

# DEMO 6



**THE TRADITIONAL  
ICONOCLAST**

Artist/curator  
Marci Rae McDade

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**USING THE BODY TO  
HEAL THE MIND**

Dance Movement Therapy  
at Columbia

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**MINIATURE ELEPHANTS  
ARE POPULAR**

Short fiction by  
Joe Meno

23

create...  
change



*Alexandroff*  
**ALEXANDROFF  
LEGACY SOCIETY**

**MAKE THE CONTRIBUTION OF A LIFETIME.**

The Alexandroff Legacy Society is being established to honor and acknowledge the vision of individuals remembering Columbia College Chicago in their estate plans. Individuals who participate in this program by 2010 will be recognized as Founding Members.

**HOW TO QUALIFY  
FOR MEMBERSHIP**

- Notify Columbia College Chicago that you have included the college in your will or living trust
- Establish a gift with the college that provides income payment to you for life, such as a charitable gift annuity or charitable remainder trust
- Create a lead trust that provides the annual contributions to the college prior to distribution to family
- Name the college as a beneficiary of a life insurance policy or retirement plan
- Confirm a charitable commitment through an irrevocable or testamentary pledge



*Mirron "Mike" Alexandroff served as president of Columbia College Chicago from 1962 to 1992. As president, he helped transform Columbia from a struggling, unaccredited college with 175 students, 25 part-time faculty, and no financial assets into the largest arts and media college in the nation. A life-long activist for social justice, he believed that everyone is entitled to a chance to succeed through education.*



**FOR MORE INFORMATION ON HOW  
TO INCLUDE COLUMBIA COLLEGE  
CHICAGO IN YOUR ESTATE PLANS,  
PLEASE CONTACT KIM CLEMENT AT  
(312) 344-7084 OR JOE DISCENZA  
AT (312) 344-8652.**

# DEMO 6

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## COVER

Dance Movement Therapy graduate students **Anna O'Connell** and **Karla Karpowicz** photographed by **Erika Dufour** (B.A. '97). Story, page 14.

# dear readers,

How long has it been since you've visited the Columbia College campus? Maybe you were here last fall for the alumni Homecoming & Reunion. Maybe you caught Spectacle Fortuna or the Lupe Fiasco show at last year's Manifest. Maybe it was Manifest 2006, when folks braved the coldest May 12 in Chicago's history to celebrate our graduating students' accomplishments and creativity. Or maybe you were here for a performance at the Dance Center a few years ago. Maybe it was when you took classes in the twentieth century in the old building on the S-curve.

If it's been more than a couple of months since you've been here, you might be surprised at how spiffy your campus is looking these days. With more than 12,000 students, Columbia is the largest arts and media college in the nation. It's also the largest property owner in Chicago's South Loop, occupying 23 buildings to accommodate all those students—and the faculty and staff who support them.

Just in the past semester, a slew of new student spaces have been rolled out. The Buckingham, an apartment-style dorm in a historic 1930 building at 59 East Van Buren Street, brings the college's student-housing capacity up to 2,600—about 22 percent of all students. The 731 South Plymouth Court residence hall now features a Wellness Center, with a fitness center, yoga studio, and the Student Health and Counseling Centers, as well as a new lounge and stage. The 623 South Wabash building has a new lobby, student gathering spaces, a "Database Center" where students can go for information on everything Columbia, and a new Art and Design lab. The Getz theater has a new box office and spruced up student lounge. Take a virtual tour at [www.colum.edu/newspace](http://www.colum.edu/newspace).

But an *actual* tour would be even better, wouldn't it? If you haven't been on campus for a while, maybe it's time to visit your old department. Or come to campus to see alum Margi Cole and The Dance COLEctive at the Dance Center (February 21 – 23); the winning entry in the Theodore Ward African-American Play Contest at the Getz (March 12 – 22); or the StoryWeek Festival of Writers (March 16 – 21). Or come for Manifest 2008 on May 16. The Office of Alumni Relations will host campus tours, an alumni reception, and more. Get the details at [www.colum.edu/alumni](http://www.colum.edu/alumni) or [www.colum.edu/manifest](http://www.colum.edu/manifest). We'll see you there!

Regards,



Ann Wiens / Editor

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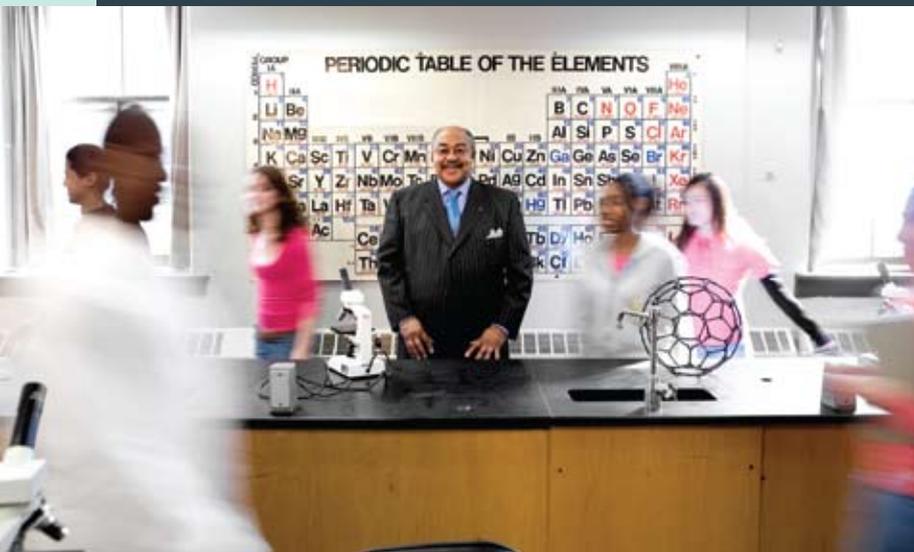
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# dear friends:

Many of us were taught—from elementary school all the way through high school—under a traditional academic assumption that thinking *follows* learning. In this environment (which is still far too prevalent today), students sit passively in classrooms while volumes of information are passed down from teacher to pupil. Only after students have absorbed all that information are they admitted to higher-level classes where they may be invited to participate in class discussions, to test their own understandings, and to pursue questions where they have a personal interest.

But cognitive science—a relatively new discipline that investigates how people think and learn—has shown the assumption that thinking follows learning to be exactly backward: learning is an active enterprise, not a passive one. Learning is the consequence, not the cause, of thinking.

And so, the best learning environments present as many questions as they do answers. They activate learners and embrace the idea that there are many ways to approach and answer good questions. The best learning environments present students with opportunities to represent what they learn to others—not just through tests, but through work that indicates the complexity and depth of their understanding. And the best learning environments are communal. They are environments where people of different backgrounds and interests come together to share their multiple perspectives.



Dr. Warrick Carter  
Photo: Erika Dufour (B.A. '97).

Creativity thrives in such environments. This is no surprise to anyone at Columbia College Chicago. Over the past few decades, cognitive science has demonstrated that the skills and inclinations required to make art—any kind of art—are at the very core of thinking. These skills are not only necessary to painters, actors, or dancers: they are equally valuable assets for historians, engineers, attorneys, and businessmen and women.

Those of you who studied at Columbia College understand this. Yes, Columbia is an arts college. And a media college. And a communications college. And a liberal arts college. Whether you studied film or marketing, dance or journalism, animation or American Sign Language, you did so in an environment where a “hands-on, minds-on” approach to education is valued. Where tough questions and multiple perspectives are encouraged and rigorously discussed. At Columbia, we’re continually striving to provide the kind of learning environment that can stimulate our students’ creativity—as thinkers, as learners, and ultimately, as cultural contributors.

