

DEMO 3

ARTS + MEDIA = CULTURE

FOR ALUMNI AND FRIENDS OF
COLUMBIA COLLEGE CHICAGO

SUMMER 2006



COMIC CRITICISMS

Winners of the 2006
Fischetti Award for
editorial cartoons

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RADIO DAYS

Mara Tapp talks with
broadcasting alumni
from the 1940s

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THE FINE PRINT

Columbia's new partnership
with print workshop
Anchor Graphics

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create...
change

COLUMBIA UP COMING EVENTS



Tim Davis,

Mock Protest, Communist Summer Camp
from the series "My Life in Politics 2002-2005."
20" x 24", C-print. Courtesy of the artist and
Greenberg Van Doren Gallery, New York

Events are free unless noted otherwise.

GALLERIES

**MP3: Midwest Photographers
Publication Project; Greta Pratt:
Using History; and Tim Davis:
My Life in Politics**
August 18 - October 14
Museum of Contemporary
Photography, 600 S. Michigan Ave.
312.344.7779
www.mocp.org

Three distinct exhibitions, including
the emerging talents of the MP3
show (Kelli Connell, Justin Newhall,
and alum Brian Ulrich ('04)); Greta
Pratt's images of historical events
through the lens of Americana;
and Tim Davis's documentation of
his own political life.

**Inactive/Active:
Performative Sculpture**
August 28 - September 29

Glass Curtain Gallery
1104 S. Wabash Ave.
312.344.6643
<http://cspaces.colum.edu>

Six sculptors play the role of
artist/inventor in this exhibition of
performative, kinetic, and interactive
artworks that each express messages
through their functions, beyond what
they could as static objects.

**A Movable Feast:
An Exhibition of Pop-Up Books**
August 11 - September 23

Center for Book and Paper Arts
1104 S. Wabash Ave.
312.344.6630
www.bookandpaper.org

Pop-ups, vovelles, and other movable
books by leading paper engineers of
the mid and late twentieth century,
including Czech artist Vojtech Kubasta.

Sartorial Flux: Wearables
September 7 - October 21

A&D Gallery, 619 S. Wabash Ave.
312.344.8687

An artistic look at the changing
nature of clothing and fashion in our
increasingly nomadic and techno-
centric society.

DANCE

Bareback into the Sunset
September 14 - 16, 8:00 p.m.

The Dance Center of Columbia College
Chicago, 1306 S. Michigan Ave.
Tickets \$22 for Thurs, \$26 for Fri & Sat
at www.dancecenter.org
312.344.8300

A gay man struggles to find his place
within the shifting landscape of
the AIDS pandemic in this dance-
theater work by writer/choreographer
Peter Carpenter. Post-performance
discussion September 14.

**In Plain Clothes:
Siobhan Davis Dance Company**
September 28 - 30, 8:00 p.m.

The Dance Center of Columbia College
Chicago, 1306 S. Michigan Ave.
Tickets \$22 for Thurs, \$26 for Fri & Sat
at www.dancecenter.org
312.344.8300

This leading independent British dance
company makes its Chicago debut
with *In Plain Clothes*. Artistic director
Sue Davies engaged an architect,
a linguist, a heart surgeon, and a
landscape architect in the rehearsal
process, alongside her composer and
designer. Post-performance discussion
September 28, pre-performance talk
with Davies September 29, 7:00 p.m.

READINGS

Patricia Spears Jones
September 20, 5:30 p.m.

The Music Center of Columbia College
Chicago, 1014 S. Michigan Ave.
312.344.8125

<http://english.colum.edu/events>
Jones, a widely published poet, arts
writer, and playwright, is author of the
collections *Femme du Monde* from Tia
Chucha Press (2006) and *The Weather
That Kills* from Coffee House Press (1995).

Bitchfest
September 28, 5:30 p.m.

Ferguson Hall, 600 S. Michigan Ave.
312.344.8829

Bitch magazine founders Lisa Jarvis
and Andi Zeisler visit the Institute for
the Study of Women and Gender in
the Arts and Media in support of the
publication of *Bitchfest*, a collection
of essays from the past ten years.

See more and get more info at
www.colum.edu/calendar

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COVER

William Frederking, (faculty in the Department of Photography)

Hettie Barnhill ('06) and *Cara Sabin* ('06) in *Hole in the Bucket*, choreographed by *Jan Erkert*, 2006. Story, page 10.

William Frederking's photographs are in the permanent collections of the Museum of Contemporary Photography and the State of Illinois Museum. They have appeared in *The New York Times*, the *Chicago Tribune*, *Chicago* magazine, the *Chicago Reader*, and in several books. His new book of photographs, *At Home*, is reviewed on page 32.



dear readers

As we were wrapping up production on this, our third issue of *Demo*, I got a call from Bill Parker, a 1948 graduate of Columbia's television program. Parker is one of several alumni interviewed by Mara Tapp for "Radio Days," her feature looking back at Columbia's role as a training ground for broadcasters of the 1940s and 1950s (see pages 12 – 19). After graduating from Columbia, Parker enjoyed a decades-long career in broadcasting in Upstate New York as the beloved star of local children's television programs including "TV Ranch Club," "Captain Galaxy," and "The Officer Bill Show," as well as several radio talk shows.

As we talked about Columbia College then and now, Parker told me a story about a trip he and his wife made to Chicago a few years ago. They were leading a tour group on a trip from Upstate New York, through Windsor, Canada, then down to Chicago for a few days. In Chicago, the group spent an evening taking in the entertainment at Tommy Gun's Garage, a dinner theater that stages a lively, crowd-pleasing rendition of a 1920s vaudeville show, replete with flappers and gangsters. "There was part of the show," Parker told me, "where the actors got 'volunteers' from the audience to come up and participate in an old 1920s radio show. My group pushed me up there, and I played along pretty well, I think."

"Well," Parker continued, "the young actors caught on that I'd perhaps done this before." After the show, they asked Parker about his background, and he told them about studying broadcasting at Columbia in the 1940s, and his subsequent career. "They said, 'You're kidding!'" said Parker. "It turned out they were all theater students at Columbia, working in the show at Tommy Gun's to pay for school."

Columbia College has changed dramatically since Parker was a student here, yet a common thread of creativity and determination runs through its alumni, from his small cohort of pioneering broadcasters to the some 2,000 students who graduated this past May. This issue concludes our first year of publishing *Demo*, and we've enjoyed the opportunity to tell the stories—and demonstrate the contributions—of some of those alumni, students, and others whose hands and minds have formed Columbia's culture of creativity over the years. We look forward to bringing you many more.

But first, we want to know what you think. **Please take a moment to complete a short online reader survey at www.colum.edu/alumni.** The survey gives you, our readers, a chance to tell us what you like—or don't—about this publication. It should take less than ten minutes to complete. If you don't have Internet access, please send us a note or give us a call, and we'll get a printed copy of the survey to you.

Regards,



Ann Wiens / Editor

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SUMMER 2006

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VOL 1 ISSUE 3

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DEMO (volume 1, number 3) is published by Columbia College Chicago. It is mailed free of charge to alumni and friends of the college three times a year.

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To submit news and class notes, please visit our alumni website at www.colum.edu/alumni and click on "news/notes."

What do you think? Please send letters intended for publication to: Letters to the Editor DEMO magazine, Columbia College Chicago 600 S. Michigan Ave., suite 400 Chicago, IL 60605. Or email demo@colum.edu. Letters must include sender's name and contact information for verification purposes. We reserve the right to edit letters for length and clarity.

dear friends:

This fall, we expect to enroll close to 11,500 students—the largest number in our history. Nearly 4,000 of them will be new to our campus.

Our students participate in an innovative, semester-long orientation process that helps ensure their smooth transition to Columbia. These new students (and their parents) get a big-picture view of Columbia—what we stand for, what we offer, what we expect from them, and what they can expect from us. They also discover how a Columbia education prepares them not only for work within their chosen fields, but for life as creative individuals.



Photo of Warrick Carter
by Robert Drea

Good grades and a diploma are important goals, to be sure. But even more important is the experiential journey that our graduates have taken to earn those grades and that diploma, and the body of work they have created along the way. As Columbia students work in their chosen disciplines—whether film, theater, cultural studies, music, interactive multimedia, or a host of others—they learn to meld theory and practice. They learn to work in a collaborative environment. They learn conceptual skills—the kind of skills required by the burgeoning creative climate of a global economy.

Our approach to education is supported by an ever-expanding body of knowledge that indicates an education in the arts produces deeper thinking, creative and flexible responses to problem solving, and a heightened sensitivity to cultural differences. These abilities are not only needed in art making – they are increasingly essential requirements for success in any field.

Today, the popular arts and media are among the nation's biggest businesses and its biggest export. Between 1992 and 2002, the number of nonprofit arts organizations grew by 45 percent. The arts are integrated with every aspect of our economy, from web design and animation to the automotive industry, dentistry, and food services, and everything in between.

When parents ask us what value an education in the arts holds for their son's or daughter's future, we tell them that, at Columbia, we have always believed education in the arts offers essential preparation for the new world of work. Now, it seems, the rest of the world is catching up to our way of thinking.

Warm regards,

Warrick L. Carter, Ph.D.

President, Columbia College Chicago

wire:

newsfromtheColumbiacommunity

Columbia's Hot This Summer: Applications for Fall Rise 23 Percent

In recent years, some have considered Columbia College one of the city's best-kept secrets. Judging by current application statistics, the secret seems to have gotten out. At press time, new student applications for fall 2006 were up 23 percent from the same time last year, with 6,309 applications received compared to 5,129 for fall 2005.

For several years, the college has received a steadily increasing number of applications each year, although never as great a single-year jump as this year. A concern, however, has been that minority student enrollment has not kept pace with the overall increase. Preliminary admissions statistics for fall 2006 offer encouragement in this area as well.

So far the admissions office has received more applications for the fall from African American and Latino students than ever in Columbia's history, with a record-breaking 30-percent increase in the number of Black non-Hispanic applicants and an eight-percent increase in applications from Latinos. "Maintaining our position as a diverse college is our most important goal," said Murphy Monroe, executive director of admissions. "A diverse student body is essential to Columbia."

As of June 20, applications for the Department of Film and Video—Columbia's largest and most popular major—were up 13 percent, with 1,139 new students compared to last year's 1,004 students. The department with the largest percentage increase in applications is the relatively small Department of Cultural Studies, which experienced a 139-percent increase, going from 18 applicants for fall 2005 to 43 for 2006.

Columbia is the second-largest private, residential college in the state. It has recently evolved from a commuter school to a high-volume residential campus. This fall, 2,400 students will live on campus, Monroe estimates.

Monroe anticipates the increased applications to result in a fall 2006 enrollment of 11,500 students, an almost six-percent increase from last fall's actual enrollment of 10,842. "We are truly one of the hottest art colleges in the country," he said.

Barry Mayo
talks with
James Earl Jones
at the Dance
Center. Photo:
Robert Kusel ('78)



Jones, Reynolds Continue "Conversations" Series

Columbia continued its popular "Conversations in the Arts: Up Close with ..." lecture series with appearances by James Earl Jones and Debbie Reynolds.

In February, Jones joined Columbia trustee Barry Mayo on the stage of the Dance Center to discuss his career and the challenges facing African American actors. His honest and thoughtful responses to the audience made for an evening of genuine engagement.

The Dance Center also provided the setting in April as alum Steve Kmetko ('76) interviewed a spunky Debbie Reynolds. The petite actress/singer/dancer reminisced about her professional and private life, sharing details that were alternately poignant and humorous.

Since its debut in 2004, the series has brought iconic cultural figures such as Lauren Bacall, Ben Vereen, Julie Andrews, and Mary Tyler Moore to campus to speak about their lives and art. Following each public program, members of the President's Club, the college's giving society for those donating at the \$1,000 level and above, are invited to an exclusive VIP reception with the star.

On October 19, broadcast journalist Joan Lunden will launch the 2006-2007 "Conversations in the Arts" series. Lunden was the longest-running host on early morning television, serving as the face of ABC-TV's "Good Morning America" for 17 years. She is an award-winning journalist, best-selling author, and one of the most visible moms in America.

For more information see www.colum.edu/upclose or call 312-344-7288. For ticket information visit www.ticketweb.com or call 866-468-3401.

Interdisciplinary
Arts Chair
Michelle Citron.



Citron to Head Interdisciplinary Arts Department

Internationally recognized filmmaker, videographer, and new-media artist Michelle Citron has been appointed chair of the Department of Interdisciplinary Arts. Citron succeeds the founding chair, sculptor Suzanne Cohen-Lange, who retired last year after heading the department since its inception nearly three decades ago.

Citron brings a long list of academic as well as artistic credentials. She was a professor at Northwestern University for more than 20 years, and served in various positions at the university, including director of the M.F.A. graduate program, associate dean of Northwestern's graduate school, and chair of the Department of Radio/Television/Film.

Citron authored the award-winning novel *Home Movies and Other Necessary Fictions* (University of Minnesota Press, 1999). Her work has appeared in numerous festivals and exhibitions throughout Europe, Asia, Australia, and the United States.

"I've been interested in interdisciplinary arts my whole life," Citron said. "This department and I are made for each other."

Andrew Warren
Hill will direct
the new Music
Composition
for the Screen
program. Photo
by Olivia Hill.



College Scores New Music Program

Columbia will launch a new graduate degree program this fall, offering a Master of Fine Arts in Music Composition for the Screen. In development for two years, the highly selective program is open to candidates who hold undergraduate degrees in music, sound design, music composition, and a range of related artistic disciplines.

"We want to ensure that students coming out of our program are at the top of their form and have the theoretical, critical, and creative education, plus the technical training necessary to work in their chosen field," said Dick Dunscomb, chair of the music department. "The program taps into the combined knowledge and technical resources of our production-oriented programs. It will offer the complete interdisciplinary education students need to be successful in the multifaceted music-scoring industry."

The college appointed Grammy-winning producer Andrew Warren Hill to direct the program. Hill, 54, comes to Columbia with a wealth of experience as a music producer, composer, writer, and teacher. He is best known among his Hollywood peers for his association with many Academy Award-winning Disney musicals, beginning in 1989 with *The Little Mermaid* and continuing through *Beauty and the Beast*, *Aladdin*, *Dick Tracy*, *Pocahontas*, and *The Lion King*.

"I'd like for this program to be a model, and I know that Dick Dunscomb and Dr. Carter share that goal," Hill said. "Filmmakers and other creators of visual media are desperate for composers who understand drama, and I believe we can develop them at Columbia. In fact, I'm not sure there's another school in the country that could do this as well."

New Awards Recognize Distinguished Faculty

The inaugural round of Distinguished College Scholar, Teacher, and Artist awards have been conferred upon outstanding members of Columbia's academic community. Nominated by department chairs and deans, and selected by Provost Steven Kapelke, awardees receive a stipend and release time to pursue their work. During their two-year tenure, awardees will create plans for scholarly, artistic, or pedagogical projects and document their progress. One full-time faculty member will be recognized in each category annually.

STEPHEN T. ASMA (Liberal Education) is Columbia's first Distinguished Scholar. Philosopher Asma is the author of several books, including *The Gods Drink Whiskey: Stumbling Toward Enlightenment in the Land of the Tattered Buddha*. He is also an accomplished visual artist and musician.

CHAP FREEMAN (Film + Video) is the Distinguished Teacher. A documentarian committed to the Columbia philosophy of "hands-on, minds-on" education, Freeman has been instrumental in curriculum development for interdisciplinary coursework.

BARBARA KASTEN (Photography) is the Distinguished Artist. This Guggenheim fellow's career includes scores of exhibitions worldwide. Her work is in the permanent collections of the Museum of Modern Art, the Metropolitan Museum of Art, and the Getty Museum.



Chicago Tribune photo of Allan Johnson. All rights reserved. Used with permission.

