011 Broadcast Education Association Conference from April 9-13 in Las Vegas.

Dave Berner (Radio) was awarded the 2011 Grand Prize at the Royal Dragonfly Book Awards for his teaching memoir *Accidental Lessons*. In addition to winning the Grand Prize, which recognizes excellence in literature, Berner also won first place in the education category.

Fred Camper (Film & Video) and **Bill Stamets** (Film & Video) were panelists at a three-day conference, "Illuminating the Shadows: Film Criticism in Focus," about the state of film criticism, which took place the third week of April.

James Falzone (First-Year Seminar) was featured on [alarmpress.com](#) on April 14, 2011. The article and Q&A focused on Falzone's accomplishments as a clarinetist and his knack for "cross-pollinating classical in an avant-garde ecclesia."

Ron Falzone's and **Jack Newell's** (Film & Video) *Typing* was accepted into the Cannes Film Festival Short Film Corner and was also selected for Cannes' Emerging Filmmaker Showcase at the American Pavilion. It was one of six short films in competition for the best-in-show prize in May 2011.

Angela Fowler (Early Childhood Education) presented at the World Forum on Childhood Education. The presentation, "Using an iPad as an Educational Tool for Teachers," was based on an Undergraduate Research Mentorship Initiative project and was aimed to examine the efficacy of the iPad for educators. The conference took place in Hawaii in early May.

Ann Gunkel (HHSS) received a lecturing award through the Core Fulbright Scholar Program. From September 2011 through February 2012, she will serve as visiting professor at the Institute for American Studies and Polish Diaspora at Jagiellonian University in Kraków, Poland.

Anna Kunz (A+D) was curatorial consultant for an exhibition of local, national, and international artists and artist teams at the Morton Arboretum in May.

Associate Professor **Marlene Lipinski** (Graphic Design) was elected to serve on the Board of Officers for national arts organization Foundations in Art: Theory and Education (FATE). Lipinski will serve in her position through spring 2013.

Wojciech Lorenc (Television) was awarded two Hugo Television Awards for his web series "YouTupolis," a sci-fi-minded satirizing of social media communities. Co-created with Valentina Trevino, a social media veteran, "YouTupolis" took home awards in the categories of "Online Television Series" and "Special Achievement: Low Budget." The Hugo Television Awards honors the most innovative members of the television community.

Vaun Monroe (Film & Video) directed the play *Birthingright*, which opened March 17, 2011, and ran through May 8, at ETA Creative Arts.

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Photo: Alexa Rubinstein (BA '09)

Luke Palermo (Television) succeeded Barbara Williams Perry as the newly elected president of National Academy of Television Arts & Sciences/Midwest on June 15. Palermo has taught at Columbia College for more than 25 years.

Pangratios Papacosta (Science and Mathematics) presented his paper “Core Images and their Cultural Significance” at the 17th annual meeting of the Association of Core Images and Courses in April. The conference was sponsored by Yale University and was attended by more than 400 scholars and academics.

Paul Peditto (Film & Video) discussed dialogue on April 3 at a Chicago Screenwriters Network-sponsored event.

Teresa Puente (Journalism) will be the Newsday/David Laventhol Visiting Professor at Columbia University's Graduate School of Journalism for fall 2011.

Kevin Riordan (Creative Services) was awarded an Individual Artist Professional Development track (IA-PD) grant from the Illinois Arts Council. The IA-PD grant is an offshoot of the Illinois Arts Council's Individual Artist Support Initiative, which helps support individual artists' careers through state-assisted financial opportunities. Riordan was one of 56 grantees and received \$750.

Mehrnaz Saeed-Vafa (Film & Video) discussed contemporary foreign films, the struggle of people in other parts of the world, and new approaches to filmmaking at “Contemporary Foreign Cinema: A Window to the World” on April 20 at East-West University.

Francine J. Sanders (Film & Video) was awarded a \$10,000 grant by the Richard H. Driehaus Foundation from its newly created investigative reporting fund. The grant will fund a one-year research and writing project dealing with police accountability and police brutality. Sanders hopes to expand the project into a short documentary or book.

Bruce Sheridan (Film & Video) was interviewed by artist Philip Hartigan in April.

Fereshteh Toosi (First-Year Seminar) received \$5,000 from the Illinois Humanities Council, the highest amount of funds offered to community groups, for the project “Garlic & Greens: Accessible Soul Food Stories.”

Mia Wicklund (Film & Video) was recently featured in *Graduate Edition*, a Columbia publication highlighting the work of graduate students.

Spotlight on: Bruce Sheridan and Wonjung Bae

When Film & Video Department Chair Bruce Sheridan took over one of his colleague's courses, little did he know that he and his graduate student Wonjung Bae would be showcased in the same film festival.