**Warrick L. Carter, Ph.D.**  
President, Columbia College Chicago

—REPORTED BY **Micki Leventhal, Brent Steven White, AND Ann Wiens**



Bill Williams, theater artist-in-residence, and Eric V.A. Winston, vice president of institutional advancement.

### Faculty Member Is First Donor to the Alexandroff Legacy Society

As a music major performing at a Columbia commencement ceremony in the early '70s, Albert “Bill” Williams listened to then-president Mirron “Mike” Alexandroff address the 800 or so in attendance. “I sat there and thought, the president of this college is hipper and more radical than the students,” says Williams. “I was so happy to be here.”

He still is. Williams, who graduated in 1973 and has taught at Columbia since 1985, is the first faculty/staff donor to the Alexandroff Legacy Society—a new giving society established to honor Alexandroff’s vision and recognize individuals who choose to remember the college in their estate plans.

“When I heard about the Alexandroff Legacy Society, I thought, this is great!” says Williams. “I wanted to do this for Mike, for his family, and for the college and the students. I’ve always considered the college my other family. I don’t have heirs of my own, so I’m happy to make the students my heirs.”

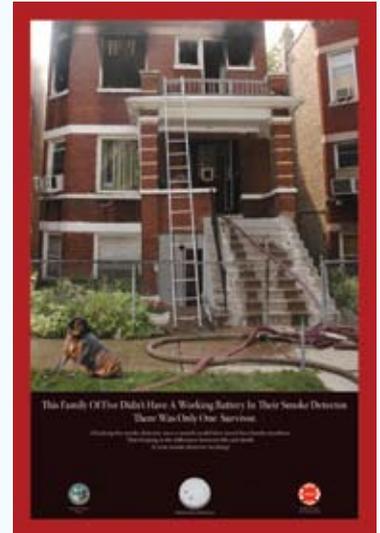
Eric Winston, vice president of institutional advancement, says he hopes Williams’ donation acts as a launching pad for more individuals within the college community to become founding members of the society.

“I believe this is one of the single most important gifts we have received since I’ve been here,” says Winston, who came to the college two years ago. “It’s so important because it demonstrates the commitment of our faculty and staff—our own ‘family’—to what the college is doing to establish a viable fundraising program.”

Faculty, staff and others can make contributions to the society in a number of ways, including naming the college as a beneficiary of a life insurance policy or retirement plan, committing to an irrevocable or testamentary pledge, or adding the college in a will or living trust.

“I’m so impressed with the changes and the growth in the college in the past 10 years,” says Williams. “I’m also impressed by the extent to which the college has stayed true to Mike Alexandroff’s vision of a cutting-edge, culturally, economically, and educationally diverse college. Aside from serving as a crucial long-term fundraising project, I hope the Alexandroff Legacy Society helps keep Columbia rooted in Mike’s vision.”

Student-designed smoke-detector PSA for the Chicago Fire Department.



### Students Create Smoke-Detector PSAs for Fire Department

When the Chicago Fire Department asked Columbia’s music department to come up with a jingle they could use to educate the public about smoke detectors, they were anxious to find alternative ways to get their message out to the people of Chicago. They were put into contact with faculty member Laurence Minsky, whose ad-agency classes have launched several successful campaigns for area non-profits.

“The smoke-detector campaign fit the mission for the ad-agency class perfectly,” says Minsky. “Having a real campaign for a real issue is such an important learning moment for my students. They can see the effects of their work and they are truly helping people at the same time.” For the class, students meet with clients, report back to their “agency,” and pitch and produce theme-based ideas for print ads, television commercials, and radio spots.

“Traditionally, smoke-detector campaigns soft pedal the issue with images of smiling children or instructional images of families installing smoke detectors in their homes,” says Minsky. “The Fire Department wanted to bring a more powerful message—something that would make them want to run out and either buy a working smoke detector or put new batteries in their existing home device.”

Showing the fires and devastation of the buildings was something the students felt very strongly about. The stories that are communicated in the images of this ad campaign come across loud and clear. One (see above) shows a black dog in front of a burnt-out house. Below the dog are the words, “This family of five didn’t have a working battery in their smoke detector. There was only one survivor.”

The ads appeared last summer and fall throughout Chicagoland on bus shelters and public transportation.

## Columbia Gets Press: Center for American Places, noted publisher of art books

Leveraging the college's image, vision, and continued ambition to contribute to the creative and cultural world, Columbia has signed an agreement of acquisition with the Center for American Places (CAP), an imprint known for its fine-art photography books.

The acquisition of CAP provides Columbia with the resource to publish books under its name. Renamed The Center for American Places at Columbia College Chicago, CAP is owned and operated by the college.

Provost Steve Kapelke considers this is a win-win situation for all, noting that the partnership will provide the college with another opportunity to "increase its impact on the creative and intellectual world" on a national level.

The publishing company has worked with Columbia since 2001, when George F. Thompson, founder and director of CAP, worked with Bob Thall, chair of photography, to forge an agreement to co-publish fine-art photography books. The first of these was Melissa Ann Pinney's *Regarding Emma: Photographs of American Women and Girls*, published in 2003. Recent titles with connections to the college include Thall's *At City's Edge: Photographs of the Chicago Lakefront* (2005), Brad Temkin's *Private Places* (2005), Scott Fortino's *Institutional* (2005), and William Frederking's *At Home* (2006).

Since its inception, CAP has published more than 320 books in subject areas including history, photography, geography, and creative non-fiction, winning more than 100 editorial honors along the way. Its first novel, *The Great River* by Chicagoan Charles Dee Sharp, is scheduled for release in 2008.

## College Implements Emergency Alert System

A part of its overall emergency preparedness plan, Columbia has acquired an emergency alert system that can notify thousands of students, faculty, and staff immediately in the event of a crisis or urgent situation. Such emergencies might include imminent safety threats, unexpected building closures, or class cancellations due to inclement weather.

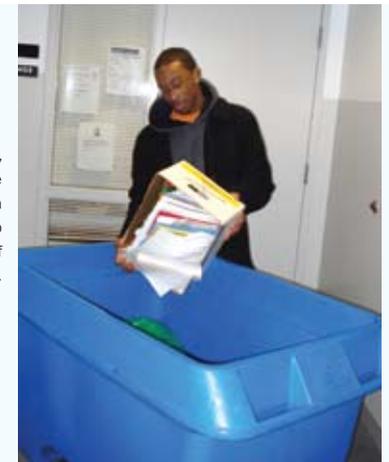
The system can simultaneously send alerts using email, phone calls, and text messaging. Members of the campus community have been urged to sign up for the system by providing contact information and delivery preferences. In November, the first test of the system was deemed a success, with approximately 99 percent of phone, email, and text messages successfully delivered within one to 15 minutes.

## Columbia Embarks on Re-accreditation Self-Study

All accredited colleges and universities are required to undergo a periodic, comprehensive review process to retain their accredited status. As Columbia approaches the 10-year mark since its last review by the Higher Learning Commission of the North Central Association of Colleges and Schools (HLC/NCA), the college has launched a self-study evaluation to begin the re-accreditation process.

The self-study encompasses the entire spectrum of the college's mission and function. A self-study committee comprising 33 members of the college community—including faculty, students, staff, and administration—is currently engaged in the extensive self-evaluation process in preparation for the spring 2009 visit by the HLC/NCA evaluation team.

An important part of this process involves gaining input and insight from all members of the college community through multiple forums and outlets. For information about the process and opportunities to be involved, visit the self-study website at [www.colum.edu/selfstudy](http://www.colum.edu/selfstudy).



Christian Williams, a sophomore in the interactive arts and media department, picks up recycling in the Alexandroff Campus Center.