IN MEMORIAM:

Allan Johnson 1959-2006

Allan Johnson, part-time faculty at Columbia College Chicago, where he was once a student, died January 6, 2006. Johnson was a respected entertainment writer for the *Chicago Tribune*, where he had worked since 1979. He started teaching at Columbia in the fall of 1998. Johnson taught Reporting for Print and Broadcast and had recently developed and begun teaching a new course, Topics in Journalism: Reporting Entertainment News.

Johnson succumbed to complications following a brain hemorrhage. Word of his untimely death devastated his colleagues and former students; news that was intensified by the fact that he had become a father for the second time just a few months before his death.

Survivors include his wife, Evelyn Holmes; children, Warren and Caitlin; parents, Ted and Cynthia Johnson; a brother, Michael; and a sister, Donna.



Tom Ladd at a World Series party at the West Coast alumni office, October 2005.

IN MEMORIAM:

Thomas Ladd 1961-2006

Thomas Ladd, director of major gifts and alumni relations, West Coast, died January 21, 2006. Ladd, whose energy and humor will be deeply missed by all who knew him, joined the Office of Institutional Advancement in April 2005.

A Chicago-area native who held a B.F.A. in Theater Management from the University of Illinois, Ladd came to Columbia with almost 20 years of fundraising and nonprofit management experience. His work in Chicago included development for The Renaissance Society at the University of Chicago, Chicago Children's Museum, and DePaul's School of Music and The Theatre School. After moving to Los Angeles in 1997, Ladd devoted his skills to raising funds for AIDS foundations and several arts organizations, until accepting the position in Columbia's Hollywood offices.

portfolio:

comiccriticisms

FISCHETTI COMPETITION HONORS TOP EDITORIAL CARTOONISTS

Editorial cartooning is not so popular these days, perhaps because we're in an age where political critique and unflinching observations are often silenced. In this climate, editorial cartoonists play a critical role in bringing attention to situations that might otherwise be passed over.

A Pulitzer Prize-winning editorial cartoonist for the *New York Herald Tribune*, the *Chicago Daily News*, and the *Chicago Sun-Times*, John Fischetti exemplified the profession. After his death in 1980, his friends and family established the Fischetti Endowment at Columbia College Chicago in his honor. To date, the endowment has funded scholarships to nearly 500 Columbia Journalism students, and presented monetary awards to 39 outstanding professional editorial cartoonists through the prestigious Fischetti Editorial Cartoon Competition Awards.

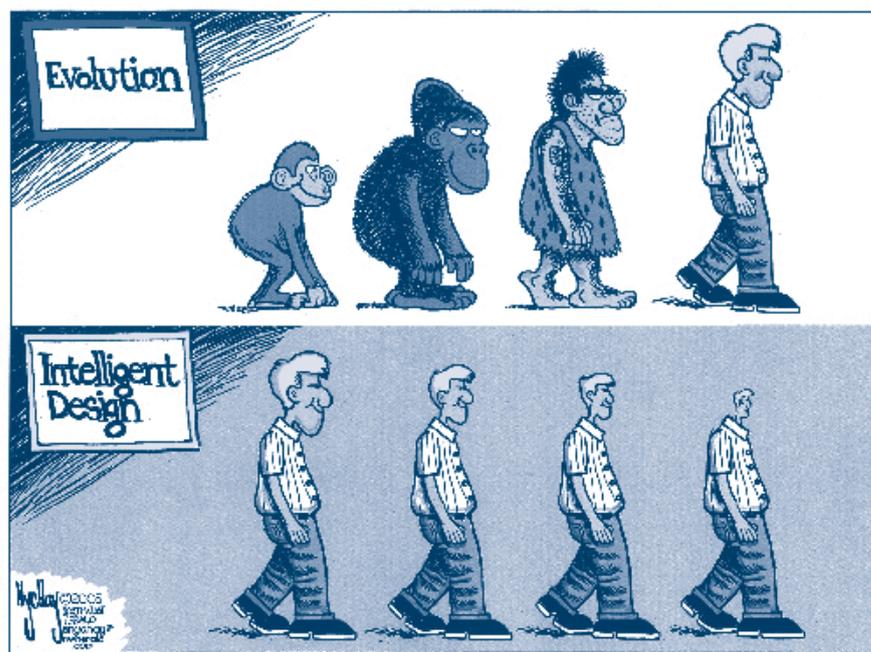
Two years ago, Liberal Education faculty member Teresa Prados-Torreira, who teaches a course on the history of editorial cartooning, proposed establishing a parallel competition for student cartoonists. The student competition was endowed by lifetime Columbia trustee Sam Pfeffer, who named it in honor of his wife, Dr. Paula Pfeffer, and Dean of Liberal Arts and Sciences Dr. Cheryl Johnson-Odim.

Our students have shown incredible dedication and interest in continuing the amazing tradition of editorial cartooning—of questioning and bringing issues into focus when other people would like to pull the curtain opaquely over them. So have the faculty and staff in our Journalism department, who have been immensely invested in the education of our students in Journalism to make sure they are representing the fourth estate and are in a position to carry on the courageous legacy of John Fischetti.

Doreen Bartoni,
Dean, School of Media Arts



ED STEIN, *Rocky Mountain News*



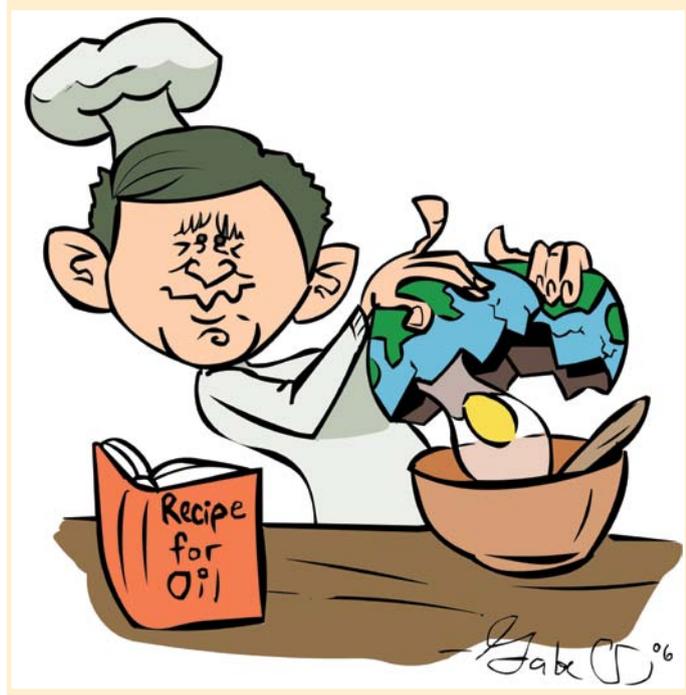
SCOTT NYCHAY ('95), *Northwest Herald*

The top Fischetti Editorial Cartoon Award for 2006 went to Ed Stein of the *Rocky Mountain News* in Denver. Awards were also given to Steve Breen of the *San Diego Union Tribune* (a winner for the second year in a row) and Columbia Journalism alum Scott Nychay ('95) of the *Northwest Herald* in Crystal Lake, Illinois.

The Paula Pfeffer/Cheryl Johnson-Odim Political Cartoon Contest for Columbia College Chicago students is an annual event sponsored by the Liberal Education department in collaboration with the departments of Art and Design, Journalism, and *The Columbia Chronicle*. The 2006 student winners are: Gabriel Carroll-Dolci (first), Jovanny Durán (second), Adam Van Vleet (third), and Alexis McQuilkin (honorable mention) for single panel cartoons; and Adam Van Vleet (first), Patrick Cheng (second and third), and Gabriel Carroll-Dolci (honorable mention) for multiple-panel cartoons.



STEVE BREEN, San Diego Union Tribune



GABRIEL CARROLL-DOLCI ('06)

BITTER SWEET CAFE BY ADAM VAN VLEET



ADAM VAN VLEET ('08)



THERE'S A HOLE IN THE BUCKET, DEAR HETTIE, DEAR CARA

By Micki Leventhal / Photography by William Frederking



Following a Fulbright-supported tour of bathhouses around the world, faculty choreographer Jan Erkert teamed up with two students to create work that made it to the Kennedy Center stage.

Sitting face to face on overturned metal washing buckets, two women—one tall and African-American, the other petite and Caucasian—peer into each other's eyes with open-faced innocence, searching for similarities and differences. The women are dancers Hettie Barnhill ('06) and Cara Sabin ('06), and they are dancing *Hole in the Bucket*, a new work choreographed by their teacher, Jan Erkert.

Barnhill and Sabin worked collaboratively with Erkert to develop the dance, which they were invited to perform at the North American College Dance Festival, presented at the Kennedy Center in Washington, D.C. in May. "The piece is very close to my heart," Barnhill says. "I feel very connected to it because it was created through Cara and me, with our input and emotions. I experience something new about myself every time we perform it."

Barnhill, an African-American woman reminiscent of the young Judith Jamison, grew up in East St. Louis, Illinois. Despite the economic struggles of being a single parent, Barnhill's mother encouraged her daughter's love of dance. Barnhill started dancing at age three, and studied at the Center of Contemporary Art in St. Louis and Central Visual Performing Arts High

Sabin, by contrast, grew up in middle-class comfort in the small, western Illinois town of Rochelle. A high-school track star, Sabin had no formal dance training when she followed her older brother to Columbia. She chose the college, she says, because "I knew that this urban environment that was so foreign to me was a place that fostered artists and encouraged individuals to find and express who they are despite where they came from. The people here have forever changed how I view myself and the world around me."

Sabin earned a B.F.A. in the teaching of dance this spring, and wants to teach in the Chicago Public Schools. First, however, she'll spend some time dancing with the critically acclaimed Chicago company The Seldoms.

"The people here have forever changed how I view myself and the world around me."

In 2005, supported by a Fulbright Award and a sabbatical grant from Columbia, Erkert toured communal bathhouses worldwide on a quest for artistic inspiration. One piece that grew out of this search was *Hole in the Bucket*, in which a white woman and a black woman dance a story of discovery and the growth of a relationship across racial and cultural boundaries. Performed to a sound collage of classical music and African rhythms scored by alum Lauren Warnecke ('03), the piece is an exploration of crossing cultures in the intimate world of the bath.

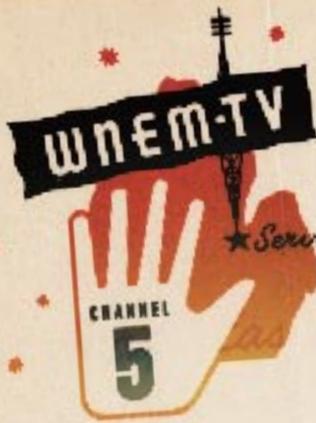
School, experiences she considers the beginning of her dance career. "Coming from East St. Louis, I was taught that there are no free handouts," she says. "My family, friends, church, and schools helped mold me into who I am today."

Barnhill received her B.A. in dance in May, and has been invited to train in Alvin Ailey's professional program and to take company classes with Bill T. Jones. She was also invited to take company classes, room and board provided, in Brazil with Quasar Dance Company, which performed at the Dance Center this spring.

As their teacher and choreographer, Erkert found her collaboration with Barnhill and Sabin to be a uniquely "Columbia" experience. "In a very real sense, the Kennedy Center performance was a celebration of Columbia's commitment to open access and diversity," she says. With no prior training, "Cara would not have been accepted into a dance program at one of the 'elite institutions.' Hettie could not have gone to college without substantial assistance from scholarships. Both of them have been dedicated, driven, and inspired. They have more than lived up to their promise."

Micki Leventhal is the media relations director for Columbia.

William Frederking is acting chair of the photography department.



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radiodays

BY MARA TAPP

They came from all across the country, and once they'd been trained at Columbia, the voices of these mid-century radio alumni sang out across the airwaves

from posts as diverse as the Virgin Islands and Kalamazoo. WCUE: "Your cue to better listening." KATZ: "The first station—top o' the dial." WIVI: "The little station with the big reach." KR0S: "Keep Right On Smiling." Stations were as ubiquitous then as Starbucks are now, and the demand for trained on-air staff was great. Those who came to Columbia College—then the Columbia School of Speech and Drama—learned the craft from the top talents the big-city stations had to offer. "Our instructors were announcers, guys working in the field," recalls Howard Mendelsohn, who graduated in 1949 with a degree in speech. "They were really good. They took time with you, and taught you the language."

Like many of his peers in the late 1940s and early 1950s, Mendelsohn attended Columbia on the GI Bill, a transformative piece of post-World-War-II legislation that paid for many veterans' educations. Officially known as the Serviceman's Readjustment Act of 1944, the GI Bill of Rights provided federal aid to veterans in the areas of hospitalization, the purchase of homes, and perhaps most significantly, education. Between 1944 and 1951, approximately eight million veterans nationwide received education benefits through the program, including subsidized tuition, fees, books, and living expenses. Under the GI Bill, enrollment in higher-education institutions surged, and the traditional student demographic shifted dramatically, from an overwhelmingly young, privileged student body to one that reflected the diversity and maturity of the returning veteran population.

"The question of how to enter the field of radio has puzzled many intelligent people who have recognized the splendid opportunities offered by this new industry. The industry itself is faced with the problem of selecting from aspiring talents those who will do artistic work intelligently and who will help increase the effectiveness of radio in general. Radio, more than any other industry, needs skilled and competent people."

—"Radio as a Profession," introduction to the course schedule for the Radio Institute of Columbia School of Speech and Drama, 1942.

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115 WEST SIXTH STREET
ODESSA, TEXAS



Howard Mendelsohn ('49) interviews a character actor, c. 1951 (above), and as an announcer with the roller derby for ABC (right).



"I was poor. I came here on the GI Bill," Mendelsohn states simply. "All of us came back from the service and used our GI Bill to get that education," adds William T. Parker ('48), a percussionist who hailed from Canastota, New York. "It wasn't just broadcasters. It was engineers and producers. And it wasn't a frilly thing, you know, 'This is party time.' ... It was serious business: to get your education, get started ... because [we] were a little bit older—24, 25—and had to get going."

Many in that cohort were struck by Columbia's diversity. That too, came courtesy of the GI Bill. "Columbia College probably would have died during the war because so many of the young people were gone," Mendelsohn explains. "The GI Bill saved it."

The values of diversity and access to education for all were strongly ingrained at Columbia at that time, and remain to this day. "I'm from the old school, and I liked the fact that we were taking in everybody," says Mendelsohn, who has been a member of the college's board of trustees for 13 years. "If they graduated from high school, we took them, and a lot of them didn't finish, but they got into college, and we had some fabulous people."

After graduation, Mendelsohn started in radio as a summer replacement at a rural Minnesota station. It was culture shock for a man who'd spent his first 28 years of life in Chicago. "The school got me a job in a radio station in Red Wing," he says. "The only distinction about this radio station was that it was the first listed in the country." Accordingly, it was christened KAAA. "They had one studio and an office," recalls Mendelsohn. "They didn't have any bathrooms. You had to go out in the woods."

A Columbia buddy told him about his job announcing roller derby games, broadcast nationally, and alerted him to the opening of another derby unit. In October 1949, Mendelsohn began three years of traveling with the roller derby, doing commentary and commercials, eventually on the ABC television network. "The roller derby was a hot item," Mendelsohn recalls, "one of the very few sports shows on television."

Phone: CRAWFORD 7-4100

Night: ROCKWELL 2-9461

RADIO STATION WEDC

(ESTABLISHED 1926)

3848-60 WEST OGDEN AVENUE
CHICAGO 23, ILLINOIS



Donald Cunningham ('52), early 1950s.

Mendelsohn went on to a distinguished career as a publicist, heading his own company representing such luminaries as Sammy Davis Jr., Edward R. Murrow, Charles Shultz, George Gobel, and Jack Benny. He credits Columbia's radio program for giving him the "confidence to know that I could handle myself in front of people."