The Jewish Eye-World Jewish Film Festival, to be held in Ashkelon, Israel, in November, will celebrate more than 80 films that deal with Jewish identity, history, and culture. Sheridan's documentary, *This Song is Old*, is about a Chicago man who brings a Torah to a group of people in India that descended from Israel but don't have the basic tools to practice Judaism. Bae's film, *Vera Klement: Blunt Edge*, follows Klement, who is an artist and holocaust survivor, as she starts a new project nearing her 80th birthday.

DEMO: What do you make of the fact that your film was accepted into the same film festival as another Columbia filmmaker?

Sheridan: Columbia is a unique institution in that we really do have a deep, intellectual, and analytical interest in things, but we make stuff. This is a place where people learn by actually doing it.

We're going to both be at that festival, at least our films will be, and no one is going to go, 'Oh, well she's a student, and he's a teacher.' They are just going to see two filmmakers. Even though I'm many years older than her and I have made more films, that's irrelevant. It's just two filmmakers. I think it's a very

important statement about what a college like Columbia is about.

[Bae's] film is winning awards because she has a wonderful cinematic eye and she doesn't spoon feed the audience. She lets them find their own way into the film, and that is pretty tricky with a 10-minute film.

Bae: It will take a lifetime to really learn about what it means. Right now I am still looking for my first job, my funder for my next project, and my [future] boyfriend or husband too. I am still working on the same questions before and after. I will learn the real meaning probably later as I grow into a more serious filmmaker. I am very honored, and it was quite a coincidence for sure that we are showing films at the same festival.

What is the best part about attending film festivals?

Sheridan: You meet people that you might want to make films with, and you learn about films where people have used techniques or an approach that maybe you didn't think of that you might want to learn from. It's just a good place to learn. You learn from people all the time.

Bae: I went to Washington, DC, for SilverDocs, and I felt like it was the Olympic games for documentary filmmaking. Yes, I was a filmmaker there, but if I could have been eligible to win any of the awards there I would have been “best audience.” I was crying, laughing, and I realized I just enjoy watching good documentaries. Good ones really shake my heart. I guess



Bruce Sheridan



Wonjung Bae

Photos: Alexa Rubinstein (BA '09)

before I am a filmmaker, I am a film lover.

What are your three essential, nonfilm things that get you through a project?

Sheridan: I always need one of my guitars. I used to be a professional musician, and I still do a lot of writing and playing, and it's my way of meditating and processing things so I am able to get an idea of what I am missing. I need either the iPad or laptop or something. I need the subject. I like to make films that have human beings at the heart. So I need the people. I am interested in the light, the dark, and the whole thing about human nature.

Bae: I need to have a really good sleep. Fruit because fruit is super important, and I love it. I also need to have a good relationship with my subject.

—BENITA ZEPEDA (BA '11)

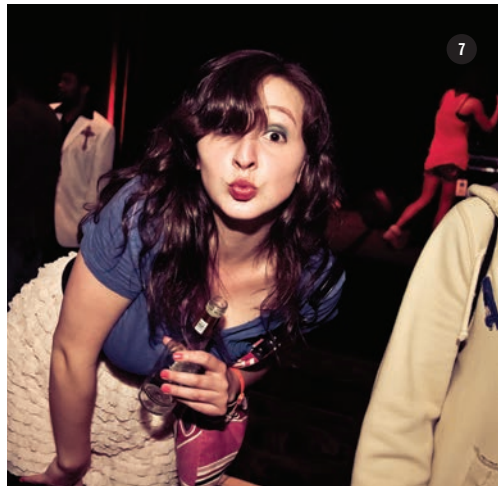
POINT & SHOOT

MANIFEST & COMMENCEMENT
MAY 13-15, 2011

Manifest, Columbia's urban arts festival that showcases the work and creativity of students, celebrated its 10th anniversary this year. Thousands of students, faculty, staff, parents, friends, alumni, patrons, donors, industry professionals, and neighborhood residents took part in the May 13 festivities. Columbia held its 2011 commencement ceremonies on May 14 and 15 at the UIC Pavilion. More than 2,000 students were honored in three ceremonies.