## We're Getting Greener: Columbia Recycles

Despite operating with little budget and no full-time employees, Columbia's recycling program gathered about 180 tons of paper (360,000 pounds) and eight tons of commingled material (16,000 pounds of plastics, glass, and aluminum) from August 2006 through August 2007, the first year for which statistics are available. The college also recycled 476 pounds of alkaline batteries and 41 pounds of nickel-cadmium batteries.

Columbia's recycling program began as a grassroots effort sometime in the early '90s with students volunteering to pick up recyclables. John Wawrzaszek, a 2003 graduate of the radio department, took the program over in August of 2005 to make it more productive and effective. Wawrzaszek says the college has plans to increase the program, bringing in a consultant from a local waste management company to brainstorm ideas for different ways to recycle other forms of waste such as furniture, construction debris, and chemicals.

Wawrzaszek said he was impressed with the results so far, and optimistic participation would continue to rise.

## Carter Outlines Decision to Eschew U.S. News Rankings

Adding his voice to those of a growing number of college and university presidents who are electing to forego the *U.S. News & World Report* college ranking process, Columbia president Warrick L. Carter wrote a letter to *U.S. News* last spring explaining his institution's decision to stop participating in the rankings.

The survey is used to rank higher education institutions and assist college-bound individuals in choosing a college or university to attend. "The *U.S. News* rating system does not adequately reflect the impact or value of institutions that, like Columbia, open doors to the creative professions for vast segments of American society whose voices have long been muted by institutions and structures that perpetuate power and privilege," Carter wrote.

The debate over the *U.S. News* ranking process has continued. On August 23, the *Chicago Tribune* published a letter from Carter that again outlines the college's position on the issue, and its reasons for being critical of the *U.S. News* rankings. In September, Carter was invited by the *Tribune* editorial board to speak with them about Columbia's educational philosophy and generous admissions policy.

The full text of President Carter's letter to the *Tribune* is available in *DEMO* online at [www.colum.edu/demo](http://www.colum.edu/demo). Click "wire."

## New Dorm Opens; Record Number of Students Now Live on Campus

With the transformation of a historic, downtown building into a dormitory for Columbia students, the college now has over 2,600 students living on campus—about 22 percent of the total student population, and the highest number ever for the school.

Columbia converted The Buckingham, at 59 East Van Buren Street, into dormitories over the summer of 2007. Students moved into the apartment-style units before the academic year started, and construction on a twenty-seventh-floor common space, which offers a 360-degree view of the city, was completed later in the fall. Floors three to 26 have four or five apartments each, which include amenities such as high-speed Internet, basic cable, new appliances, and in-unit washers and dryers.

The building was built in 1930 by the Chicago-based architecture firm Holabird & Root. It became a nationally registered historic building by the National Park Service in 2000.

## New Student Spaces Constructed Campus-wide

A slew of renovations around campus has resulted in modernized spaces, new services and resources for students, and operational efficiency for the college.

The 72 East 11th Street building, home to the theater department and the Getz Theater, now offers a box office for college-hosted plays. The student lounge, located on the lower level, was refurbished, and the Getz Theater, which seats about 375, was spruced up with new carpet and paint.

At 623 South Wabash, the first-floor lobby underwent a complete renovation, adding a "Database Center" where student workers assist other students with directions and answer questions about the school or its events. A projector displays student work above the elevators, and two modern lounges offer gathering spaces for students. Another area can accommodate student-organization activities such as bake sales, meetings, and other events. The adjacent Hokin Gallery has also been repainted and refurbished, and the Department of Art + Design has a new lab space.

At 731 South Plymouth Court, which is also a dormitory for Columbia students, a large, open student lounge has been constructed, including a stage that students can book for performances, open mics, readings, and lectures.

The building also includes a brand-new weight and fitness room, with a yoga studio and new lockers and showers. The new fitness center is close by the Student Health Center and Student Counseling Center, creating an overall Wellness Center for students.



The new lobby at 623 S. Wabash Ave.  
Photo: Saraheva Krancic.

## Fundraising Tops \$13.5 Million

Fueled by substantial increases in government grants and giving by college trustees, Columbia recorded the best fundraising total in its history in fiscal year 2007.

According to Eric Winston, vice president of institutional advancement, the college raised more than \$13.5 million in the fiscal year that ended on August 31, 2007. The figures are as yet unaudited.

Trustee giving jumped by \$1.7 million, while government grants grew by \$2.2 million. Corporate giving was up by \$900,000. The increase in trustee giving may be associated with excitement surrounding the upcoming construction of the college's first new-construction building, the Media Production Center, for which planning is currently under way.



Renetta McCann

### Trustee Among World's Most Influential Women

Forbes.com's list of the "World's 100 Most Powerful Women" includes Columbia College Chicago trustee Renetta McCann as number 41. Ahead of her are American Secretary of State Condoleezza Rice (fourth); U.S. Supreme Court Justice Ruth Bader Ginsburg (twentieth); entertainment media mogul Oprah Winfrey (twenty-first); U.S. Senator and presidential hopeful Hillary Rodham Clinton; and U.S. House Speaker Nancy Pelosi (twenty-sixth).

McCann, who is chief executive of Starcom MediaVest Group, the largest media agency in the world, comes in ahead of Drew Gilpin Faust, president of Harvard University (number 47); First Lady Laura Bush (number 60); and Katie Couric, anchor and managing editor of *CBS Evening News* (number 63).

### President's Advisory Council Debuts

Columbia president Warrick L. Carter conducted the first meeting of the new President's Advisory Council this fall. The council is an ad hoc body of leading figures in arts, fashion, and media industries, which will convene periodically to provide real-world counsel to the college about trends and opportunities in its members' respective arenas of experience. Members of the council include **Peter Aronson**, founding partner, Generate Holdings, LLC; **Sherry Barrat**, president, Personal Financial Services, Northern Trust; **A. D. Frazier**, chairman of the board/CEO, Danka Business Systems PLC; **Catherine Hughes**, founder and chair of the board of Radio One; **Bill Kurtis**, founder and president, Kurtis Productions; **Ramsey Lewis**, composer, pianist, and three-time Grammy award winner; **Virginia Madsen**, Oscar-nominated actress; **Lewis Manilow**, arts philanthropist and advocate, art collector, and real estate developer; Columbia alum **Robert McNamara**, retired CBS News correspondent; **John Morning**, president, John Morning Design; **Paul Pressler**, former president and CEO of The Gap; **Gina Rugolo**, president, Rugolo Entertainment; and **Pamela J. Turbeville**, CEO, Navistar Financial Corporation.



Lester N. Coney



Chester T. Kamin



Paul R. Knapp

### Three New Members Join Board of Trustees

Columbia's board of trustees has named three prominent business leaders with strong ties to their communities as its newest members. The appointments of Lester N. Coney, Chester T. Kamin, and Paul R. Knapp this fall follow the election of two new trustees in May: Susan V. Downing and Barry M. Sabloff.

**Lester N. Coney** is executive vice president in the office of the chairman of Mesirow Financial, where he facilitates new business opportunities and maintains client relationships across several lines of business. He is board president of the DuSable Museum of African American History and founding chairman of the board of Congo Square Theatre. He also serves on the boards of several cultural and service organizations and has received numerous awards and honors for his work in community service and business leadership.

**Chester T. Kamin, J.D.**, is a senior partner at Jenner & Block, LLP, where he has a business litigation practice that includes antitrust, intellectual property, real estate, and financial institutions litigation. Kamin has served on a number of charitable boards including Chicago Volunteer Legal Services, Committee on Illinois Government, An Alliance for Action, and Sherwood Conservatory of Music. Kamin teaches at the University of Chicago Law School.