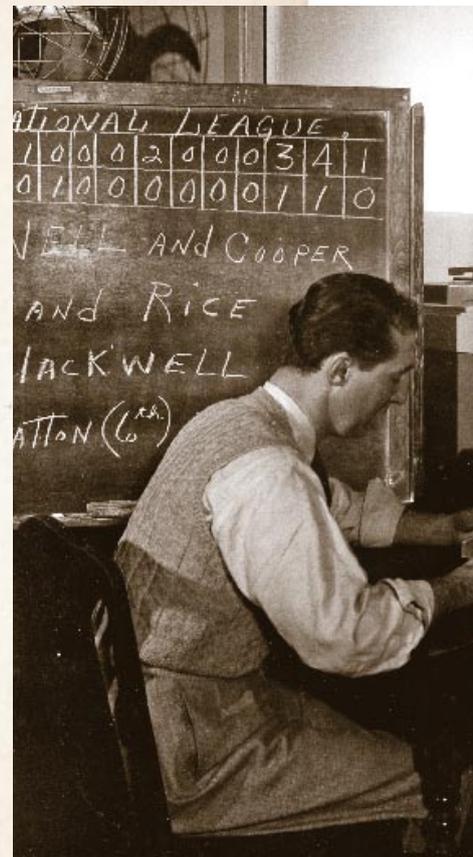
Then, as now, the college valued the inclusion of professionals in the field on its faculty. "Clyde Caswell was a big muckity-muck and I really liked him," recalls Donald H. Cunningham, a 1952 graduate of the television/radio broadcasting program. "I would say Clyde was probably the best. ... We just sort of clicked and got to be great friends, and when I had a problem he was the guy I could go and talk to."

Fresh from Columbia, Cunningham started at midwestern stations before heading to KROS in Clinton, Iowa. "I departed from the beloved halls of Columbia some 4 or 5 weeks ahead of schedule, and in quite a rush, to seek my future in this vast and awe inspiring industry—radio," he wrote in a 1955 letter to his colleagues back at Columbia. "My first job was that of a plain working staff announcer who did everything from filing records to donning a red suit and playing Santa for the kiddies (daily for 5 weeks from Sears) in a 250 watt, small town station, WGEZ in Beloit, Wisconsin. After being there for four months, my first manager was given the axe for reasons unknown, except to God and the owner. Then, as the saying goes, all 'hell' broke loose—the new Mgr. and I developed a fine dislike for each other.

"Since [the new manager's] name appeared at the bottom of the beloved weekly paycheck," Cunningham reached out to his first radio boss, asking for "a 'position' to pull in some long green and keep the ol' sabertooth away from the door." The result was a job as his assistant, along with "a neat raise in lettuce." Six months later, as he was just getting settled in his "plush-lined rut," an offer to be program director at a different station, with another raise, came his way. "So, after a very careful investigation (10 min. on phone) I gave notice." But when the new station sold, Cunningham found himself jobless again.

"My first job was that of a plain working staff announcer who did everything from filing records to donning a red suit and playing Santa for the kiddies."

—Donald Cunningham



Columbia students on the air, c. 1950.

Owned and Operated by - EMIL DENEMARK, INC. - Authorized Cadillac and Buick Dealer

RADIO STATION
KROS
1340 KCS. 250 WATTS
KROS-FM
96.1 MCG. 14,000 WATTS

KEEP RIGHT ON SMILING

MUTUAL AND TALL CORN NETWORK
SERVING EASTERN IOWA AND WESTERN ILLINOIS

JACOBSEN BUILDING
CLINTON, IOWA

In 1954 he lucked into KROS, where, he wrote in the letter, "I have started two shows ... One is called 'Help Your Neighbor' where I talk on the 'beep' phone with the gals listening and exchange all kinds of household hints and their favorite recipes. The other is ... 'Spotlight Bandstand' on which I do the M.C. work from our beautiful Modernistic ballroom." Cunningham spent about five years at KROS. Then he met his wife, got married, and began selling ad time for a radio station. "I made more selling than I ever did announcing," he says.

Once former student Mike Rapchak got on the air, on the other hand, he stayed on the air until 1995, establishing himself as an intelligent, outspoken jazz host and broadcaster with a fondness for the overnight shift. When he died this March at age 85, shortly after completing this interview, Chicago newspapers lauded him as "the dean of the big band era" and a "late-night legend."

As a young man, Rapchak worked the swing shift at the Hammond, Indiana Lever Brothers plant, loading and delivering Lifebuoy and other soaps. "When I worked the four-to-12, I would drive around and listen to the radio in my car," Rapchak said. Dave Garroway was his idol. One night the radio star asked listeners for their favorite records. Rapchak's was *Stardust*, a recording he'd bought for 39 cents at Sears. When he escorted the record to Garroway's show at NBC in Chicago, Garroway tried to keep the record, but also asked, "You ever thought about getting into this business?" recalled Rapchak with a chuckle. "'You've got a good set of pipes and you know a lot.' So that planted a seed."

It was the late 1940s, and Rapchak had GI benefits as yet unused. He'd heard of Columbia and sought out its registrar. "She said, 'Why do you want to be an announcer?' and I said, 'Well, Ma'am, the reason I'm here is I come from a little town in Indiana and the announcers there are pretty bad.'" The registrar was taken aback when he mentioned the station, since she'd just sent two announcers there from Columbia. Despite the awkward exchange, Rapchak was accepted and started driving in to Columbia from his native Whiting, Indiana, with the radio as his only companion. Rapchak ended up taking a job in radio instead of earning a degree. When interviewed, he still retained a certain disdain for the actors on the faculty, particularly one who shall remain nameless. "I said to him, 'What do you know about radio?' He said, 'You ask the toughest questions. I can't answer them,' and I said, 'I can see that.'"

"She said, 'Why do you want to be an announcer?' and I said, 'Well, Ma'am, the reason I'm here is I come from a little town in Indiana and the announcers there are pretty bad.'"

—Mike Rapchak



OWNED AND OPERATED BY CLINTON BROADCASTING CORPORATION



WLBC-TV / **WLBC** • **WMUN**
CBS-MBC-ABC-DUNMONT NETWORKS CBS RADIO NETWORK
Tri-City Radio Corporation
RADIO CENTER, MUNCIE, INDIANA
PHONE 4403

“There’s only one other guy coming for the audition and, if he’s worse than you are, you’ll get the job.”

—Mike Rapchak

Rapchak was still a student when the registrar told him about a job in Decatur, Illinois at WSOY: “soybean capitol of the world,” and he auditioned for the program director. “When I got through the audition, he said, ‘You’re not very good,’” Rapchak recalled. “There’s only one other guy coming for the audition and, if he’s worse than you are, you’ll get the job.” Rapchak started the following Monday.

Rapchak held several jobs at stations in Illinois and Indiana, working as a laborer in Whiting in between, until he landed a four-year stint at WAAF in Chicago. There he worked his way up to chief announcer and did a “gently swinging jazz record show.” *Downbeat* called him “one of Chicago’s leading jazz disc jockeys.” Next stop was WCFL. “I was there about five years until they switched to rock and roll,” he recalled. Known for his devotion to jazz, Rapchak was not pleased with the change. He’d heard about a new station, WLS-FM, and he shortly got a call from the station asking him if he wanted to play the stuff he used to. Enticed by the offer, he quit WCFL while on the air. “I said, ‘I’m not going to play this junk any more.’” Rapchak joined WLS in 1965, later working as a staff announcer at WLS-TV as well. Called back to WCFL in the late 1970s, Rapchak became a regular weekend presence before moving to WGN, where he spent the next six years hosting “When Music Was Music,” a Saturday evening radio show.

During his time at Columbia, Rapchak had been enlisted by fellow student Norman Pellegrini (’50) to participate in one of his radio plays. As noted in the course schedule of the time, the college put on “dramatic programs to run regularly on a major broadcasting station ... to offer practical experience to our radio drama students and the opportunity of being heard by sponsors.” Pellegrini, who would become a legend in Chicago radio, was drawn to the theatrical side of the business. At Columbia, teachers would “throw various scripts at us for reading, including one of classical names, which was right up my alley,” Pellegrini says. But training encompassed all aspects of radio, including morning hosting. When Pellegrini selected music that was too loud, his teachers said, “No, no, you don’t wake people up that way,” he recalls with a laugh. “We built shows and we put them on. We played radio.”

Pellegrini got a part-time job at WOAK, the station that later became WFMT, where he spent the next 45 years as an on-air presence and program director. “It was a case of what it always is in radio: somebody walks through the door and, if you need them, you give them a job if they’re halfway good,” he says. The station devoted the last two hours of each day, and all day Sunday, to classical music. Pellegrini brought in his own records to supplement WOAK’s “meager” classical collection.



Norman Pellegrini (’50) left, and Ray Nostrand of WFMT on a phone-in talk show, early 1960s.



Phone Chestnut 1-1567

KATZ

ST. LOUIS BROADCASTING CO.
ARCADE BLDG.
ST. LOUIS, MO.

1000 WATTS
1600 KC.

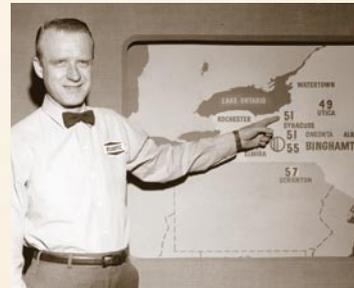
"THE FIRST STATION—TOP 'O THE DIAL"

Perhaps the best unofficial guide to the last several decades of the broadcast business is the career of William Parker. "Each decade, communications broadcasting changed," says the 1948 graduate. "Each decade was a memory of a special reality."

Parker was attracted to the field by "an old veteran broadcaster in Syracuse" who ran a voice school above a music store. He got Parker a summer replacement job in Batavia, New York. Parker was hooked. "Columbia sort of stood out in my mind and so I applied and they said, 'OK come along,'" he recalls. Living in Chicago, Parker kept his eye on the help-wanted ads in *Broadcasting* magazine. Finally, he saw "one in Utica, and that was near home, so I packed my bags and my drums and that was it."



After working briefly in radio, Parker set his sights on the nascent medium of television. A combination of family and professional connections got him to his next job at a new Binghamton, New York television station, on the air as of December 1, 1949. Parker did news and sports. Within nine months, the station added specialized programming. "We started out in the '50s with a cowboy show," he says. "It was called the 'TV Ranch Club.' ... We're approaching the late '50s and early '60s and we came into the Kennedy man-in-space era, and so kids' programs all changed to space programs. ... Then the '60s era came along, the Vietnam War, the college unrest ... and it was what we call 'disrespect for the law,' the police were the pigs, they were the bad guys, blah blah blah. So we created a program called 'Officer Bill' that created respect for the police. ... That was the biggie. That lasted almost ten years."



(This page, from top:) William Parker ('48) in various broadcasting roles as host of "The Officer Bill Show" (1964-1972), "TV Ranch Club" (1951-1957), and doing the weather on WNBC-TV, Binghamton, NY, 1965.

WKZO

FETZER BROADCASTING COMPANY

JOHN E. FETZER
President & General Manager



KALAMAZOO, MICHIGAN
Studios: 124 West Michigan Ave.
Columbia Broadcasting System



A Columbia student on the air, c.1950.

“What Columbia College did for me, honestly, was it gave me the courage to look for a job in radio.”

—Norman Pellegrini

The broadcast landscape continued to change in the 1980s and 1990s, and Parker again reinvented himself as a radio talk-show host. “We had the doctors. We had the veterinarians. We had the psychics. We had the entertainers,” Parker says. “In the late '90s I think talk radio wanted to change again and become more in-your-face, and that’s not my image, and I said, ‘I’m not comfortable with this,’ so I kind of shook hands and left.”

Journalists are rarely accused of being sentimental, but looking back, these radio stars waxes rather rhapsodic about what Columbia’s radio program did for them. For some, it was all about the training and connections. “You got to know people, and some of ‘em said, ‘If you ever need a reference, give my name,’” says Don Cunningham. “When you got out of there and you realized what people did for you, you realized how special it was.”

For others, it was the job experience. “I did everything: news, disc-jockey work, interviews, farm news, religious shows,” recalls Howard Mendelsohn of his first radio gig, “and I owe it to Columbia because they got me the job.”

The lessons are life long. “It gave me the sense of knowing the standards of a broadcaster,” says William Parker. “Wherever I go, whether it be a dinner in a fine restaurant, whether it be in a church, whether it be an appearance, I keep those standards I learned from those days.”

“What Columbia College did for me, honestly,” muses Norman Pellegrini, “was it gave me the courage to look for a job in radio. ...It gave me the chutzpah, the self-confidence, fragile though it was and shallow, to go out and look. ... And it was fun.”

Mara Tapp is an award-winning journalist and broadcaster whose work has appeared recently in *Chicago* magazine, the *Chicago Reader*, the *Chicago Tribune*, and *Bookforum*. Known for her insightful interviews, she has hosted several radio programs, including “Conversations from Wingspread,” which aired for two years on Wisconsin Public Radio and on some 50 public-access television stations around the country, and “The Mara Tapp Show” for seven years on Chicago’s National Public Radio affiliate, WBEZ. She is proud to be a substitute teacher in the Chicago Public Schools, and is part-time faculty in the English department at Columbia.

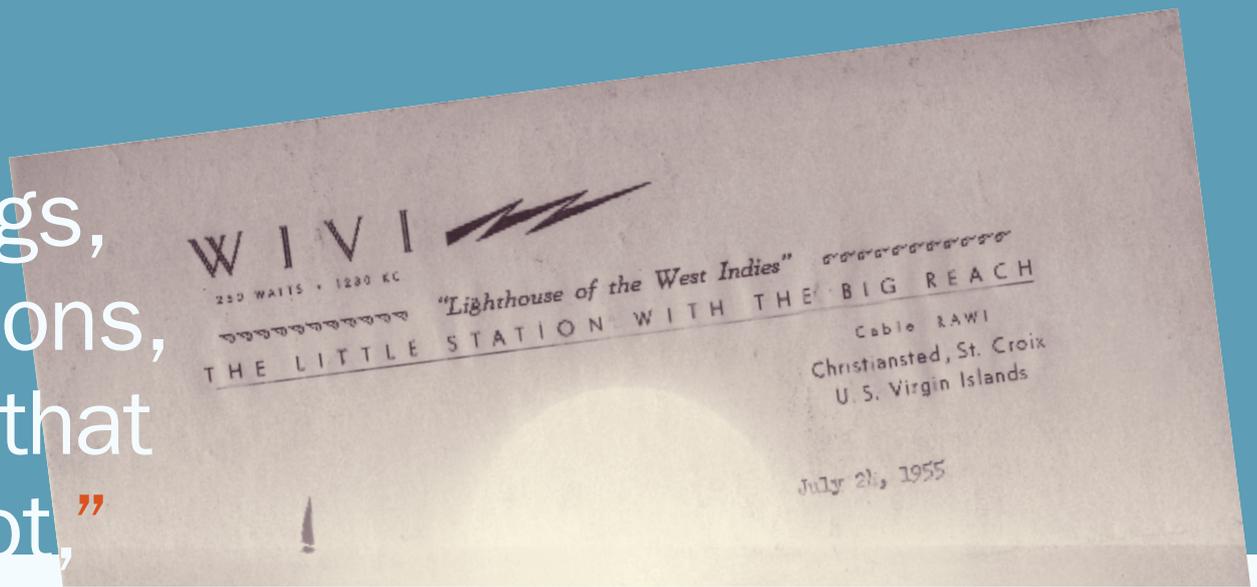
WKZO-TV
Kalamazoo

THE FETZER STATIONS
WJEF
Grand Rapids

WKZO
Kalamazoo

WJEF-FM
Grand Rapids

“Greetings,
salutations,
and all that
other rot,”



... wrote **Jerry Bellehumeur** ('54), in a letter to old friends and colleagues at Columbia dated July 24, 1955. "I may as well smuggle in a special 'HI' to Dirty Nick, the last of the red-hot flyboys ..." The broadcasters who attended Columbia in the 1940s and 1950s were trained to speak, to be sure, but in keeping with the demands of their day, they could write too. Bellehumeur's was among a treasure trove of old letters discovered in a storage closet during building renovations last year. * In a letter dated April 23, 1955, **Sam Berland** ('50) wrote that he enjoyed brief success with several dramatic shows for WGN-TV, including "They Stand Accused," and a part on the Dumont network's "Hands of Mystery," before heading for a theater stock company in Philadelphia. Unfortunately, before the first show opened, he was called back to the Marine Reserves where he "served ungloriously for 18 Mos. reading out loud from an Anti-Aircraft manual to a group of disinterested Reservists." Things eventually improved: "Upon release from this ennui I came to Hollywood," he wrote. "Have appeared in various little theatre shows around town. Worked for a bit in a Religious Drama Circuit endeavoring to spread the word around through theatre, but dropped it as it was a lousy showcase. ... And ... I keep myself in hamburgers and bourbon by working as a boss of the Universal Int. Lumber Yard." * Other epistles were more straight-laced. In an undated letter to college registrar Jean Ward, **Allan W. Cook** ('42) wrote, "My advice to those who want to get into radio and television is to never stop studying all aspects of the associated media, do their level best, recognize their potentialities and most importantly their limitations." Writing on letterhead from WKZO in Kalamazoo, Michigan, he noted, "Good, stable radio and TV operations need conscientious, able and dependable personnel. Such are far more in demand than the 'here today-gone tomorrow hotshots.'" * In July 1944, **Lilja Tilander** wrote to Norman Alexandroff, president of Columbia, that his favorable recommendations had not landed her a job. "I had very interesting talks with everyone, but they frankly were not taking on women announcers," she wrote. "Their sponsors did not want their advertisements read by women." She added that the stations had "tried to put women on" but ended up reducing them to one to two announcements "and are looking for discharged service men."