Photos by Louis Byrd (BA '90), Robert Kusel (BA '78), Kris Wade-Matthews ('12)





[1-2] Graduates celebrate the hard work completed and the new journey ahead [3] **Samira Robinson** (BA '89) performs in the Alumni Lounge [4] Manifest attendees check out the Combat Paper Project, which encourages veterans to turn their combat uniforms into cathartic works of art [5] A Columbia ensemble warms up the crowd at commencement [6-7] 2011 grads party at the Hilton [8] Performers entrance the audience during Manifest's The Great Convergence [9] An aerialist captivates the crowd at Manifest



CAAN CHICAGO VOLUNTEERS JUNE 8, 2011

CAAN Chicago volunteers at a WTTW pledge drive on June 8, 2011

[Top Row] **Leah Banks** (MA '07), **Cynthia Vargas** (BA '01), **Jane Bishop Lillegard** (BA '85), WTTW Board of Trustee Member **Carey McMillan**, **Emory Brown** ('02), **Alphonso Myers** (BA '01) [Bottom Row] **Debby Rabeor** (BA '85), **Joan Hammel** (BA '86), **Stephanie Sarto** (BA '04), **Shannon Amoako** (BA '98)



FAT BITCH!, LOS ANGELES APRIL 29-MAY 1, 2011

Steve Pink ('86) hosts **Erica Watson's** (MA '05) one-woman show, *Fat Bitch!*, in Los Angeles.

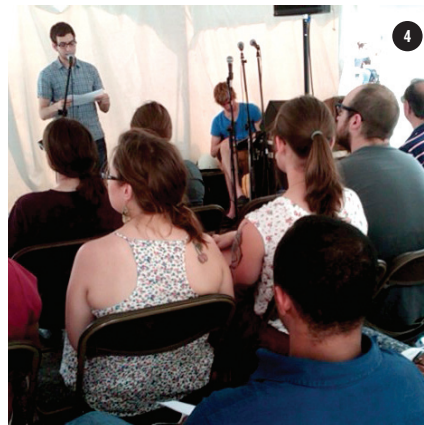
Photo by Alex Kinnan (BA '95)



PRINTERS ROW LIT FEST JUNE 4-5, 2011

The 27th annual event featured author talks, music, entertainment, and more.

[1] **Jess Godwin** (BA '05) performs
[2] **Cora Jacobs**, managing editor of *Court Green*, shows off Columbia work [3] **Jeffrey Allen** (MFA '11) reads his poetry [4] Fest attendees enjoy an afternoon reading



UPCOMINGEVENTS

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

From *Wood Type Now*: *Dafi Kühne* at the Center for Book & Paper Arts: *Old newspaper* (detail) by Dafi Kühne, 2011

From *Our Origins* at MoCP: *Mullet*, by Alison Ruttan, 2006; Courtesy of the artist

From *Color: Fully Engaged* at A+D Gallery: *Himeji Castle and Houses of Parliament*, by Susan Giles, 2008



SPECIAL EVENTS

Columbia at The 47th Chicago International Film Festival
October 6–20

Various locations

colum.edu/chicagofilmfest

As the presenting partner of the 2011 Festival, Columbia will participate in opening night festivities, offer an exclusive Columbia Night program, and bring festival filmmakers to campus in special forums for students and the community.

Open Doors Gala 2011
November 5

colum.edu/gala2011

Join Columbia for a gala evening of exhilarating performances from our creative students. Proceeds will benefit scholarships enabling Chicago Public Schools graduates to attend Columbia. Linda Johnson Rice, chairman of Johnson Publishing Company, Inc., will receive the inaugural Chicago Legacy Award.

Conversations in the Arts
Film Row Cinema

1104 S. Wabash Ave., 8th floor
colum.edu/conversations

This series offers in-depth dialogue with some of the world's most notable cultural figures in a select and intimate setting.

Donna Brazile, October 25

Veteran Democratic political strategist, commentator, and analyst

Gloria Steinem, February 7

Writer, lecturer, editor, and feminist activist

Columbia at Sundance Film Festival
January 20–23
Park City, Utah

colum.edu/sundance

Columbia will host a series of events during Sundance, including an open house, a Chicago lunch, a cast and crew dinner, and more!

GALLERIES

The following exhibitions are held at the Center for Book and Paper Arts, 1104 S. Wabash Ave., 2nd floor

Wood Type, Evolved: Experimental Letterpress & Relief Printing in the 21st Century

September 8–December 10

Curator Tour and Open Studio Event: October 6 at 6 p.m.

Held in association with Chicago Artists Month. *Wood Type, Evolved* curator April Sheridan leads an in-depth tour and lets patrons view artist demos in the letterpress, binding, and papermaking studios.

Wood Type Now: Dafi Kühne (Marilyn Sward Visiting Artist)
October 27 at 6 p.m.

Kühne talks about his letterpress and graphic design studio *babyinktwice* and how his thesis at

Zurich University turned into both a magazine and an online database of graphic design techniques.

Our Origins

Through October 16

Museum of Contemporary Photography

600 S. Michigan Ave., 1st Floor
colum.edu/mocp

Our Origins considers the human inclination to trace our beginnings beyond recorded history and explores our limited capacity to draw conclusive answers about the meaning of life from such efforts.