**Paul R. Knapp** is a senior executive with DST Systems, Inc., a publicly held, New York Stock Exchange-listed corporation offering information processing and computer software services to corporate and institutional customers. Knapp serves on the Local School Council for William B. Ogden Elementary School and is president of the board of Friends of Ogden. He is a member of the board and treasurer of Chicago's TimeLine Theatre, and a supporter of many Chicago arts, political, and community activities, including a four-year college funding program for students in the Philippines through Children International.



Above left: Photo by Croix Gagnon.

Above right: Courtesy Goodby Silverstein & Partners

# hello goodby

BY William Meiners

Thomas Kemeny was born in Hungary, raised in Wisconsin, and defied death as a zombie in a student movie at Columbia College Chicago. And if the first few steps of his career in the unpredictable world of advertising are any indication, he's set to continue down some unusual paths.

“I like taking risks and  
there’s something exciting  
about going somewhere  
where nobody knows you.”

**William Meiners** ('96) earned an M.F.A. in Fiction Writing at Columbia, and now makes a living as a senior writer for Purdue University's College of Engineering. He's also the editor-in-chief of *Sport Literate*, a Chicago-based literary journal which had its genesis in a graduate class at Columbia. *Sport Literate's* "Another Issue of the Big Shoulders" hit the streets in December 2007. An online version of the magazine can be found at [www.sportliterate.org](http://www.sportliterate.org).

The 2005 Marketing Communication graduate sold 30 seconds of his valedictory speech on eBay, spent two straight weeks living at an ad agency as an intern (at least they had a shower!), and moved to San Francisco, city unseen, for a copywriting job at Goodby Silverstein & Partners—the agency that made the phrase “got milk?” ubiquitous.

For Kemeny, the San Francisco gig is the culmination of years of hard work and persistence, which began in college when his interest in interactive multimedia led him toward a marketing/advertising degree. He worked two internships, freelanced for both Leo Burnett and the agency formerly known as Hadrian's Wall, and “wrote ridiculous letters” trying to catch the eye of a creative director. He was in Los Angeles, in California for the very first time, when he got the Goodby offer. And that's when the really hard work began.

“The whole thing was scary,” Kemeny says. “I didn't know if it would be terrible out here. Didn't know where I'd live. I didn't even know a single person who lived in San Francisco. But I like taking risks and there's something exciting about going somewhere where nobody knows you. It's like you get to be a phoenix and burn your ashes and start over. I moved a lot as a kid, so I guess I was used to this life as a nomad.”

Kemeny made new friends and settled nicely into his Nob Hill neighborhood. He was no less inclined to take risks on the job, however. The riskiest: a “got milk?” campaign where he teamed up with an art director to put cookie-scented strips into five San Francisco bus shelters. With only the “got milk?” logos at the shelters, the smell became the message. “We wanted it to be a nostalgic thing,” Kemeny says, “to give people a smile on their way to work.”

Not everyone found the smell amusing. Special interest groups associated with obesity and diabetes—and just plain cookie haters—made enough noise to get the scented shelters stripped of all olfactory enhancements after only a few days on the bus shelters. However, the resulting media coverage, in *The New York Times*, *Forbes*, and on National Public Radio, CNN, and “The Tonight Show with Jay Leno,” among others, helped spread the campaign much farther than the streets of San Francisco. The creative duo also earned OneShow Merit and Cannes Shortlist '07 mentions.

You've likely seen some of Kemeny's work, especially if you're a Left Coaster. He's provided concepts and words for Comcast, Miller Genuine Draft, and that mildly disturbing Burger King king. “You're always trying to ‘one-up’ the ad you did before,” he says of the creative process. “Good ideas just sort of happen. You put in a lot of hours pounding the notebooks. You write 300 lines and they all suck. You talk with your partner for hours and write a bunch of really bad ideas. Then, suddenly, seemingly on auto pilot, you write a smart, funny, and charming idea and you have no idea where it came from.”

Kemeny acknowledges, though, that he can trace some of his ideas and good fortune back to Columbia College. He considers Larry Minsky, faculty in the marketing communication department, a big mentor. Minsky also wrote two critically acclaimed books about the advertising business: *25 Words or Less* and *How to Succeed in Advertising When All You Have is Talent*. And thanks to a fiction writing class taught by Joe Meno, author of such left-of-center novels as *Hairstyles of the Damned* and *The Boy Detective Fails*, Kemeny brought more “storytelling” elements to his work.

Still, beyond the “aha moments,” the young ad man points out the critical role of craft. “That's where the writer writes and the art director directs,” Kemeny says. “There's still a lot of creativity involved, along with pushing boundaries and trying to reinvent, but few people focus on craft. It's as important, if not more important, than the original idea, just not as glamorous.”

How does he combine the art and craft of advertising? “Read everything, then ignore it,” Kemeny says. “There are a lot of smart people out there, but if you're really going to shine in this business, you have to do things your own way.”



# The TRADITIONAL Icon



She's a filmmaker who embroiders,  
a feminist who loves guys,  
an artist who's making noise as a curator:  
Columbia alum Marci Rae McDade (B.A. '01)  
believes in timelessness and finds inspiration  
in art history—then unapologetically  
turns it on its head.

# oclast

By Audrey Michelle Mast (B.A. '00)



"I'm not religious at all, but I believe in art," says Marci Rae McDade. "I believe in the timelessness of it and its influence on people in a really emotional way." When it comes to her own work as a visual artist and curator, this emotional connection is crucial. "I do better with what I'm working on if I'm really passionate about it," she says.

McDade has never demonstrated a shortage of creative passion. Born and raised in Gary, Indiana, she was a member of the first graduating class of that city's Emerson School for Visual and Performing Arts. She studied visual art, theater, music, and dance in the school's seven-year program, and was recruited by Columbia College, where she earned all but one credit of a B.A. in film and video in 1994. (She came back and completed the single missing credit in 2001 to officially earn the degree.) McDade "did the really traditional, old-school thing": she got married right after college, and a year later, in 1995, she had her son, Eli. Then the young wife/mother/filmmaker had a rude awakening: "I realized it was *really* expensive to make films," she remarks wryly.

It took a few years post-college and post-baby for McDade to reclaim her studio practice. "I was busy being a mom and working part-time, so it wasn't until my son was three or four that I found a new creative outlet. I tried painting, plays, and making videos, but my son always wanted to do it with me, and wanted to 'help,'" she laughs. Then she rediscovered her love of sewing. "I remembered that my grandmother taught me how to embroider when I was little, to keep me out of trouble. Eli had no interest in that at all—so by default, that was what I started playing around with."

Photos, clockwise from top: Jean-Auguste-Dominique Ingres, *Madame Moitessier* (detail), 1851—the inspiration for McDade's *Self Portrait*. Marci Rae McDade photographed by Mauricio Rubio ('08) at the opening of "Girl on Guy" at A+D Gallery. Marci Rae McDade, *Self Portrait*, 2006; thread on fabric, 58" x 39".

After several years spent refining her technique, weathering a divorce, and pursuing an M.F.A. in fiber arts at the School of the Art Institute of Chicago, McDade made an artistic breakthrough in 2005...

“White Boys” is a series of affectionate, hand-embroidered portraits of male friends on whom she had crushes. McDade asked her subjects to choose their favorite colors for the thread, and the background canvases of corduroy, cotton, denim, or silk are dictated by each “boy’s” personality. McDade confidently included herself in the series, stitching a spare, masterful self-portrait in homage to an 1851 painting by Jean-Auguste-Dominique Ingres. She notes that when the series is installed, the self-portrait “is the largest, most articulated image, hung just slightly above all the others. The placement and posture is intended to assert my position of power in the visual hierarchy as the artist and admirer of my subjects.”