Tilander tried advertising, but found little that matched her talents. Visits to NBC and CBS turned up nothing. "After all this I am of the opinion that I should forget the whole thing," she wrote. "Consequently I start tomorrow as a secretary in the comptroller's department at Bell & Howell Co., at a much more lucrative salary than I would make for years in the radio or advertising professions." * Within a decade, the picture for some women graduates brightened. **Leslie Young Lund** wrote in May 1955 from WCUE in Akron, Ohio. After three years of daily air work, she became, by choice, continuity director, at what she described as "one of the nation's top independents." The same year, **Betty J. Barth** ('52) wrote that she was "producing two weekly television series on WISH-TV and WFBM-TV" in Indianapolis, and had previously worked as "a TV producer-director with WOI-TV in Ames, Iowa," where she "directed/and/or produced every type of television show from straight news to dramatic presentations." * Around this same time, **Al Hernandez** wrote that he was "looking for girl announcers and WAC clerks" for the 308th Radio Broadcasting Company, Mobile that he was commanding as an Army Reserve captain. His prior experience included promoting "Latin shows" in Chicago and producing and starring in variety and musical shows on the East Coast. * The most charming letter in the bunch was Bellehumeur's, written from the tropics. "I'm just dropping a little line to say 'Hello' to everyone up in civilization at Columbia," he wrote from WIVI, "the Little Station with the Big Reach." "This is a terrific place to live—the sun is always out and the temperature never goes above 84 nor below 70 ... The water is the beautiful Carib blue. It is so clear that you can see clearly for 50 feet down. BUT—You, or at least I won't venture near the water as the stuff is infested with shark, barracuda, etc. The land is nice except that you have scorpions, centipedes, gongolas, etc. (No rest for the wicked)." * He continued, "Please don't refer anyone from Columbia to this station. The pay is lousy, the management doesn't give a hoot for the station, and they have no record library or news service to speak of. For these reasons, I have secured a job at WSTA, St. Thomas, which is a 'RADIO STATION.' The starting pay is \$100 per week, which is good for a 250 watter."

SPRING BREAK

Demolishing crumbling walls.
Chopping down broken trees.
Shoveling rancid muck from rotting floors.
Hauling piles of debris.
Pulling insulation from ruined walls and attics.
Raking decomposing trash.
Prying and pulling rusted nails.

Does that sound like
a spring-break vacation?

“ Volunteering
has become more
of a priority for
me since the trip ”

ALAN BAKER ('06)

By **Lott Hill** ('96, '00)
Photography by **Alan Baker** ('06),
Na'm Hayes ('07), and **Emily Rehm** ('08)

ING



Probably not. But this spring, 28 of Columbia's most promising student leaders decided not to soak up the sun in Cancun, Miami, or anyplace else glamorous and relaxing. Instead, they opted to join me and three other staff members in Columbia's first Alternative Spring Break program in Waveland, Mississippi, one of the communities hit hardest by hurricane Katrina. On March 18, we piled into five rented vans and drove 1,000 miles to volunteer our time, strength, and creative energy to help this Gulf Coast community. It was a trip that would change our lives and how we think about ourselves.

We'd seen the pictures, watched the news, and read the stories of Katrina's devastation. We thought we were prepared for what we would see, but we were astounded by the extent of the destruction and how much help is still needed, all these months after the storm. "I saw firsthand that the media doesn't portray everything," notes freshman music business management major Emily Rehm. "Katrina may be out of the news now, but that doesn't mean her impact is over."

Everywhere we went, trees were bent, twisted, and gnarled. In some spots, entire swaths of trees were blown into piles, their trunks crisscrossed like giant pickup sticks. Where branches remained, multicolored tatters of shirts, sheets, curtains, dresses, and fabric of all types danced in the Gulf breeze. Roadsides were still lined with the crushed and rusted remains of thousands of cars, and there were boats everywhere: big and small, overturned and listing on broken hulls. Scattered for miles were all the creature comforts of everyday American life. Imagine every piece of furniture, electronic device, appliance, personal treasure, and toy in your home and all your neighbors' homes—everything—scattered on the ground as far as the eye could see.

Every home was damaged in some way. Some were missing shingles or siding, windows or doors. Many had gaping holes in their roofs and fallen walls; others had been picked up by floodwaters and moved or tipped over. And many—so many more than you might think—were wiped completely clean from their concrete foundations. The flood reached miles inland and touched every house, leaving behind massive water damage and toxic mold. We were told that the storm surge dragged away nearly every structure within a mile of the beach. Waveland was ground zero for hurricane Katrina, and we were stunned by what we saw.

Because response to the tragedy has been less than effective at all levels, organizations like Community Collaborations International, with which we worked, have stepped in to coordinate service-learning alternative breaks for students. These organizations are often effective and efficient at helping people rebuild their homes—and their lives—more quickly and with far less paperwork than many larger, more bureaucratic organizations and other entities.

[Photos:]

Facing page: **ALAN BAKER** at work on a demolition site.
Above: **JACOB HOLLAND** and **ALAN BAKER**
with the Columbia College Chicago banner.



**“ On the first day,
I looked around and
wondered, what
the hell have I gotten
myself into? ”**
OMEGA STEWART ('07)

[Photos:]

Above clockwise from top: ANNIE KELLY assists Laura from Community Collaborations International. JACOB HOLLAND and ZACHARY KRASMAN haul debris. ALAN BAKER helps a puppy. BRIAN MATOS, MOLLY WEIGLE, and OMEGA STEWART, with Northern Arizona University students. Facing page, Back row from left: KELSEY WILD, ANNIE KELLY, JACOB HOLLAND, DOMINIC COTTONE, LINDSEY DIETZLER, ZACHARY KRASMAN, KIMBERLY WEATHERLY. Front row from left: SHAWNECEE SCHNEIDER, PETER CATRAMBONE, ALAN BAKER, JACKSON WIGGINS. Top right: JACOB HOLLAND surveying his work. Bottom right: CELESTE BALL, SHAWNECEE SCHNEIDER, and AKISHA LOCKHART. Inset circle: SHAWNECEE SCHNEIDER determines her next cut.

We worked for six days, and every day brought something different and new, something we had never seen, done, or experienced before. One day might find us demolishing a ruined, seven-room house right down to the frame and foundation; the next, we'd be cataloguing donated children's books for the library trailer at the local elementary school. Another day we might be clearing debris and rubble from a yard and righting storm-toppled gravestones in a cemetery, or spending the day in the mess tent helping to provide the volunteers (and some residents) with hot meals. We knocked down walls and shoveled seven-month-old muck. We carried rotted furniture and cleared masses of dead trees. We did data entry and installed hardware and software. We hung drywall and painted siding. We dug holes and put up tarps. We built sheds and removed tons and tons of the detritus hurricane Katrina made of people's lives.

People who live in the community worked alongside us, sharing their stories and whenever possible, feeding us. They barbequed on makeshift grills and made us potato salad; they brought hamburgers and baked beans, or pizzas and coolers of pop, and did everything they could to make sure we knew they appreciated us. One day, as we worked along the side of a gravel road that was lined with huge piles of trash waiting to be collected by the Army Corps of Engineers, a local man leaned his elbows on the bed of his pickup truck. He looked me in the eye and said, simply, "You got no idea what you're doing here. You're saving us. Nobody's done anything for us. Not FEMA, not the government, and sure as hell not the insurance. It's the volunteers that have saved our lives."

I never once heard anyone say, "I can't" or, "I won't" that week, even though some of us had never touched a sledgehammer or held a crowbar, and most of us had never used either one. Few of us had ever seen what's on the inside of a wall, behind the drywall and insulation, but there we were swinging sledgehammers, leaning on crowbars, knocking down walls, and clearing the way for rebuilding. We were doing things we would never encounter in the studio or classroom, things most of us never imagined we'd have any reason to do.



“ It brought out the best in us. But it was something I never thought I would do. ”

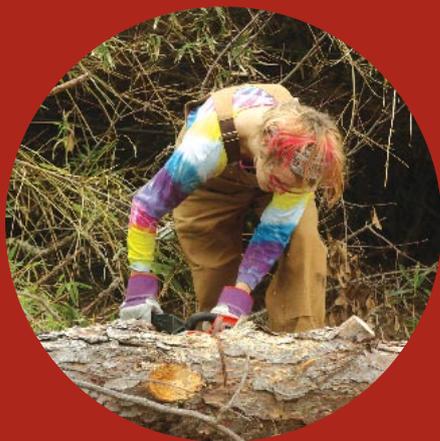
JACOB HOLLAND ('07)



But the studio or classroom isn't the only place where discoveries happen. We applied the same creativity and determination to this hot, dirty, exhausting labor that we apply to our majors or life passions. Each moment was a discovery, and as we witnessed this community's sense of survival and perseverance, we found we were all up to the challenge of helping by learning how to do things we'd never done before. These small daily triumphs gave us an unexpected sense of pride and accomplishment. They helped us sleep through windy nights in tattered World War II-era tents and roll out of uncomfortable cots in the 6:00 a.m. chill. The appreciation shown by people who have lost nearly everything gave us the strength to work all day, every day, and kept us upbeat and determined as we witnessed the severity of the storm damage. These experiences made us understand that no matter what we were faced with, we could figure it out together.

Jacob Holland, a junior majoring in performing arts management, reflects, "It brought out the best in me by me being able to pick up a sledgehammer and bust down a wall, and that was helping someone. The good that you're doing for people really is amazing, and you really just find out who you are." Junior broadcast journalism major Akisha Lockhard notes, "It floored me, it humbled me. I know that this experience ... it has made me into a different person, a better person."

We returned to Chicago a little bit tired and much more aware of what we can do and who we are as citizens in the world. We all have a better understanding of our own individuality, as well as our responsibility as individuals. We'd been back a few days when the mayor of Waveland, Tommy Longo, called *Columbia Chronicle* reporter Alan Baker and left a voice-mail message: "Your people have been very, very good to us, and we're very blessed to have crossed paths with the people of Columbia. God bless you guys. Thank you."



Lott Hill earned a B.A. in 1996 and an M.F.A. in 2000 in writing at Columbia, where he is now the assistant director for civic engagement of the Center for Teaching Excellence. He is a writer who also teaches in the fiction writing department and New Millennium Studies: The First Year Seminar. For more information about Community Collaborations International, the organization that facilitated the Columbia College Alternative Spring Break, visit: <http://communitycollaborations.org>. This Alternative Spring Break trip was sponsored by the Offices of Student Leadership and Multicultural Affairs.

The Fine Print

Columbia's new partnership with Anchor Graphics honors the collaborative, experimental nature of both the college and the printmaking workshop.

Chris Flynn,
James Iannaccone,
and David Jones of
Anchor Graphics.

BY ANN WIENS
PHOTOGRAPHY BY ERIC DAVIS ('06)

For centuries, artists have turned to hand-printmaking techniques to fulfill their visions—Rembrandt and Dürer are well known for their etchings. Audubon furthered the fields of both art and science through his famous “Birds of America” prints. Picasso made prints throughout his career. And Toulouse-Lautrec’s lithographs of the Moulin Rouge are icons of their time. All were made in collaboration with master printers, whose technical skill and expertise were critical to helping the artists achieve their visions. The artist-master printer relationship is a symbiotic one, a collaborative process to which the artist brings an initial vision that will likely be enhanced and improved by the knowledge of the medium offered by the printer. It’s similar to the relationship between an architect and a master carpenter, in which the vision of one is enhanced by the skill and expertise of the other. * Chicago’s art community has a long tradition of enthusiasm for collaboration, respect for skilled craftsmanship, and skepticism of fleeting trends. These are all characteristics that have made the city fertile ground for hand printmaking. From the academic and community-based studios of the early twentieth century to the professional presses that emerged in the 1970s, printmaking in Chicago has a long, rich history. * A standout in that history is Anchor Graphics, a lithography and etching workshop founded by David Jones in 1990. Jones built the nonprofit Anchor Graphics into a bustling workshop, attracting artists from across the country. In addition to publishing limited-edition prints, Anchor’s program included extensive educational programs, outreach projects, lectures, residencies, and studio resources for artists. In recent years, however, the press had reached a point where Jones felt it needed a change. Something to revitalize it and take it to the next level. This spring, Anchor and Columbia College Chicago entered into a partnership that combines the strengths of each and promises great benefits for professional artists and students alike.



Printmaking in Chicago Before 1970

In 1960, artist June Wayne founded the Tamarind Workshop in Los Angeles out of frustration at having to travel to Paris to work with a master printer. “The art of lithography had gone into a grave decline,” Wayne writes in her introduction to *The Tamarind Book of Lithography Art and Techniques*. “Master printers were extinct in the United States and were dying out in Europe.” The first modern American printmaking workshop to follow the European model of collaboration between artist and master printer, Tamarind trained a new generation of master printers, many of whom went on to establish their own workshops across the country.

Chicago artists managed to muddle through the first half of the century without benefit of atelier-trained master printers, producing sophisticated prints in academic and community-based shops. In 1941, under the sponsorship of the Federal Art Project/Works Progress Administration (FPA/WPA), the Southside Community Arts Center opened, providing a studio where artists including Charles White, Eldzier Cortor, and noted printmaker and DuSable Museum cofounder Margaret Burroughs practiced their art. Through the 1930s and 1940s, The School of the Art Institute of Chicago and the University of Iowa each had influential printmaking programs that helped keep the techniques alive in the Midwest, despite the “extinction” of American master printers.

In 1953, Chicago artists Ellen Lanyon and Roland Ginzler, who had studied at both schools, joined with several fellow students to establish the collaborative Graphic Arts Workshop in Chicago. The workshop served as a locus for the printmaking community until it was destroyed by fire in 1955.