Color: Fully Engaged

September 29–November 5
A+D Gallery, 619 S. Wabash Ave.
colum.edu/adgallery

This exhibition investigates color symbolism and hierarchies within historical, cultural, and theoretical contexts.

(CONTINUED ON THE NEXT PAGE)



Marcie Munnerlyn and Rashaun Mitchell perform with Merce Cunningham Dance Company in *Artic Meet*. Photo: Yi-Chun Wu

Trinidadian trumpeter/percussionist Etienne Charles performs with CJE as part of Musica Panamericano. Photo: Laura Ferreira

LITERARY

Creative Nonfiction Week
October 17–20
Various locations
colum.edu/cnfw

Creative Nonfiction Week presents a range of voices—familiar and new, renowned and emerging—all helping to define and redefine the genre of creative nonfiction.

Story Week Festival of Writers
March 18–23, 2012
Various locations
colum.edu/storyweek

Columbia's Fiction Writing Department presents the 16th Annual Story Week. Story Week offers free events open to the public, including readings, conversations with authors, panels, performances, and book signings.

DANCE

The following dance performances take place at The Dance Center 1306 S. Michigan Ave. Tickets: \$26–\$30 at 312.369.8330 or colum.edu/dancecenter

Bill T. Jones/Arnie Zane Dance Company
September 29–October 1

Pick Up Performances Co(s)
October 13–15

Cloud Gate Dance Theatre of Taiwan
October 28–29

Merce Cunningham Dance Company
November 18–19

Margaret Jenkins Dance Company
February 9–11

Molly Shanahan/Mad Shak
February 23–25

The Space/Movement Project, Rachel Damon/Synapse Arts & Erica Mott
March 8–10

Ballet Hispanico
March 22–24

FILM

Cinema Slapdown
Film Row Cinema
1104 S. Wabash Ave., 8th floor
 Cinema Slapdown events feature a film screening and provocative pro/con debate.

Black Swan
September 14

Exit Through the Gift Shop
October 10

Inception
November 17

Opera in Cinema
Film Row Cinema,
1104 S. Wabash Ave., 8th floor
Tickets: \$20 at 800.838.3006 or brownpapertickets.com/producer/15985

Opera in Cinema is back with a season of stunning operas from Europe's landmark theatres. Visit colum.edu/opera for the full schedule.

THEATRE

The following performances take place at The Theatre Center 72 E. 11th St. Tickets: \$6–\$16 at 312.369.6126 or colum.edu/theatre

Splendor
October 26–November 5
New Studio Theatre

Celestial Bodies
November 30–December 10
Getz Theatre

Operation Sidewinder
February 15–25
Getz Theatre

The Shipment
March 14–24
Classic Studio Theatre

RENT
April 25–May 5
Getz Theatre

MUSIC

Chicago Jazz Ensemble (CJE)
 The following performances take place at The Harris Theater for Music and Dance, 205 E. Randolph St. 7:30 p.m., Tickets: \$18–\$48 at 312.334.7777 or harristheaterchicago.org colum.edu/chijazz

Musica Panamericano
October 7

Musica Panamericano is an exploration of music from the Caribbean and the Americas, fusing original music with classic Caribbean songs. The program features Trinidadian trumpeter/percussionist Etienne Charles and compositions by CJE founder William Russo.

Beneath the Underdog: The Musical World of Charles Mingus
January 20, 2012

Bassist Christian McBride and bassist/vocalist Meshell Ndegeocello join the CJE for an evening of music by Charles Mingus written in collaboration with Joni Mitchell.

Ornithology: The Music of Charlie "Bird" Parker
February 24, 2012

Grammy-nominated Puerto Rican saxophonist Miguel Zenón celebrates with the CJE the rich musical legacy of the great Charlie Parker.

BACKSTORY



1982

MICHAEL JACKSON'S *THRILLER* ALBUM IS RELEASED

THE UNITED NATIONS HOLDS ITS FIRST INTERNATIONAL DAY OF PEACE

THE WHO ENDS ITS FIRST FINAL TOUR IN TORONTO, CANADA

THE VIETNAM VETERANS MEMORIAL WALL IS DEDICATED

BY HEIDI MARSHALL

On December 17, 1982, Columbia College's student-run radio station, WCRX (88.1 FM), went on the air. The station, whose license was purchased by Columbia from the University of Illinois early that year, has always offered diverse and varied programming to its listeners.

Offering professional on-the-air experience, WCRX replaced the closed-circuit radio station, WVRX, which had been in operation for years. The college's 1982 expenses for the station setup were \$25,000 for a transmitter, studio equipment, remodeling the Radio Department's facilities, and a fee for the transmitter's location.

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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