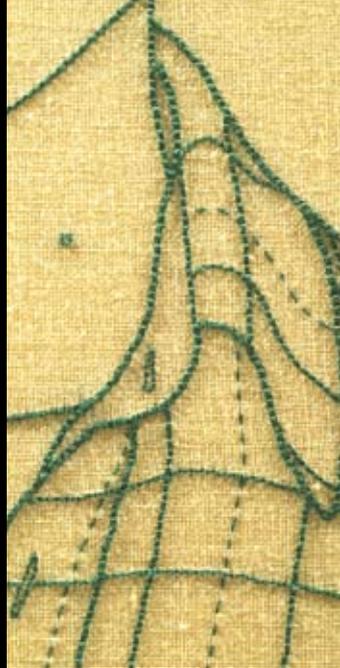
For her next major project, *Posterity* (2006), McDade invited ten couples she admired to her home/studio in Chicago’s Bridgeport neighborhood. The couples sat on a custom-slipcovered sofa while McDade traced the outlines of their bodies with water-soluble markers. Later, McDade machine-stitched those outlines with thread chosen by the couples themselves, and did the same for an adjacent sofa that bore the impressions of her partner, Eric Wert, and herself. “It looked like roads intersecting,” she says. “It was a big departure because it was a series of quick, gestural outlines, a lot more abstract and energetic than ‘White Boys.’” *Posterity* introduced deeper conceptual layers to McDade’s work, functioning both as a document of a performative, collaborative, sculptural experience, and as an art object/installation that could be exhibited in a gallery.

Along the way, McDade was curating art exhibitions in addition to showing her own work. “Perfect,” a 2004 group exhibition that originated at the Chicago Cultural Center and subsequently traveled over three years to exhibition venues around the country, was a sharp collection of abstractions that art critic Michael Workman described in the exhibition catalog as “a combination of elaborate process, common materials, and unexpected imagery.” The show drew rave reviews in every location it visited, from Memphis to Michigan.

McDade credits Columbia professor Corey Postiglione, with whom she studied as an undergrad, with inspiring her curatorial practice. “His classes were fascinating,” she says. “I had never been exposed to so many different kinds of artwork, and I really started learning about art history.” This was crystallized when Postiglione took McDade’s class to see the seminal Museum of Modern Art traveling exhibition, “High and Low: Modern Art and Popular Culture,” when it came to the Art Institute of Chicago in 1991. “It was the first time I’d ever seen Cy Twombly’s work,” she says. “There was a painting from the ’80s, a nice big one. It looked like a person was immersed in water, knocked over by a huge wave. It spoke to me because I felt that way: I had just fallen in love with someone for the first time and I had just moved to Chicago, and everything was new. This painting just captured it. There was such a crudeness and raw energy to it. I loved the idea that everyone can be an artist. Corey showed me that I have a very specific eye and an appreciation for many different art forms.”

This expertise, enthusiasm, and curiosity sparkled this past fall in “Girl on Guy,” a sprawling show of work by 24 women artists McDade returned to Chicago to curate for Columbia’s A+D Gallery. (McDade, Eli, and Eric relocated last summer to Portland, Oregon, where she is the Emerging Fiber Artist in Residence at the Oregon College of Art and Craft) The exhibition featured works by contemporary art icons Sylvia Sleigh and Jane Fisher as well as rising stars such as Melanie Schiff and Orly Cogan. It was “a love letter to men ... a love letter to Chicago ... and my loud and heartfelt declaration that loving men and being a feminist is not a contradiction,” McDade wrote in her catalog essay for the exhibition.

“Girl on Guy” was remarkable in its juxtaposition of playful, accessible, pop-culture-influenced works that celebrate fandom—such as Stacia Yeopanis’s cross-stitched samplers depicting iconic cult-TV characters like Fox Mulder and David Fisher of “Six Feet Under”—and sophisticated reversals of the sexual gaze, represented by work like Sleigh’s male nudes and Julia Hechtman’s erotic, close-up photographs of men’s faces while they play air guitar. The show captured the spectrum of female desire, from teenage infatuation to adult lust. For McDade herself, the exhibition was a microcosm of life. “This show is a representation of my journey from being a girl to being a woman,” she says, “and my journey as an artist and curator. I figured out how to love people, to love myself, and allow myself to be happy.”

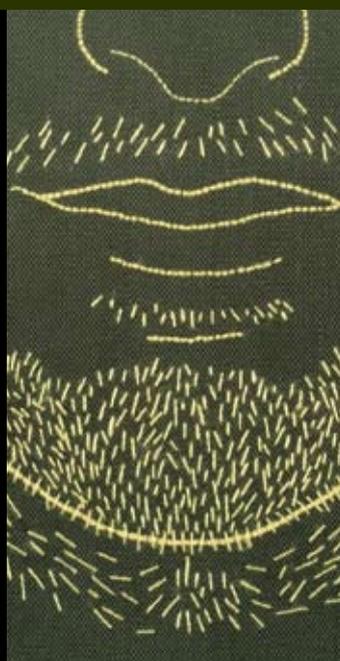
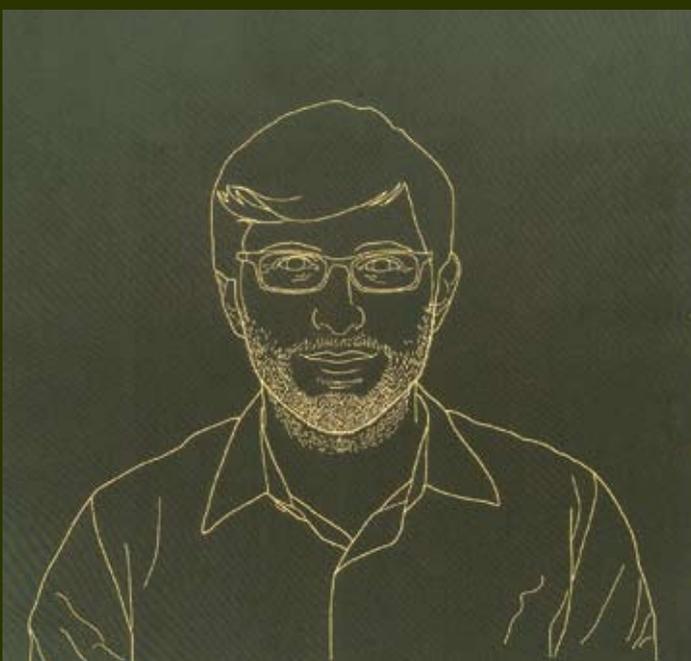


**Audrey Michelle Mast**

is the managing editor of *Flavorpill Chicago* (<http://flavorpill.com/chicago>), a filtered daily update of local cultural news and event listings. She earned a B.A. in Critical Studies of Film and Video from Columbia in 2000. Photographer

**Mauricio Rubio** is a senior photography major at Columbia College Chicago.

**Marci Rae McDade** will exhibit her new work in a two-person show (with Annie Heisey) at 12 x 16 Gallery in Portland, Oregon, in March. See more of her work at [www.marciraemcdade.com](http://www.marciraemcdade.com).



From top: Marci Rae McDade, "White Boys" series, 2006. *Carmen*, thread on cotton, 10" x 10". *Jonathan*, thread on silk, 13" x 13". *Ryan Schultz*, thread on fabric, 15" x 15".