“I REALIZED THAT
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EVOLUTION AND IT
NEEDED A CHANGE.”
DAVID JONES

Landfall Makes the Scene

With its most lively artist-run press gone and its few well-trained printers ensconced in academic positions, Chicago did not immediately join the professional workshop trend started by June Wayne’s Tamarind Workshop, although printmaking continued to be taught in Chicago’s art colleges. But in the early 1970s, the Chicago art world changed. The *New Art Examiner*—the only monthly, national, contemporary art magazine ever based in Chicago—began publication. Artists founded the now-legendary alternative galleries ARC, Artemisia, N.A.M.E., and Randolph Street Gallery, and a new wave of commercial galleries opened in River North, a bleak stretch of warehouses that would become the city’s primary gallery district. And a distinctly Chicago artistic style known as Chicago Imagism made its debut on the international art-world stage with buzz-generating exhibitions at the São Paulo Bienal, the National Collection of Fine Arts in Washington, D.C., and the Museum of Contemporary Art in Chicago. (Several artists who would become icons of Chicago Imagism have recently printed with Anchor Graphics, including Gladys Nilsson, Jim Nutt, the late Ed Paschke, and Karl Wirsum.)



The city was finally ripe for the emergence of a professional print workshop, and as if on cue, Tamarind-trained master printer Jack Lemon founded Landfall Press in 1970. Landfall quickly became one of the most respected print workshops in the country—a peer to the venerable Tamarind, which is now affiliated with the University of New Mexico in Albuquerque. Perhaps Landfall’s greatest contribution to the discipline, however, is the number of accomplished master printers it has trained, many of whom have gone on to establish their own presses.

Among them was Anchor’s founder, David Jones, a production printer who was apprenticing with Landfall. Originally from California, Jones studied photography and printmaking at schools in the Bay Area, Kentucky, Canada, and Missouri, eventually earning a B.F.A. in printmaking from the Kansas City Art Institute at age 37. He then headed to Chicago for an internship at Landfall, which led to the production printing job. In 1986, he and his wife, painter Marilyn Propp (who has taught part time at Columbia since 2002), made Chicago their home.

Jones had been at Landfall for three years when Lemon gave him a significant gift: a 24- by 36-inch Bavarian limestone—a valuable tool in the creation of lithographs.* Jones took the stone to a small, Ukrainian Village studio, and Anchor Graphics was founded.

* Hand lithographs are created by drawing with grease-based materials on either special aluminum plates—which can be mass produced—or smooth slabs of Bavarian limestone, which are increasingly rare, as the quarries from which they’re mined were largely exhausted well before the post-Tamarind resurgence of hand lithography. The stones or plates are chemically treated, and multiple prints are made through a process based on the natural repulsion of oil and water. Individual plates or stones are required for each color, and keeping the image consistent throughout an edition is tricky.

Alison Van Volkenburg from Wellesley College is interning with Anchor Graphics this summer.

Anchor Graphics: A New Collaborative Model

Jones founded Anchor as a nonprofit organization, with education and collaboration central to his vision for the press. In many ways, the workshop is a synthesis of several models that have flourished in Chicago, combining the professionalism and technical expertise of shops like Landfall, the collaborative spirit and support for experimentation of places like the Graphic Arts Workshop and the South Side Community Arts Center, and the educational rigor of the best academic programs.

Jones modeled Anchor largely after the cooperative New York shop of one of his mentors, Robert Blackburn, and he was profoundly honored when he was asked to help reorganize the 55-year-old shop following Blackburn's death in 2003. The honor grew when he was offered a job as director last September, truly a once-in-a-lifetime opportunity. By then, however, Jones was already deep in negotiations with Columbia to bring Anchor under the auspices of the college—the route he ultimately decided to take.



Anchor Comes to Columbia

"I started talking with Jay Wolke [then chair of the art and design department] about partnering with Columbia several years ago," Jones says. "I realized that Anchor was at a juncture in its evolution and it needed a change."

Initial conversations with Columbia progressed amiably but slowly until the arrival of Leonard Lehrer, an internationally respected printmaker himself, in fall 2001. Lehrer came to Columbia to serve as dean of the School of Fine and Performing Arts after chairing the art department at New York University. He saw the presence of Anchor on campus as a huge opportunity for the school and a potential "jewel in its crown" for the Department of Art and Design—comparable to the benefits brought to the photography department by its relationship with the Center for American Places, or the music department by the Chicago Jazz Ensemble. "These programs that bring the professional world to the institution are one thing that separates Columbia from other schools," Lehrer says.

The new dean also saw the partnership as a chance "to raise the profile of what it could mean for a student to study" at Columbia. "If you point to those programs in the country that have professional fine-art print shops in their programs," Lehrer says, "you're talking about the best—Tandem at the University of Wisconsin-Madison, Graphicstudio at the University of South Florida, Tamarind at the University of New Mexico—these are synonymous with the highest quality, and they've established a strong precedent for fusing the professional and the academic."

Jones was excited by the potential offered by that fusion, especially given Columbia's stated commitment to community engagement. This, combined with his desire to see the shop to which he'd devoted 16 years of his life rise to the next level, convinced Jones to turn down the enticing Blackburn offer and stay in Chicago, overseeing Anchor's transition from an independent, nonprofit workshop to a college-based facility.

"EVERYTHING WE DO
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DAVID JONES

An Inadvertent Test

Anchor team salvages personally meaningful prints



About two years ago, well before serious negotiations were underway to bring Anchor Graphics to Columbia, Dean of Fine and Performing Arts Leonard Lehrer was preparing for his forty-first solo exhibition. It was a series of lithographs, drawings, and archival ink-jet prints to be shown at Creceloo Art Gallery in the artist's native Pennsylvania. Lehrer envisioned the exhibition, "Homage," as "addressing, and paying tribute to, the saga of the short and remarkable life of our daughter Anna-Katrina," who passed away in 2000 at the age of 21 from disabilities she had from birth. * The show would include two distinct bodies of work: a series of large-scale, richly colored archival ink-jet prints that layer together snippets of images from art history, travel photos, and portraits of his daughter; and the "Dialogue" series, sensitive, classically rendered charcoal drawings and lithographs of Anna-Katrina's hands, with which she made, as Lehrer says, "'choreographed' but short-circuited gestures" to communicate. * Lithographs are made by drawing with grease-based crayons on special slabs of stone or aluminum plates, which are chemically treated, inked, and printed through a process based on the natural separation of oil and water. Or, as most lithographers will tell you, based on "magic." Lehrer's finely detailed plates, however, had been improperly stored by the workshop where he made them. They were unprintable. * In an effort to salvage the images—which he had drawn from photographs while his daughter was still living—Lehrer took the plates to David Jones at Anchor. Although he sought out Anchor for its reputation for technical expertise—he knew the plates were likely beyond saving—it turned out to be, as Lehrer puts it, "an inadvertent test" of Anchor's abilities. "It was like major surgery with 100-percent recovery," says the artist. Anchor passed the test with flying colors, and the prints were included in the "Homage" exhibition. They were also shown at the Chicago Cultural Center, along with a painting Anna-Katrina had created in her father's studio, in the recent exhibition "Humans Being: Disability in Contemporary Art," and two of the prints reside in the permanent collection of Children's Memorial Research Center. "It took an incredible sensitivity and knowledge to bring those images back, and David and his staff pulled it off," says Lehrer with admiration. "He did it because he loves the challenge."

David Jones and Chris Flynn examine Leonard Lehrer's lithograph, *Dialogue IV*, 2004, which they were able to print after restoring the damaged plate.

“OVER TIME,
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GRAPHICS.”
LEONARD LEHRER



Flynn, Iannaccone, and Jones pose in Anchor's new space at 623 S. Wabash.

With a full-time staff of just three—Jones, master printer Chris Flynn, and assistant James Iannaccone—Anchor Graphics maintains an impressive schedule of classes, workshops, residencies, and lectures, all the while publishing exquisite, hand-pulled prints. The parade of professional artists that comes through the workshop—when asked, Jones rattles off a list of names including Kerry James Marshall, Ellen Lanyon, the late Ed Paschke, Jim Nutt, Karl Wirsum, Michiko Itatani, Gladys Nielssen, the late Hollis Sigler, Kay Rosen, Tim Anderson, and others—will be a great benefit to Columbia students, who will have opportunities to meet the artists, watch them work, and even assist with printing. Anchor has an active internship program that will provide opportunities to Columbia students. And both Jones and Lehrer are excited about the opportunities for artists on Columbia's faculty and staff to print at the shop.

One of the characteristics that makes the workshop such a good fit with Columbia's mission is its emphasis on outreach and community engagement. The Press on Wheels (POW) program brings traditional printmaking processes into schools, galleries, community centers, and museums, giving participants an opportunity to see how prints are made and understand the process. During the recent Toulouse-Lautrec exhibition at the Art Institute, for example, Anchor's staff was on press right in the museum, demonstrating the processes Lautrec used to produce the works surrounding them.

Anchor also offers affordable open studio time to local printmakers, free classes for high school students, and low-cost adult classes and workshops. This fall, the press presents its first lecture series at Columbia, with Debra Wood, senior curator at the Mary and Leigh Block Museum of Art, kicking off the season on September 6 (see www.colum.edu/anchorgraphics for the complete schedule).

“Over time, Columbia will become known through Anchor as a leader in the field of contemporary graphics,” says Lehrer, who envisions the partnership producing portfolios, publications, and periodic symposia down the line. “Over a ten-year period,” he continues, “those are the things that separate an art department that simply has an etching press and a department that has a full-scale commitment to the field. Our students will be the beneficiaries of that.”

AUTHOR'S NOTE:

An excellent reference on printmaking in Chicago is the catalogue for the 1996 exhibition at the Mary and Leigh Block Gallery at Northwestern University, “Second Sight: Printmaking in Chicago 1935-1995.” I consulted the historical essays by Mark Pascale, James Yood, and David Mickenberg frequently as I prepared this article.

Ann Wiens is an artist and the editor of *Demo*. Photographer **Eric Davis** ('06) is a graduate of Columbia's photography program. He is a freelance photojournalist currently working in the Chicagoland area.

RECOGNIZING OUTSTANDING CONTRIBUTIONS

On May 12, Columbia held its second annual Manifest Alumni Reunion. Alumni from Chicago and across the country converged to reconnect with each other, faculty, and staff; see what this year's graduates are accomplishing; and honor two of their peers for their outstanding contributions to the college and their professions.



Parisa Khosravi ('87)

OUTSTANDING CONTRIBUTION TO THE FIELD OF BROADCAST JOURNALISM

Parisa Khosravi earned a B.A. in television/broadcast journalism from Columbia College Chicago in 1987. Following graduation, she was hired by CNN in Atlanta, where she is now vice president of international newsgathering. * In her 19 years with CNN, Khosravi has played a central role in the planning and coverage of the most significant international stories of the past two decades, including international reaction to hurricane Katrina and the September 11 terrorist attacks, the death of Pope John Paul II, the Asian tsunami, both Gulf wars, the fall of the Berlin Wall, the collapse of communism in Eastern Europe, and the genocide in Rwanda, among numerous others. * Khosravi's outstanding work has been recognized with many of the most prestigious awards in broadcast journalism, including a Peabody Award, an Emmy Award, an Alfred I. duPont-Columbia University Award, an Edward R. Murrow Award, and two Overseas Press Club Awards. * Reflecting on Khosravi's time as a student at Columbia, television chair Michael Niederman observes, "As teachers we get occasional students who seem truly on their way to somewhere special. Parisa was clearly one of those students. When I look at all she has accomplished, I'm proud of her and of Columbia's contribution to her success."



Peter Teschner

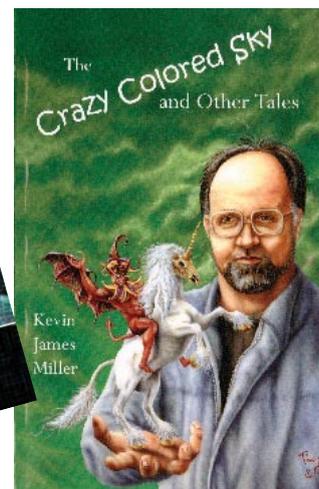
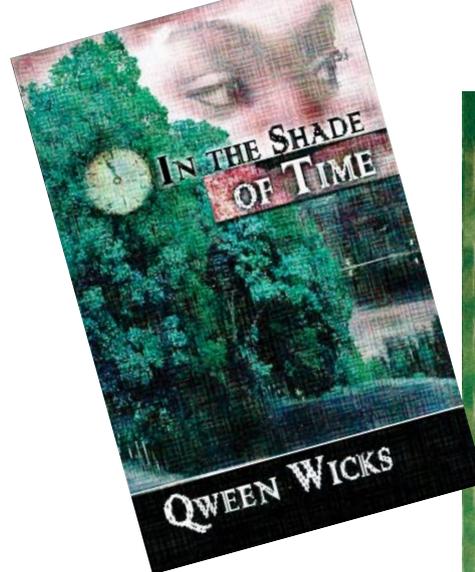
OUTSTANDING CONTRIBUTION TO COLUMBIA COLLEGE CHICAGO

After studying film at Columbia in the late '70s, Peter Teschner went on to become one of Hollywood's most sought-after film editors. Since 1985 he has worked on more than 30 projects, most recently as editor for *The Borat Movie*, a comedy set for release in November 2006. Other recent projects include *Kicking and Screaming* (2005), *Dodgeball: A True Underdog Story* (2004), *Bad Santa* (additional editor, 2003), and *Legally Blonde 2: Red, White and Blonde* (2003). * Teschner and his wife Gloria have also done much to promote Columbia College's reputation on the West Coast, and are generous supporters of the Open Door Scholarship program. * "When I was in Chicago to accept this award," Teschner notes, "I was asked what I had taken away from Columbia College. My response was that I had not taken, but had been given. I was given specific knowledge in my craft that allowed me to advance as an editor. Columbia told me to try. Columbia encouraged me to look for work in the film business, with confidence because I had been taught to learn while working. This is important, because no one ever knows all there is to know about how to make a movie. You exist in a constant state of learning, and applying what you learn to stay current."

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In the Shade of Time

By Queen Wicks ('99, '03)

[PublishAmerica, 2004.

177 pages, \$19.95 paperback]

reviewed by Kristin Scott ('04)

Shortly after the Civil Rights Act of 1866, Charlie Wilson leaves Meaningful, Mississippi with his pregnant wife, Sarah, and their two boys, Daniel and Joseph. They head to Chicago, seeking prosperity in a new world full of old traditions—one that will deny their recently acquired freedom and forbid their shared future. Shortly into the trip, along an obscure dirt road, “the haunting sound of voices” portends the first of many harrowing scenes of cruelty at the hands of overseers out on a kidnapping spree:

“Please, mister, don’t hurt him,” Daniel moaned.

Sarah and her boys huddled near the overturned wagon watching in utter disbelief ... [the overseer] beat Charlie repeatedly ... until the skin tore away from his bones.

Those not killed on the spot are delivered to John Rucker, owner of Cedar Hills Estate, where recently captured Negroes are “crops” to be slaughtered “like dogs” in private hunting games and children are target practice. In the meantime, they all become slaves (again), rape

victims, and the weak and dying are thrown into the pens as “hog slop.”

If you found that hard to read, this book is not for you. Wicks’s prose is beautifully crafted, rich in its invocation of common speech and the folkloric tradition of storytelling, but it is not sentimental. Indeed, the author delivers such scenes with piercing intensity, echoing how the whip itself must have descended upon the bodies of those she represents.

Wicks’s “fiction” actually reflects the sociopolitical realities of late nineteenth-century America, when the freeing of slaves bred fear, and fear gave rise to the Jim Crow era, the Ku Klux Klan, and, some would say, the most brutal period of African American history. And yet, in the midst of such horrendous events, her characters nevertheless navigate the challenges of their lives with a resilience and grace that is both intimate and compelling.