# using the **body** to heal the **mind**

BY **Micki Leventhal**

PHOTOGRAPHY BY **Erika Dufour** (B.A. '97)

**Our movements speak—often louder than our words. Our bodies hold our lives' experiences and memories, and a gesture or posture can betray grief, happiness, tension, pain, joy, desire, enthusiasm, or fear—despite our verbal denials. At every moment, our mind-state is stored in the body and expressed through its movements: This is the basis for the therapeutic modality known as Dance Movement Therapy.**



Dance Movement Therapy graduate students Nicole DiBacco and Jessica Melville in a practice DMT session.

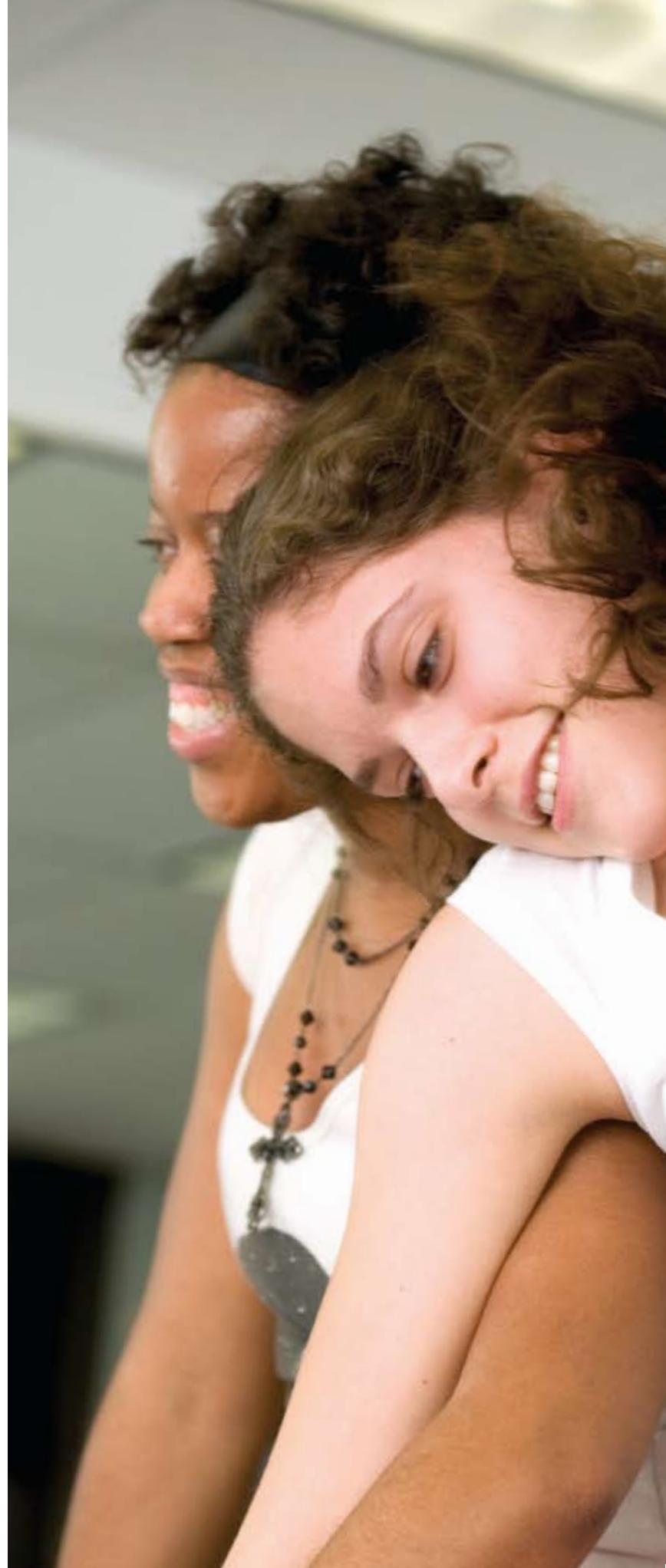
Dance Movement Therapy (DMT) has its roots in the work of dancer Marian Chace. In the 1930s, Chace began using dance as a mode of expressive therapy in non-clinical settings. By the 1950s, her pioneering work had become the subject of serious study at the Washington School of Psychiatry. In 1966, the American Dance Therapy Association (ADTA) was formed to promote the practice and ensure the professionalism of DMT, a creative arts therapy that is grounded in a non-dualistic view of the mind/body relationship. Dance Movement Therapy was established as a recognized professional discipline.

Today, the acknowledgement of the integration of mind and body is becoming increasingly common within the practice of Western medicine, and the benefit of alternative or complementary therapies is gaining widespread acceptance. Jon Kabat-Zinn, for example—one of the pioneering proponents of the mind/body relationship to wellness and healing—was once considered “crunchy” and decidedly fringe. He now has a faculty appointment at the University of Massachusetts Medical School.

Susan Imus, chair of Columbia’s graduate department of Dance Movement Therapy and Counseling (DMT&C), says that DMT assists people in learning to dis-identify with the negative aspects of the body and identify with the positive aspects. **“Western medicine is beginning to accept a holistic approach to healing, such as that used in DMT. This moves away from the old medical model, which focuses on symptoms.**

“Trauma, whether emotional or physical, is stored in the preverbal centers of the brain,” explains Imus, whose clinical specialty is working with clients with chronic pain. “Psychobiologists are studying and proving the efficacy of nonverbal methods of communication to treat trauma. In fact, the field of psychotherapy has recently added a new concentration in body psychotherapy. This method employs some of the techniques of DMT, but leaves out the creative process. **In Dance Movement Therapy the work is most often initiated by the client; movement is elicited from inside rather than imposed from outside.** We create a framework for the client to explore through movement whatever issues surface. **Movement is both the assessment and the intervention tool.”**

But how does DMT facilitate discovery and change in a client—a client who may be an autistic child, an anorexic adult, an Alzheimer’s patient, an individual struggling with addiction or managing chronic physical pain, a soldier suffering from post-traumatic stress disorder, or any of the rest of us with our childhood scars and workplace wounds?





## The DMT Session

In a DMT session, the therapist acts as a mirror for the client, using a technique called empathetic reflection. According to practitioners, this experience of empathy and “witnessing” on a nonverbal body level can, in and of itself, be a profound healing experience. In addition, movement helps the individual to let go of the mind’s struggle with past and future and drop into the present moment where healing can occur.

Practitioners of Dance Movement Therapy assure me that a DMT session is different with each client population or individual, there is no script. Movement may be suggested, guided, or unguided. Music may be used, or not. The therapist may invite or initiate some verbal interaction. It all depends on the client. So, then, what might a session look like, feel like? What are the mechanics of DMT? I decide to find out.

I take myself, my stresses, my garden-variety neuroses, and my particular family dysfunctions to the Fine Arts Building, a few blocks north of Columbia’s main campus, where Gina Demos, ADTR (Academy of Dance Therapists Registered), has her office/studio. Gina, who has been recommended by a number of faculty and graduates of Columbia’s DMT&C program, knows that I am researching an article, but that I also have a serious interest in my subject, as well as a background in movement (I’ve taken dance classes in various forms throughout my life, and have taught yoga for several years). We will spend two hours together, approaching the session not as a journalistic interview, but as a first-hand, full-out DMT experience.

DMT students Jerica  
LaRayé Humphrey and  
XXXXX XXXXXXX.

We begin by talking through some of my personal issues and goals. At each step in the process Gina “checks in,” asking if I am comfortable with a suggestion or ready to go on to another sequence in our exploration.

Gina starts with a guided meditation that helps me ground myself in my body and identify my emotional/energy centers. I choose a particular issue I want to work on and Gina guides me with verbal cues and encouragement as I let instinct take over and flow into movement that taps into a sometimes surprising wellspring of emotions.