The novel, like most, has its flaws. Primarily, it provides a reminder for self-publishers: minor grammatical errors are mere bumps in the road and easily forgettable; but beware of potholes, like characters killed off who then resurrect briefly in a missed cut-and-paste. Despite these few self-editorial faux pas,

and later sections of the novel that hasten us too quickly toward the end and feel a tad breathless, Wicks creates a memorable and authentic tale that is both informative and engaging.

Queen Wicks ('99, '03) earned a B.A., M.F.A., and M.A. in creative writing from Columbia, where she is now part-time faculty in the English department. She is also artist in residence at Jenner Academy through Columbia’s Project AIM. Kristin Scott ('04) teaches creative non-fiction and literature in the English department. She holds an M.F.A. in creative writing from Columbia and an A.M. in interdisciplinary studies from the University of Chicago. Her work has been published in the University of Chicago Magazine, South Loop Review, NewCity, and Loop Hole.

The Crazy Colored Sky and Other Tales

By Kevin James Miller ('82)

[Silver Lake, 2005. 128 pages, \$11.95 paperback]

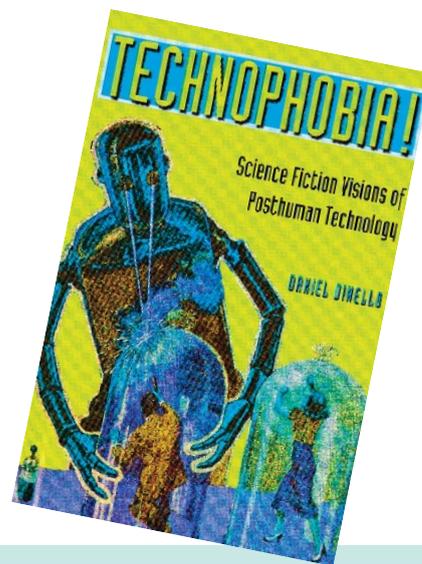
reviewed by Elizabeth Burke-Dain

Kevin James Miller’s *The Crazy Colored Sky and Other Tales* is more than crazy, it’s downright kooky. The most compelling story, “Sex Killer for God,” beguiles us with its title and leads us through a short maze where we quickly find the

cheese. It seems that Michael, the protagonist, gets a bit of pleasure “down between his legs” when he kills in the service of the Lord.

Michael is a hired gun employed by “the organization,” a group formed by “a U.S. Senator, a Baptist minister, and a publishing millionaire” to eliminate “unholy scum.” But after admitting to himself how much he wanted “to lie with Diana,” his former girlfriend, “despite her not being devoted enough to the Lord,” Michael realizes that the only way for him to get satisfaction with a woman is to kill her. He finds killing women who remind him of Diana particularly satisfying. It feels “like lying with a woman who he had married in the Lord’s name.” He begins to kill “without the blessing of the organization.”

Miller’s metaphorical flourishes are especially striking. In one instance, Michael is in a Mexican border town where he contemplates “crossing over to another country to continue his good work there.” The TV news is covering the heinous crimes he himself has committed, quoting a doctor who describes the killer’s murderous efficiency as that of “a cherished employee in an office environment who has everything in his ‘in’ basket done by 5 p.m.”



When Michael is propositioned by a “sodomite” at a late-night coffee shop, it turns out to be God—in the guise of a red-haired, pony-tailed stranger. “Could you use a little loving, right about now? You know, nobody knows how to love a man like another man,” says God.

Michael, unaware that he’s in the presence of the Lord, decides to play along, then kill the sodomite with a drapery cord. However, when they get to the man’s motel room, God asks some penetrating questions. “Do you remember when you prayed as a little boy?” He reminds Michael of his prayers for his “little dog, Tippy, and Uncle Phil ... and Miss Jenkins from the second grade who always looked so lonely.”

Flabbergasted, Michael pulls his pistol, ready to kill the loving bejesus out of this guy. The red-haired man (God) reveals smooth palms that suddenly flicker with bloody stigmata wounds. It’s a shocker. It’s so shocking to Michael that he pumps some lead into God, but does God die? No, he just sits there smiling, and tells Michael that he’s “become a problem I have to take care of.”

And boom! Michael feels “his soul ripped out of his mortal body, and then borne gently to Hell.”

This would-be cult classic deserves to be part of your library. While I have focused on “Sex Killer for God,” Miller’s other stories are equally engaging. With titles like “A Castle Grows in a Convenience Store Parking Lot,” “The Family Demon,” and “A Fate Worse than Beauty,” and an inscription that reads, “To Joyce, from all three of me,” how could you go wrong?

Kevin James Miller (’82) has published more than 70 stories and poems in the horror, science fiction, fantasy, and crime genres. **Elizabeth Burke-Dain** is an artist and writer who works in the Media Relations department at Columbia.

Technophobia: Science Fiction Visions of Posthuman Technology
By Daniel Dinello
[University of Texas Press, 2006.
275 pages, \$24.95 paperback]
reviewed by Stuart Luman

In the twenty-first century, the implications of cloning, nanotechnology, and virtual reality are hotly debated topics. Yet modern humans can learn much about their current world from the fantasies of science fiction, writes Columbia College film professor Dan Dinello in his first book, *Technophobia: Science Fiction Visions of Posthuman Technology*.

This ambitious critique, which came out of Dinello’s research for a class he taught on science fiction in 2000, goes after specific technologies chapter by chapter, from robotics to artificial intelligence, virtual reality, biotechnology, nanotech, and genetic engineering. Dinello, who besides being a professor is a filmmaker, television director, and writer, explores groups such as the Extropians, self-proclaimed posthumanists who dream of defeating death through technology.

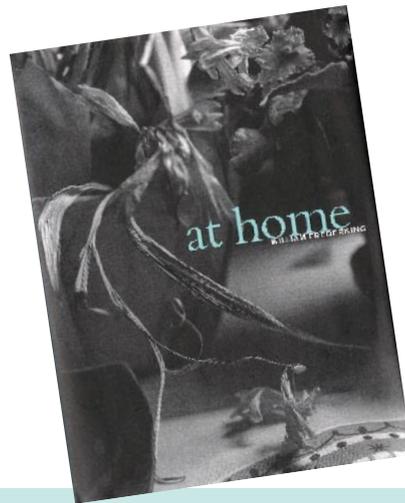
The Extropians are awaiting a techno-apocalypse they call the Singularity, when the pace of technological and scientific innovation accelerates to a speed that simple biological humans can no longer understand, allowing intelligent machines to inherit the earth.

Dinello’s investigation goes beyond pie-in-the-sky dreamers, however, delving into the military-industrial complex that gave rise to the now-ubiquitous technologies of our modern world, including the Internet and personal computers. Technology is not a simple tool for good or for evil, he writes; it’s got its own agenda:

“Like a virus, technology autonomously insinuates itself into human life and, to ensure

its survival and dominance, malignantly manipulates the minds and behavior of humans.” Sounds fantastic, but there’s nothing new about these seemingly trendy ideas, and Dinello is the first to admit it. Western philosophy and religion have been devaluing the body and the natural world for millennia, but only now has technology advanced to the point where it could finally, conceivably, usurp its human creators. Yet Dinello has not resigned himself to serving the machine overlords of the future. As he sees it, the first step in fighting back is to make people aware that technology is not neutral, that it has the potential to dominate humans for its own purposes. At the same time, he’s not hoping to return to a natural utopia, which is neither preferable nor possible. Instead, Dinello says it’s only through the self-conscious understanding of the threat that humans can truly be the masters, and not the slaves, of technology.

Daniel Dinello is professor of film and video at Columbia and an award-winning independent filmmaker. He has written about pop culture, technology, and science fiction for the Chicago Tribune, Salon.com, and the Manchester Guardian, among others. **Stuart Luman** is a freelance journalist in Chicago. He writes for Crain’s Chicago Business, Chicago magazine, and Wired Magazine.



The Enchanters vs. Sprawlburg Springs
 By Brian Costello ('04)
 [Featherproof Books, 2005.
 191 pages, \$12.95 paperback]
 reviewed by Brenda Erin Berman

Brian Costello's debut novel, ten years in the making, is a rollicking and ribald account of a young man's experience as drummer for The Enchanters, a band that stirs up a frenzy in the conventional, anywhere-U.S.A. community of Sprawlburg Springs. At once a coming-of-age story, an ode to rock-and-roll, and a satiric stab at the mind-numbing sameness of middle America, the novel represents a youthful search for authenticity and self-expression, liberation and validation.

It's sometime in the late '80s or early '90s, when vinyl is still respectable and eight-tracks are within memory. Twenty-something Shaquille Callahan works as a squid cutter at Cleveland Steamerz Good Time Bar and Grille World, where his boss thinks he has potential. But Shaquille's mind is on The Enchanters—a band known for their category-defying “Protomersh” music and no-holds-barred house performances—and more particularly on Renee, the band's charismatic singer/enchantress. The Enchanters are living a wine- and cough-syrup-intoxicated dream. They inspire

their fans, who emulate the band's quirky fashion sense (wearing six-pack rings as jewelry and coloring their skin orange), get naked during performances, and even find the courage to pursue their own musical ambitions. But to the mainstream media and civic leaders, The Enchanters are a subversive force.

Costello's familiarity with his territory, both geographical and musical, is enhanced by a sharp wit: Sprawlburg Springs is dotted with places such as Perimeter Square Circle Center Mall, French Café Oui! Oui! World, Bitchin' Car Stereo World, Li'l Scamp Gimme Now Convenience Store, and Latent Republican Hipster Music Club. Against this deadening landscape, Costello delivers a satisfying tale of searchers trying to create something wholly original and transcendent. As his protagonist says, “It's just music, but it's way more than that— it's what puts us in the mood to love, to hate, to feel something, anything, in a world rapidly losing its ability to do just that.”

Brian Costello ('04) earned an M.F.A. in creative writing at Columbia, where he is now an adjunct faculty member, and he drums for the *Functional Blackouts*. His writing has appeared in *Bridge*, *THE2NDHAND*, *Sleepwalk*, and other publications. **Brenda Erin Berman** is director of marketing at Columbia.

At Home
 By William Frederking
 Afterward by Brandy Savarese
 [Center for American Places/
 Columbia College Chicago, 2006.
 72 pages, \$30.00 hardcover]
 reviewed by Ann Wiens

“There is love in this house.”

Photographer William Frederking recalls this statement, made by an old woman sitting in a rocking chair, as Frederking, his children, and a real-estate agent stood in her living room, scrutinizing her home of more than 30 years. It was an incredibly gracious thing to say to a group of strangers who were more likely interested in square footage and plumbing efficiency than family memories.

The photographer bought the Oak Park, Illinois house, and from the series of quiet, sun-flecked images that make up this book, it appears that love still abides in that house. Frederking, who is acting chair of Columbia's Photography department, initially took color pictures of the 85-year-old house as pre-renovation documentation. Beguiled by the play of light on crumbling plaster, he soon pulled out his Deardorff four-by-five view camera and began shooting in black and white, producing these honest, intimate images of the

mundane details of a lived-in home. A million miles away from the expertly styled, artfully arranged, and improbably perfect homes that form the alternate residential reality of shelter magazines, these pictures prod us to consider the ordinary objects that blur into the unseen background of our day-to-day lives in a new light. A drop of water on a crumb-dusted countertop, the peeling paint of a rusty porch railing, the persistent clutter of hastily unloaded keys, shoes, and mail that defiantly occupy our real-life homes— these are Frederking's beautiful, yet unglamorous subjects. These photographs make us see our surroundings differently; a fine accomplishment for any image.

William Frederking is acting chair of the Photography department at Columbia. His photographs are in the permanent collections of the Museum of Contemporary Photography and the State of Illinois Museum, and have appeared in *The New York Times*, the *Chicago Tribune*, and *Chicago magazine*. **Ann Wiens** is an artist and writer, editor of *DEMO*, and former editor of the *New Art Examiner*.

THEY TOLD US WHAT THEY THOUGHT ... AND LOOK WHAT IT GOT THEM.

In our last issue, we asked for your input—about *DEMO*, about Columbia, about what interests you as an alum or friend of the college—and offered some fabulous prizes as incentive. Thank you to all who wrote. We don't always have iPods to give away, but we're always interested in what you have to say. So keep those emails and letters coming, and take our reader survey @ www.colum.edu/alumni.

Congratulations to our winners:

30GB video iPod

Susan MacNicol ('88), Aurora, IL

Hilton Hotel getaway

Kelly Strycker ('05), Chicago

Art book library

Abe G. Kurien ('94), Alberton, MT

Dinner at Zapatista Cantina

Becky Collier ('06), Chicago

Tower Records prize packs

John Watanabe ('86), Winnetka, CA

Donna DeGraaf ('95), Gary, IN

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for your area:

Chicago North Suburbs: JOAN HAMMEL ('86)
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Chicago Central: JUSTIN KULOVSEK ('04)
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Chicago South Suburbs: CHRIS RICHERT ('99)
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Los Angeles: P.A. CADICHON ('01)
cadichon@theindiecafe.com

New York: RICHARD MATSON ('98)
richard.matson@matsonfilms.com

To form a chapter in your region,
contact JOSH CULLEY-FOSTER ('03)
jculleyfoster@colum.edu or 312.344.8611.

Our Alumni CAAN!

It's official: Columbia College Chicago is forming alumni chapters across the country. During the 2006 Manifest Alumni Reunion in May, we met with a group of passionate alumni representing Los Angeles, New York, and Chicago to create the Columbia College Alumni Association and Network (CAAN). The purpose of CAAN is to unite Columbia's 80,000-plus alumni through a diverse network of chapters across the country. The goals of each chapter will reflect the desires of the individuals who become involved, with committees working to support scholarships, provide mentorship, welcome young alumni, organize special events, and more.

Amid the activities of Manifest, Columbia's end-of-the-year student showcase and alumni reunion, CAAN organizers and representatives convened for the first time to initiate the creation of a system of regional chapters. Columbia has been without a formal alumni chapter organization for the past few years, and we all agree the benefits to alumni will be great.

We feel strongly that a chapter system will allow our alumni to network and stay in touch with each other and the college. Through CAAN, chapter members will have a structure through which to mentor, support, and motivate our fellow alumni, and serve as examples to current students and recent alumni of the value of retaining our Columbia connections after graduation.

This is a great opportunity to create a national network of support for Columbia and for each other. By the end of this year's Manifest reunion weekend, alumni from Phoenix, Atlanta, San Francisco, and Washington, D.C. had expressed interest in forming chapters in their areas. Updates on the progress of CAAN are available through the alumni web site at www.colum.edu/alumni/caan. In the meantime, a great way to stay in touch is through the Online Community (see www.colum.edu/alumni or page 38 of this magazine).

Sincerely,



Josh Culley-Foster ('03)
Associate Director of Alumni Relations



Bill Cellini ('94)
Alumni Association President

What are you doing out there? Let us know! Submit your news via the alumni website at www.colum.edu/alumni (click “News” on the main page, then scroll down and click “News/Notes” in the right-hand column), or email James Kinser at jkinser@colum.edu. The listings here are edited for length; the website features expanded news and notes.

1960s/70s

Lou Cevela ('61), a State Farm agent since 1970, is one of only six agents to attain both Legion of Honor and Crystal Excellence status. Cevela has earned these accomplishments through servicing his clients' needs with State Farm insurance, banking, and investment products.

Gaylon Emerzian ('76), along with her eight- and ten-year-old daughters, recently earned the prestigious James Beard Foundation award for best webcast devoted to food. Emerzian is producer of Spatulatta.com, which is co-hosted by her daughters. The awards are considered the Oscars of the food world.

Marci (Frick) Javril ('78) is currently previewing her upcoming ebook *Energy, Sex, and Powerful Living: Master the 5 Keys to Extra-ordinary Vitality*. It is a handbook for self-renewal, derived from 30 years of scientific investigation, creative exploration, and life experience in the performing and healing arts. For details visit www.VitalEnergyCenter.com/ESP.html. Javril is a movement therapist who has developed a complete system of five-dimensional healing, to which movement is fundamental.

1980s

Kevin Miller ('82) recently released his first book, *The Crazy Colored Sky and Other Stories*, published by Silver Lake (see review, page 30). It is a collection of 16 stories of terror and imagination with a cover designed by artist Phil Rogers. Miller is offering film rights to these stories to a current Columbia film student for \$1.00 with

a few other conditions. He can be contacted at kevinjamesmiller2001@yahoo.com.

Kevin Craemer ('83) organized the second annual Connecting with Kids & Youth conference to examine the latest strategies being used to reach America's youngest consumers. Marketing, advertising, entertainment, and media leaders convened in Chicago to share insights and examine the newest trends in youth marketing. Details are available at www.trademeetings.com.

Mark Protosevich ('83) adapted the screenplay for the Wolfgang Petersen-directed *Poseidon*, a remake of the 1970s disaster film. Ensemble cast includes Kurt Russell, Josh Lucas, Richard Dreyfuss, and Emmy Rossum. *Poseidon* opened in theaters nationwide on May 12.

Robin Reed's ('83) first book is now available everywhere that books are sold, except bookstores. *Xanthan Gumm* is a satirical science fiction novel about an alien who comes to Earth because he wants to be a movie star. For more information go to Amazon.com, BN.com, and Reed's own website, www.BarstowProductions.com.

Jill Soble ('85) was the line producer and assistant editor, with fellow alum **Barbara Wulf** ('85) as associate producer, on HBO's *All Aboard! Rosie's Family Cruise*. The documentary won the Spectrum Award at Sundance this year and has aired several times on HBO, and was invited to have a special screening at the Toronto Hot Docs Festival. This inspiring film chronicles the journey of “a dream come true” when 1,500 people—gay, lesbian, and straight; young and old—set sail on a seven-day Caribbean cruise.

Marylene (Smith) Whitehead ('85) was selected to receive a 2005 Multiplying the Voices Award from ETA Creative Arts Foundation. Excerpts of her award-winning play soundtrack, *This Far by Faith*, written with the late Rufus Hill, were highlighted during the award program.

Adam Henry Carriere ('86) started *Danse Macabre*, an online literary journal (www.thedansemacabre.blogspot.com), and appeared in the rock'n'roll issue of *Tattoo Highway*. He won the 2006 Nevada Arts Council Literary Arts Fellowship in Poetry. His “future blockbuster” first novel is currently looking for a good home on both coasts while he puts the polish to his second. Carriere also teaches writing, literature, and communications on the Las Vegas collegiate circuit and hopes to begin a doctorate in creative writing in 2007.

Carmen Mormino ('86) recently booked and shot a recurring role on the ABC hit “Grey's Anatomy.” Mormino plays the transplant coordinator of the hospital and appears in the two-part season finale.

Rick Goldschmidt ('87), official historian for Rankin/Bass Productions and author of *The Enchanted World of Rankin/Bass: A Portfolio*, recently released a solo CD, *Rick Goldschmidt Sings*. He is a singer, songwriter, and guitarist. Details are available at www.myspace.com/rickgoldschmidt.

Jeffrey P. Fisher ('88) recently published four books: *The Voice Actor's Guide to Home Recording* (with Harlan Hogan); *Instant Surround Sound*; *Cash Tracks: Compose, Produce, and Sell Your Original Soundtrack Music and Jingles*; and *Ruthless Self-Promotion in the Music Industry*, second edition.

1990s

Katherine Bulovic ('90) was one of the production designers for *Secret History of Religion*, *Rivals of Jesus* and *Knights Templar* for the National Geographic Channel, which first aired in March 2006. Bulovic is interviewed in a new book on filmmaking, *Splatter Flicks: How to Make Low-Budget Horror Films*, by Sara Caldwell (Allworth Press). The book is available in stores and through Amazon.com.

Dan Zamudio ('90) presented a collection of his Chicago-focused photographs along with paintings by his wife, Julie Sulzen, at an open studio exhibition in Saint Georges Court in Chicago this spring. For details see www.juliesulzen.com.

Sean Chercover ('91) finally put to use those post-graduation “wasted years” that he spent working as a private investigator in Chicago and New Orleans. He recently signed a two-book deal with HarperCollins. The first, *Big City, Bad Blood* (a noirish crime novel set in Chicago) will be published by the William Morrow imprint in early 2007. For details see www.chercover.com.

Jane Richlovsky ('91) mounted a solo show of new paintings, “Domestic Bliss and Other Temptations,” in April at Ballard-Fetherston Gallery in Seattle. The narrative paintings on found textiles explore the sexual undercurrents of American consumerism. Images can be viewed at www.ballardfetherstongallery.com or Richlovsky's website, www.janerichlovsky.com.

John Peterson ('91) received a third-place honorable mention in the 2006 Written Image Awards for his

suspense/drama screenplay, *One of the Family*. Last year, his comedy screenplay, *Skunk Girl*, received an honorable mention.

Arnie Bernstein ('93) is working on a new edition of his history of Chicago films and filmmakers for publication in 2007 by Lake Claremont Press. He is shopping a proposal for a new book, *Childhood's End: the 1927 Bombing of Bath Consolidated School, America's First Mass Murder and Deadliest Act of School Violence*.

Kyle Bronsdon ('93) scored the Civil War documentary *Horses of Gettysburg* (Inecom Entertainment, directed by Mark Bussler), contributed music cues to the interactive future-earth experience www.futureprimitiveguide.com, and released his third CD, *A Model Psychosis: Albert Hofmann, LSD and the Drug War*. For details visit Vitalegacy Multimedia at www.vitalegacy.com/vitamedia or Bronsdon's website at www.swingdrummer.com.

Rob Jones ('93) has been appointed sports anchor/reporter at NBC channel 13 in Birmingham, Alabama. This follows an accomplished career as a sports producer for WLS-TV Chicago, sports anchor in Albany, Georgia, producer for "CNN Sports Illustrated," and sports director at WGXA-TV in Macon, Georgia.

Collin Daniel ('94) and casting partner Brett Greenstein have completed casting the following network pilots: "Help Me Help You" for ABC starring Ted Danson; "Andy Barker, P.I." for NBC starring former Columbia student **Andy Richter**; and "You've Reached the Elliots" for CBS starring Chris Elliott. They also just wrapped production on casting season two of NBC's "Joey."

Tracy Livingston ('95) just finished an infomercial for Take Over Payment Network, currently running. He is writing songs for an up-and-coming

R&B artist, and just finished his first year as a tax preparer with H&R Block.

Corey Witte ('95) is currently the manager in postproduction for Fox Sports. He is still working on film projects (some with fellow alumni) as an indie producer on the side.

Meri von Kleinsmid's ('96) CD *Ex Vivo* was featured in its entirety throughout January on the Internet radio station Elektramusic. Her work *The Observation of Curio No. 19* was included in a compilation titled *Elektramusic: Electroacoustic and Contemporary Music Volume 01*, a project of Paul Clouel, French composer and musical manager of Elektramusic.com. Her work has also been featured in the "Women Take Back the Noise" project.

Karyn Bosnak's ('96) novel, *20 Times a Lady*, will be in bookstores this summer and the film rights have been bought by New Line Cinema. The story centers on a woman who, having hit her sexual limit at guy number 20, decides to track down the other 19 guys in hopes that she's overlooked one who could be "the one."

Mashari Bain ('97) just booked a recurring role on "The Young and the Restless." She is also working in radio and television doing voiceover commercials and promos.

Cupid Hayes ('97) professional SAG/AFTRA actress in Los Angeles and Chicago, appeared on "CSI:NY" and "Freddie." She also starred in *Sunday Morning Stripper*, which aired on Showtime earlier this year. Since its release in July 2003, *Stripper* has taken on a rigorous festival tour schedule, collecting more than 30 official selections, 12 audience choice and four best of show awards, while screening before audiences in five countries. Hayes is currently seeking new representation in Los Angeles.

Lisa Manna ('97) is now the morning news anchor/health reporter for WBAY Channel 2 (ABC) in Green Bay, Wisconsin.

Rick Pukis ('97), assistant professor of communications at Augusta State University, was recently granted tenure by the board of regents of the University System of Georgia.

Niambi Jaha-Echols ('98) was presented one of 15 "Woman to Woman: Making a Difference" awards from Illinois State Treasurer Judy Baar Topinka and her advisory board for women's issues. Recognizing that girls of African descent face issues of cultural displacement and positive cultural identification, Jaha-Echols wrote a book and founded Project Butterfly, a business that provides tools, training, and resources for individuals and organizations supporting girls and women. The curriculum has been used by more than 300 girls in Chicago schools, agencies, and churches.

Maeve Kanaley ('98) was selected to receive the 2006 Kohl McCormick Early Childhood Teaching Award. She is one of five teachers being honored for her innovation and dedication working with children up to age eight. She was chosen from a field of many esteemed educators at public, private, and parochial schools in Cook County.

JeQuana Na-Tae' Thompson ('99) was presented one of 15 "Woman to Woman: Making a Difference" awards from Illinois State Treasurer Judy Baar Topinka and her advisory board for women's issues. As executive director and co-founder of the True Star Publishing Program, Thompson mentors teens as they write, edit, design, and sell advertising space for *True Star* magazine. She was also recognized as one of *Ebony* magazine's 2006 young leaders.

2000s

Diane Pathieu ('00) recently joined WTMJ-TV in Milwaukee as a reporter. She was previously employed at KCRG-TV as an anchor/reporter.

Gene Lewis ('00) worked in the sound-effects department of the feature *Miami Vice*, directed by Michael

Mann. He has been working on Mann's projects for several years since moving to Los Angeles.

Jef Moll ('00), who has served as audio engineer for bands Chevelle and Filter, has teamed up with producer Elvis Baskette (Incubus, Chevelle, Three Days Grace) as his personal digital engineer. Recent recording projects include: *The Classic Crime and Falling Up* for Tooth & Nail/EMI Records; Immortal Records' *A Change Of Pace* for Showtime's *Masters Of Horror* soundtrack; and the latest release from Cold, *A Different Kind Of Pain*, for Atlantic Records. For his contributions to the latest release from Chevelle, *This Type Of Thinking* (Epic/Sony), and the soundtrack for *The Punisher* (Wind-Up Records), Moll received RIAA Certified Gold Record plaques celebrating sales of more than 500,000 copies. Moll has added IK Multimedia and Auto-Tune creator Antares to his list of artist endorsements, which already includes Native Instruments and Pro Tools developer Digidesign.

Kenneth Nowak ('00) recently landed a position as a post-production audio recordist at Todd AO, where he has since worked on the television shows "Big Love," "The Sopranos," and "Family Guy," and the films *You are Going To Prison* by Bob Odenkirk and *Captive* starring Elisha Cuthbert.

Erik Bliesze ('00) is currently living in Tokyo and working in the entertainment media. This followed various business ventures, consulting work, and the writing of *Holo-Tech Rogue*, his first sci-fi novel. For more information see www.trafford.com/robots/02-0936.html.

Rocco Pucillo ('00) is an animation coordinator on *The Simpsons* feature, which is due out in July 2007.

Nicole Garneau ('02) presented performance documentation for her year-long performance series "Heat:05" at the Vespine Studios and Gallery in Chicago in April. "Heat:05"

featured a year of daily performances that marked the tenth anniversary of the Chicago heat-wave disaster.

Craig Jobson ('02) was appointed chair for Columbia Arts/Florence Summer 2006 at Santa Reparata, Florence, Italy.

Rose Camastro-Pritchett ('03) presented a piece in February 2006 at Indiana University Northwest in Gary in conjunction with the group show "Reshaping of the Given Form."

Jason Klammer ('03) has a crime-scene investigator spoof, *CSI: LA*, that has been picked up to appear on cable in the coming months. For a preview go to www.csi.stolendress.com. Klammer is also developing a travel website with New York investors as a partner site to StolenDress.com.

Kelsie Huff ('03) performed her one-woman show *Huffs* in March at the Royal George Theatre in Chicago. *Huffs* presents a dark family tale in which Huff returns home for her grandfather's funeral. As the odd characters of her small-town past gather around the casket, her sarcastic philosophy of survival weakens as she struggles to find family forgiveness in one funky family tree. Huff states, "This show is a bit of stand up and a bit of storytelling that isn't afraid to get into those lovely dark icky places."

Jonathan Weber ('03) has joined Key Creatives management/production company in Beverly Hills. He is working in administration and feature film development. Weber also recently joined the Windy City Productions script development team and will be an associate producer on Funny Boy Films's upcoming feature, *Elliot Loves*, which shoots this summer in New York.

Robert Atwood ('04) recently started a new phase in his career at Framework Entertainment, a management firm that represents Lucy Liu, John C. Reilly, Marcia Cross, Molly Shannon, Cheri Oteri, Marcia Gay Harden, Michael Rappaport, and dozens of other working actors. Until recently he was Tracy Lilienfeld's casting associate.

Danielle Dellorto ('04) is currently working in Atlanta as a media coordinator/AP for CNN-US.

Betsy Lopez Fritscher ('04) is a columnist and office manager for voiceofsandiego.org, an independent, nonprofit, online news site for the San Diego region. Fritscher writes community and culture-driven columns and assists with editorial, while managing human resources and administrative functions to support program operations. To contact Fritscher e-mail BLFritscher@alumni.colum.edu. To read her columns visit www.voiceofsandiego.org.

Michelle Ziobro ('04) was promoted from region coordinator at Promo Works to west field promotions manager at Wal-Mart located in Schaumburg, Illinois.

Marlene Scott ('05) was recently elected president of the Chicago Hand Bookbinders Association. Two other Columbia alums were also elected to the board: **Karen Jutzi** ('05) is the new program chair and **April Sheridan** ('05) is the membership chair.

Jill Summers's ('05) interview regarding her multimedia work *Cohabitation* was featured on the Third Coast International Audio Festival website in January. Selections from the project aired on WBEZ's *Re:Sound #37* and were archived online at www.thirdcoastfestival.org/re-sound.asp. Her work will also be included in the *New Adventures In Sound Art Deep Wireless 3* radio art compilation CD, featuring works by international radio and sound artists collected in response to the 2005 call for submissions on the theme "Power." Details are available at www.naisa.ca.

Kelly Strycker's ('05) limited-edition book of photographs, *Across the Way*, has been accepted into the collection of the Newberry Library, Chicago. *Across the Way* is also viewable online at www.kellystrycker.com.

Rhiannon Alpers ('05) will be teaching *Plants Become Paper*:

A Tuscan Landscape at Santa Reparata, Florence, Italy 2006.

Joseph Chambers ('06) is proud to serve as secretary for the newly established West Coast Alumni Network. With degrees in Bioengineering and Film/Video, his most recent endeavor is with the Los Angeles-Chicago-based company, Cap Gun Productions, of which he is a cofounder. He is currently working for the Producers Guild of America in Beverly Hills.

The 2006 incarnation of "Glass Layers," an annual interdisciplinary performance festival presented by the Columbia interdisciplinary arts department and Links Hall, featured work by alums **Nadia Archer-Johnson** ('04), **Lisa Barcy** ('03), **Julie Caffey** ('97), **Barrie Cole** ('93), **Shannon Greene Robb** ('96), **James Kinser** ('05), and **Jeffrey Letterly** ('00). The festival, curated by **Nana Shineflug** ('85) took place at Links Hall in April.