After about 10 minutes I naturally wind down and Gina offers a movement reflection: she will dance for me the emotions that she felt watching my dance. This is an experience of witnessing and mirroring, and **it is very powerful to see my emotions through the canvas of another person’s empathy and body.**

I do two more explorations—moving through hope, aspiration, and joy, as well as rage, pain, and grief. Then Gina subtly and gently guides me to closure and we come to stillness and talk about what happened, the release and insight it brought. Gina notes that because of my prior experiences and high comfort level with movement, we have done about six months of work in our evening together. I feel somewhat like a star pupil, but am also concerned that people understand that the DMT experience will progress at a different speed for each person, based on each individual’s needs and comfort level.

## DMT at Columbia

Columbia’s DMT&C program, which had its beginnings in the early 1980s as a series of elective undergraduate classes within the Department of Dance, became an official graduate program in 1982. When Imus joined the department in 1997 the program counted about 40 graduates. Ten years later, the number of DMT&C alumni has reached more than 145. It is not one of the college’s largest departments, to be sure, but it holds a fairly unique status in the field, boasting the distinction of being one of only five master’s DMT programs in the United States that is approved by the American Dance Therapy Association.

In addition to training students to become DTRs (registered dance movement therapists), and offering a graduate Laban certificate in movement analysis, the department collaborates with Columbia’s Office of Student Life on Making Connections Workshops, a grant-funded suicide-prevention initiative [see page 21]. These workshops, developed and facilitated by Columbia DMT&C faculty and alumni, are also offered to community groups through the Shannon Hardy Making Connections Project, geared for junior-high and high-school-age students.

Faculty from DMT&C have also taught over the past two years at Northwestern University’s Feinberg School of Medicine. There they provide medical students with tools to read patients’ nonverbal cues in a course called Embodiment: A Way of Better Knowing Your Patients, clear evidence that Western medicine is indeed beginning to embrace the concept of the mind/body connection.



Emma Barton and Greta Polo

## The Class of 2010

Columbia's DMT&C program currently has 70 students working toward master of arts degrees, each of them engaged in a three-year course of intensive study that includes 60 hours of coursework plus 900 hours of clinical experience by way of fieldwork and internship, and a research thesis.

The 16 students who make up the new cohort will spend the next several years of their very busy lives gaining a thorough knowledge of basic therapeutic theories and the biological and social causes and conditions of mental illness. They will acquire the skills that will allow them to read the language of movement, assess and diagnose that movement, and plan treatment based on that assessment. They will complete coursework in professional ethics and research methodologies.

They will also travel on a journey of self-discovery and transformation. The group is preponderantly female, predominantly white, and mostly twenty-something. The students hail from Kentucky, Alabama, and Idaho; Chicago, Detroit, and New York City, as well as points beyond and in between. Some have arrived at this crossroads with undergraduate degrees in psychology and a life-long avocational interest in dance. Some are dancers with a few psych courses under their belts. Their paths here have been smooth or bumpy, short or long, but they all know they are in for a lot of hard work, and they all possess a dedication to the goal and a determination to succeed.

"Dance and life are inseparable," says Ande Welling, who intended to join the Peace Corps after earning her undergraduate degree in psychology and anthropology. An injury put her Peace Corps plan on hold, but now she hopes that a career in DMT will allow her to combine her loves, bringing the joy and healing of dance and movement to others.

Growing up in Detroit, Jerica LaRayé Humphrey dreamed of moving to Chicago and studying psychology and dance at the University of Chicago. She set aside those dreams to attend Eastern Michigan University, earning her bachelor's degree in arts management. Out in the workforce, Jerica became involved with a man diagnosed with bipolar disorder and began researching alternative management techniques. She discovered DMT and knew she'd found the way to realize her early goals and serve others at the same time. She's now focused on gaining the training to work with adults with emotional disorders.

Emma Barton comes to DMT with a B.F.A. from the School of the Art Institute of Chicago; an intriguing history of living, studying, and working in places as far flung as Hong Kong and Kuala Lumpur; and a solid career as a yoga therapist. "I guess my interest in DMT was birthed from my own interpersonal issues and the amazing wealth of problem-solving skills I developed through the use of movement," she explains. Emma feels that DMT is another powerful healing tool to use in her ongoing work with substance-abuse patients.

Hailing from the Cumberland Gap area of Kentucky, Kristina Fluty earned a degree in dance at Point Park University and danced professionally in Nashville and New York, moving to Chicago in 2002 to dance with MadShak. Through this work and her teaching experiences **she came to a deep understanding of the mind/body connection and the power of dance to heal and change—both herself and others.** "Guiding people to self-awareness is perhaps the most important step in making the world a better place, because the peace we find in ourselves can allow us to become more compassionate toward other people," she says. "The field of dance therapy provides a clear conduit for me to pursue these goals as an individual and concerned member of society."

## Cultural Connections

At Columbia, the students' journey into DMT begins with Cultural Connections, a crash course in cultural sensitivity. For a week, I am offered the opportunity to step out of the role of researcher/reporter and into that of participant, joining the class as a student.

"Everyone has a culture," asserts the instructor, Dr. Lenore Hervey, who earned her doctorate in creativity and research from Union Institute and University. "White folks do not see themselves as having a culture. Yes you do. You just have to identify which piece you live in. **Before you can become culturally competent with others, you need to become culturally competent with yourself.**" Under her tutelage, we explore the various cultural meanings and methods of healing, as well as our own cultural baggage, prejudices, preconceived notions, personal identities, body issues, ageism, racism, classism, sizism, sexism...

For five full days we unpack the notions and definitions of what constitutes "culture" (the shared, learned knowledge that all people in a given society hold; all that is human-made) and "ethnicity" (what we genetically or religiously inherit from our parents/family; this is also language based).

In a central exercise that extends over several sessions, we present our cultures to one another through movement: Aqueena Smith's African dance, Karla Karpowicz's and Alexandria D'Aurio's Tarantellas, Kim Kaufman's Hora, Kristina Fluty's bluegrass hoedown, Anna O'Connell's summer-camp rendition of *Head, Shoulders, Knees, and Toes*, and Sabrina Washington's high school cheerleading. We share the movement that has shaped us and made cultural meaning for us. It is a profound experience that also serves to create a sense of family among this assortment of strangers. And importantly, it gives us the support and community we need to accomplish the very challenging capstone project for the week: a dance in the public park across the street from the college... to which we must invite the homeless citizens who spend their days in Columbia's "front yard."

## The Capstone Project

There is significant anxiety and angst when we learn about this project that is meant to both break down some of our own boundaries and fulfill the department's curricular commitment to Columbia's Critical Encounters initiative—a year-long, campus-wide, in-depth exploration of the issues surrounding poverty and privilege. As the Friday event draws nearer, the students express increasing discomfort about how this “invasion” will be perceived by the target audience.

After much discussion, we decide to simply invite random individuals from the street and the park to a “dance event” at noon on Friday. We hand out flyers each day, encouraging individuals to join us and bring their friends, and we take a pass on attempting to engage these strangers in the assigned discussion of systemic causes and social constructs of poverty and privilege. We create a conceptual structure for the event and decide on movement metaphors for “the street,” “shelter,” “stepping,” and “the system,” and loosely plan how we hope the event will unfold.

But on Friday, as it has done for millennia, **the act of communal dance—in the open air, beneath the sky, under the trees—proves to be greater than the concept.**

To the beat of Aqueena's drum, we begin in a circle. While only one gentleman from the park joins us in the dance, several gather round to watch. When the movement, which has progressed in and out of our “choreography,” comes to an end, we all gather under the trees to talk and listen. The men talk about what they saw in the dance, how it “looked like a ritual, like Africa,” or reminded them “of home, of New Orleans.” They share the stories of their lives—of their dashed dreams, and the hopes for a better way to live that still glow inside them. Politics and city policy are certainly critiqued. Ideas on class and race, choice and responsibility, faith and belief are shared. Stereotypes are shattered. In the balance of who gives what to whom, it is clear that the students are given a gift of communication and community that far exceeds what we have granted in exchange. After all of the resistance, hesitation, and fear, this engagement is a positive and defining moment in cultural literacy education.