"Gender Fusions II," a spectacle of drag, burlesque, spoken word, theater, dance, and song, addressed the issue of body language in mid-April. The spectacle featured performances by **Arrienne Benford**, **Nicole Garneau** ('02), **Matthew Hollis**, **James Kinser** ('05), **J.T. Newman** ('05), and **Rose Tully** ('04).

ALUMNI

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Sandra Allen (Marketing Communications), acting director of Public Relations Studies, published her article “Communicating Change to Adjuncts” in the January 2006 issue of *Academic Leader*, a monthly newsletter for deans and chairs.

Scott Anderson (Art + Design) had his work featured in the exhibitions “We Build the Worlds Inside Our Heads” at Freight and Volume Gallery in New York, and “Après moi, le deluge” at FA Projects, London.

Ben Bilow (Creative + Printing Services) drums for the rock band Fake Fictions, which released its first CD, *Raw Yang*, on Fresh Produce Records this spring. (See www.fprecords.com)

McArthur Binion (Art + Design) participated in the Ellen Johnson Visiting Artist Program sponsored by the Art Department at Oberlin College.

Bob Blinn (Academic Advising) signed contracts for European distribution of three short films: *Super Eight*, *regular 8*, and *16*. The trilogy, known as “Project 20,” is a study of inspiration and creativity.

Adam Brooks and **Mathew Wilson** (both Art + Design), who are the artistic duo Industry of the Ordinary, received an Illinois Arts Council Artist Fellowship Grant for 2006.

Dan Dinello (Film + Video) released his book *TECHNOPHOBIA! Science Fiction Visions of Posthuman Technology* (University of Texas Press) in January. (See review, page 31.)

Darlys Ewoldt's (Art + Design) work and studio were profiled on HGTV's “Carol Duvall Show” in March. Ewoldt also exhibited her work at the Smithsonian Craft Show in Washington, D.C.

Kate Ezra (Art + Design) was elected president of the arts council of the African Studies Association.

Ron Falzone (Film + Video) received a 2006 Illinois Arts Council Finalist Award for his script *Unity in Love*.

Jyl Fehrenkamp (Dance), the department's academic program coordinator, produced and choreographed her own show, *Valineswine*, which appeared with The Breakbone Dance Company in March.

Ron Fleischer (Film + Video) won Best Animated Short for his film *Lemmings* at the 2006 Dam Short Film Festival.

Heather Gilbert (Theater) joins the theater department in lighting design. Some of her professional credits include designs for Steppenwolf Theatre Company, Singapore Repertory Theatre, San Antonio Public Theatre, and Buckingham Fountain.

Kay Hartmann (Art + Design) gave a lecture and slide presentation entitled “political grafiks” at the Bauhaus University of Weimar in Germany in May as part of a FIPSE grant exchange. Her presentation included work by Columbia graphic design students.

Kevin Henry (Art + Design) hosted the Design Alive Tuesday session at the International Housewares Exhibition at McCormick Place. He is also the vice chair of a new professional section for the Industrial Design Society of America called Design for the Majority.

Lenore Hervey, Susan Imus, Laura Downey, and Shannon Lengerich (all Dance Movement Therapy), developed and are teaching a new course in the Feinberg Medical School at Northwestern University called Embodiment: A Way to Know Your Patients.

Craig Jobson (Art + Design) was awarded a Faculty Development Award to help complete his *Field Guide to Urban Fowl*, a faculty/student collaboration that is a 64-page, letterpress-printed satire on social and political types.

Gary Johnson (Fiction Writing) was appointed associate chair of the department in April.

Darrel Jones (Dance) joins the faculty of the dance department. Jones is a grant recipient for the 2006 Chicago Dancemakers Forum Lab Artist program.

Doug Jones (Audio Arts + Acoustics), the department chair, received the 2006 TEF Heyser Award. He also maintains a monthly column in *Live Sound International* magazine.

Elio Leturia (Journalism) received the 2005 National Association of Hispanic Journalists professional award in the category of print and design for the second year in a row.

Louise Love joined the senior academic administration in June as Deputy Provost. Love comes to Columbia from Roosevelt University, where she was Senior Associate Provost.

Chris Maul-Rice (Fiction Writing), faculty editor for *Hair Trigger*, the department's annual compilation of outstanding student writing, and her student editors won a Silver Medalist certificate from the Columbia University Scholastic Press Association for *Hair Trigger 27*.

Patty McNair's (Fiction Writing) recent publications and honors in creative nonfiction include *Drink It*, selected as one of the Best of Brevity and published in *Creative Nonfiction Journal*. Her piece, *What You'll Remember*, published in *River Teeth* Spring 2005, was nominated for a Pushcart Prize.

Joe Meno (Fiction Writing) won this year's fiction award in the Society of Midland Authors Literary Competition for his story collection, *Bluebirds Used to Croon in the Choir*. Meno adds this honor to his 2003 Nelson Algren Award. The author will publish a new novel, *The Boy Detective Fails* (Punk Planet Books) in September.

Laurence Minsky (Marketing Communications) won three MarCom Creative Awards for his clients—the American Osteopathic Association and the American College of Osteopathic Family Physicians—and a Davey Award (gold) in the category of Strongest Link Mailer.

Amy Mooney (Art + Design) was invited to present her paper, “Making Americans Comfortable with America: Social Change through Everyday Images,” at the Schiller Symposium hosted by the Columbus Museum of Art in April.

Brigid Murphy (Film + Video) directed the performance of **Joe Steiff's** *Golden Corral* at Live Bait Theater in March.

Niki Nolin (Interactive Arts + Media), associate chair of the department, exhibited her series of large digital prints, “Can't see the Forest,” in association with Greenleaf Art Center's A Spring Thing event in April.

Debra Parr (Art + Design) presented a paper, “Skatebowls and Bars: What Happens When Artists become Designers,” at the College Art Association's annual conference in Boston. She also wrote a catalogue essay for Stephan Pascher's exhibition “Lucky Chairs” at Orchard in New York City.

Marilyn Propp (Art + Design) and **David Jones** (Anchor Graphics) had work included in “Art in Perpetuity” at Studio 18 Gallery in New York this spring.

Dennis Rich and **Philippe Ravanas** (Arts, Entertainment + Media Management) presented at the annual National Arts Marketing Project Conference, “Blockbuster Results on an Indie Budget,” sponsored by the Arts and Business Council and Americans for the Arts this spring.

Joe Steiff (Film + Video) performed his autobiographical story, *Golden Corral*, at Live Bait Theater in March.

Carol Ann Stowe (Early Childhood Education) has been conducting research on how technology can extend the thinking of young children with **Wade Roberts** (Interactive Arts + Media) and **Valerie Scarlata** ('04). Stowe—along with **Cynthia Weiss** (Center for Community Arts Partnerships), **Brian Shaw** (Theater), and **Dennis Wise** (Theater)—is developing a new course to be offered in the fall through Early Childhood Education: The Teaching Artist in the Schools.

Fern Valfer (Art + Design) and **Annette Barbier** (Interactive Arts + Media) had their work included in the exhibition “In Transit” as part of NOVA Art Fair that was held in Chicago in April.

Sam Weller (Fiction Writing) was awarded the Biography award for his book *The Bradbury Chronicles: The Life of Ray Bradbury* from the Society of Midlands Authors literary competition.

Stan West's (English) story “Soul of Spain” is part of a new anthology, *Vacations: The Good, the Bad and the Ugly* (Outsider Press, 2006).

Jessica Young (Dance) joins the dance department in dance movement therapy and counseling. Young received her M.A. in Dance Movement Therapy at Columbia in 2000. She performs with the SLING dance company.

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Reconnect.



Photo: Michelle Litvin

letters:

DEAR EDITOR...

DEMO encourages feedback from our readers.

Please send letters to the editor to:

Editor, *DEMO* magazine, 600 S. Michigan Ave., suite 400,
Chicago, IL 60605. Or email demo@colum.edu.

Letters must include sender's name and contact information.

We may edit letters for length and clarity.



I really liked the most recent issue of *DEMO*. I particularly found the hurricane Katrina stories ["Newsmakers" and "Mark Biello: Record, Report, Rescue," pp. 12-17] most touching. Sometimes it's hard for some people to find a balance between art and real life, and Mark Biello's story shows that it is possible.

Dana Lord ('01)
Brookfield, IL



I really enjoyed the article on teaching artists at Columbia and CCAP ["AIM High," pp. 24-29]. I am a teaching artist myself, teaching six theater classes a week at three Chicago schools. I was first introduced to this type of work through a teaching practicum class I took my final year at Columbia, and I just fell in love with it. I am now looking at graduate programs in theater education, but wherever I go, I will always be grateful to receive an issue of *DEMO* to remind me of my roots. Thank you for creating it.

Becky Collier ('06)
via email



Just got the *DEMO* magazine. I think it's pretty cool. Lots of stuff on fine art and fashion ... how about some digital art? Web design, multimedia, video-game development? That'd be cool.

Lisa Wells ('99)
Mount Prospect, IL



I went to Columbia College for two years and found it to be a wonderful school. I am still impressed with the college and one day I hope that my own children will go there. I wanted to share with you how I was able to put what I learned at Columbia to use in the real world and in the United States Air Force Reserve.

Recently I was named NCO (Non Commissioned Officer) of the year throughout the Air Force Reserve Command. I was nominated because of the work I did while deployed in Iraq. I am a combat cameraman. A lot of times what you see on the news of the fighting going on in the world is provided by men and women in uniform, as we are trained for combat as well as videography and still photography. I received my training early on through Columbia College.

Tony Rizo
via email

[note: Rizo's photographs of Iraq may be seen at www.ripfilms.com/Iraq.html]



I'm not an alum, but a mom, and I just wanted to thank you for sending me your new *DEMO* magazine—now I feel more "in the know" about the happenings around Columbia. Keep up the good work.

Bev Sanders
Springfield, IL



I just read the winter issue of *DEMO* and found it to be quite interesting. I vividly remember the campus at 540 N. Lake Shore Drive and enjoyed working with Dr. Alexandroff. We had wonderful talent teaching at that time. Thayne Lyman from WGN-TV and Richie Victor were some of them. Our equipment at that time (in the television department) was new, but not state of the art. But we still learned. I worked in production at WBKB-TV and in the art department at WGN-TV for several years, never achieving any recognition. I did teach radio and television in the military for many years. My Columbia College experience is something that I will always look back on with fondness and some regrets.

Steven Troy ('68)
Elgin, IL



I just received my *DEMO* magazine and want to say thank you and keep in touch. I am an '86 grad (B.A., Fine Arts) and an artist, writer, and first-time author. I would like to network with other artist-writers. A networking contact should be in your magazine for all those who would like to make contact and network.

Jack W. Ardell ('86)
Downers Grove, IL

[note: The Alumni Relations Office is working to enhance networking opportunities for Columbia alumni. To find out more, visit www.colum.edu/ alumni, call Josh Culley-Foster at 312-344-8611, or see the inside front cover and page 33 of this magazine.]



I love this magazine! I read it cover to cover. I graduated in 2005 and I am still missing the fulfillment I had from attending classes and the Columbia "vibe." There is a special feeling that Columbia brings to all of its students and faculty, one that I will carry with me for the rest of my life.

The only suggestion I have is that sometimes the marketing communications department gets left behind in publications because this department is not what Columbia is known for, although it should be ... we have a lot of great alumni also. I'm very proud of this publication and will pass it on to others!

Elizabeth Yourell ('05)
Chicago



Wow! I was elated to get the second issue of *DEMO* in the mail. My old college is really doing it! I'm so impressed. I attended from 1984 to 1988. I just loved the free-spirited atmosphere that I felt every time I stepped into Columbia's doors. While [I was] attending Columbia, my younger sister would always tease me that I was attending the "Fame" college. I believe Columbia College was and always will be the artistic soul's friend.

Veronica P. Jordan-Butler
Hillside, IL



point&shoot:



social scenery from campus ... and beyond

Photography by Lorenzo Ciniglio, Lynne Dykstra, Sarah Eva Krancik, Robert Kusel ('78), Ben Reed ('06), Thomas Spravka, and Nolan Wells.

[Facing page:] Even one of the coldest May 12s on record couldn't put a chill on **MANIFEST 2006**, our multimedia showcase of the work of graduating students from every department on campus. Alumni came from across the country for the second annual Manifest Alumni Reunion. [1] A young participant in the Spectacle Fortuna parade. [2] Work by graduating illustration students. [3] Circus-punk marching band **MUCCA PAZZA**. [4] Spectacle Fortuna. [5] The M.F.A. photography exhibition at Glass Curtain Gallery. [6] President **WARRICK L. CARTER**. [7] **RICHARD "OZ" OZOUNIAN** ('84), **PABLO MARTINEZ MONSIVIAS** ('93), and alumni relations associate director **JOSH CULLEY-FOSTER** ('03). [8-10] Spectacle Fortuna. [11] Vice President of Student Affairs **MARK KELLY**. [12] Spectacle Fortuna. [13] Alumni at Fashion Columbia: Merdith Flynn, Anne Courtade, Susan White, Nichole deMars, Bob Smith, Susan Papedis, and Paul Wesolowski ('06). [14-18] Spectacle Fortuna. [19] The Senior Blessing. [This page:] Atlanta alumni got together at the Park Tavern in February, one of several recent mini-reunions across the country. [20] **LINDA ROBERSON** ('86) and **MARK BIELLO** ('83). [21] **DANIELLE DELLORTO** ('03) and **DESPINA DAMIANDES** ('03). [22] **RASHEED ABDULLAH** ('81). [23-24] The GLBT Office in the Department of Student Affairs sponsored Columbia's float celebrating a psychedelic "Sound of Music" in this year's Gay Pride parade in June, and Columbia took the honors for Best Organizational Float. [25-28] On Mother's Day, May 12, nearly 2,000 new Columbia graduates marched across the stage to receive their diplomas. Chicago blues legend "Dr." **BUDDY GUY** accepted an honorary degree from the college, replacing the traditional speech with his acoustic version of "Hootchi Cootchi Man." [29] During J-Session, journalism students joined alumni for an event at the National Press Club in Washington, D.C. Alumni **PABLO MARTINEZ MONSIVIAS** ('93), **JOHN SORENSEN** ('01), and **MICHAEL CARROLL** ('07), and **JAY MORGAN PARKER** of the Center for the Study of the Presidency. [30] **MARIA SULTMEIER** ('06) and journalism Chair **NANCY DAY**. [31] In New York, AEMM students gathered with alumni at the gorgeous Mannahatta during spring break. **TINA COX** ('99), **BRENDA HERRERA** ('08), and **ORONDE JENKINS** ('08). [32] **JAMES WHITE** ('06), **JOHNIQUE SMITH** ('06), and **NAKITA JACKSON** ('06). [33] **RICHARD MATSON** ('98) and **SEBASTIAN HUYDTS**, director of piano and keyboard studies.

SUCCESS STORY:

MARGARET MORRIS

THE
COLUMBIA COLLEGE CHICAGO
ALUMNI SCHOLARSHIP FUND

CHOREOGRAPHER

2006 CHICAGO
DANCEMAKER'S FORUM
GRANT AWARDEE

ALUM

B.F.A. DANCE
CHOREOGRAPHY, 2005

RECIPIENT

2005 ALUMNI
SCHOLARSHIP

"The Alumni Scholarship allowed me to focus my time outside of class not on trying to make ends meet, but on my real work. It allowed me to work deeply and intricately at developing a visionary dance work for my B.F.A. concert, *The Transformation of Things*. The luxury of committing my time and energy to choreographing throughout the crucial year preceding graduation led to invaluable career opportunities and successes in the world outside Columbia."

— MARGARET MORRIS

SHARE YOUR SUCCESS:

For information or to contribute, visit

www.colum.edu/alumni/giving

or call Joshua Culley-Foster at
312.344.8611

Photo: Erika Dufour (97)

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