Next week my new friends will experience another intense session of learning and growth as they are introduced to The Body-Mind Experience in Movement. Soon they will begin their studies in psychology, counseling, and observation and assessment of movement. And I return to my role in media relations at Columbia, much richer for having met and moved with these incredible folks.



Aqueena Smith (foreground)



DMT students engage the public in Grant Park. Aqueena Smith, Kristina Fluty, and Jeff Gilbert.



Nicole DiBacco

Shannon Hardy Making Connections Workshops began as a community outreach program in 2002, and came to Columbia in the fall of 2005 as part of a suicide prevention grant awarded by the United States Department of Health and Human Services' Substance Abuse and Mental Health Services Administration (SAMHSA) to Columbia's Office of Student Counseling Services.

## Making Connections:

### A Creative Approach to Suicide Prevention

While the Columbia community has not experienced a suicide, the national statistics on youth suicide reveal a serious trend. According to the Centers for Disease Control (CDC), suicide was the third leading cause of death among youths and young adults aged 10 to 24 in the United States generally, accounting for 4,599 deaths in 2004. While the period from 1990 to 2003 showed a significant overall decline, 2003-2004 experienced a sharp eight-percent increase. In 2005, 16.9 percent of U.S. high school students reported that they had seriously considered suicide during the previous year, and eight percent reported that they had actually attempted suicide one or more times during the same period.

Among young people attending college, suicide is the second leading cause of death, and in offering funding for campus suicide-prevention programs, the federal government recognized it as a national crisis.

In typical Columbia fashion, those involved with the suicide-prevention project sought a creative approach. Student Counseling Services worked with the DMT&C department to develop a program component that would adapt the successful work DMT faculty had been doing in the community (through the Shannon Hardy Making Connections project, created by DMT&C chair Susan Imus) for use in a college environment. Based on this innovative proposal, SAMHSA awarded Columbia a three-year grant and the Columbia Making Connections project was off and running.

Under the guidance of project director and DMT&C graduate Shannon Lengerich (M.A. '01, ADTR, LCPC, GLCMA), dance movement therapists conduct Making Connections workshops that are experiential in nature. In this way, they have taught more than 400 people to recognize the nonverbal language that constitutes clear warning signs of psychological distress or suicide warning symptoms. They have also taught participants important verbal and nonverbal communication skills, and protocol for appropriate intervention and referral to Columbia's Student Counseling Services.

In more than 40 workshops conducted through Residence Life, Conaway Achievement Project, the Advising Center, and several student organizations, as well as faculty and staff in the radio, marketing/communications, and fiction writing departments, DMTs have trained over 400 members of the college community. They will continue to reach out to academic departments to offer the training to faculty, whose daily contact with students could make a significant difference in timely intervention.

The DMT&C department has received recognition nationally for its innovative, body-based approach to suicide prevention. Faculty have been invited to present their work to other SAMHSA suicide prevention grantees at colleges and universities across the country.

In addition to the Making Connections experiential workshops, the program offers a 30-minute PowerPoint presentation that reviews the warning signs and risk factors as well as Columbia's suicide prevention and response protocol.

## Join us!

In February, DMT&C alumni choreographers reunite to create an evening of movement-based performance for the Dance Movement Therapy & Counseling department's **second annual alumni concert**. **Thursday, February 28** and **Friday, February 29** at 7:00 p.m. (Chicago location to be announced.) Tickets are \$15 (\$10 for students). Call Shannon Lengerich at **312.344.8617** or visit theLoop at **www.colum.edu/alumni** and click "alumni events."

To find out more or arrange for a workshop or presentation, contact Shannon Lengerich at 312.344.8597 or [slengerich@colum.edu](mailto:slengerich@colum.edu).

**Micki Leventhal** is director of media relations at Columbia College Chicago. She has taken classes in several dance forms for most of her life, has practiced yoga since 1995, and has taught yoga since 2004. Photographer **Erika Dufour** earned a B.A. in photography from Columbia in 1997. She maintains a studio in Chicago, and her work may be seen at [www.erikadufour.com](http://www.erikadufour.com).



Photo: William Frederking

THE DANCE CENTER AT COLUMBIA COLLEGE CHICAGO PRESENTS:

# WRITTEN ON THE BODY

THE DANCE COLECTIVE / MARGI COLE, DIRECTOR

February 21 & 22, 8:00 p.m.

February 23, 3:00 & 8:00 p.m.

Pre-performance talk: Margi Cole, February 22, 7:00 p.m.

The Dance Center, 1306 S. Michigan Ave.

Tickets: \$24-\$28 at [www.colum.edu/tickets](http://www.colum.edu/tickets) or 312.344.6600

*Written on the Body* explores the feminine/masculine duality of the lives of the Brontë sisters, Charlotte, Emily, and Anne, each of whom published works under more socially acceptable male pen names. Also on the program are two other works, *Channel* and *at the receding edges*.

## get lit:

New books by Columbia faculty and alumni

Send publication notices to [demo@colum.edu](mailto:demo@colum.edu)

**LISTEN TO MENO READ AN EXCERPT**

By Joe Meno ('97)  
[Punk Planet Books, 2006. 328 pages, \$14.95 paperback] reviewed by Guido Mendez

We all grow older. And, as it happens, we realize that much of what we gain is balanced by what we lose. Billy Argo, child detective, is Joe Meno's poster boy for how radically one can change when struggling to balance loss, identity, and ultimately a healthy world perspective. The genre of the child detective provides a perfect Petri dish in which to witness this struggle: ingenuity and idealism alloyed together to deal with a situation that seems bigger than our young hero could ever be expected to overcome.

It all begins with the loss of Billy's sister/crime-solving partner, Caroline, at an early age to suicide. This is hardly an ending befitting a hero's assistant, and we begin to suspect that Billy's greatest challenges will be internal ones. Indeed, his grief is so extreme and his expectations so shaken that following his own flirtation with suicide, he detours from a promising career as astute crime fighter and finds himself in an extended stay at St. Vitus's Hospital for the mentally ill. Now thirty years old and heavily medicated, Billy resists rejoining the outside world, or even an adult life.

But mystery after mystery presents itself to our emotionally stunted hero. There's the puzzle of the headless house pet of two children whom Billy befriends, and the masked villains who plan to vanish skyscrapers and inconvenient relationships alike. But Billy isn't having it, at least not at first. For him, mystery itself has become unbearable. The presence of inexplicable evils in the world is too much for the not-so-young boy detective. And so, he begins a greater battle within himself, exposing the cracks in his idealism—wounds as palpable as the scars on his wrists.

The boy detective finds that his most consuming battles are less about solving bank heists and thwarting villainous conspiracies than about confronting a realization that nature, with its succession of random occurrences, is truly horrifying. No longer wanting to detect, he begins to fear all mystery. Even the villains seem doomed in their battles of circular logic to justify world domination by creating safely reordered evil utopias. Billy is confronted by the possibility that doing evil is actually a more familiar part of our nature than doing good beyond

TELL US WHAT YOU THINK OF THESE BOOKS... USE A PEN AND WRITE IT DOWN HERE

(WRITE SMALL PLEASE)

Joe Meno ('97) is a graduate of Columbia's Fiction Writing program, where he is now full-time faculty. Meno's previous books include *Heartlines of the Damned*, *How the Hula Girl Sings*, *Tender as Hellfire*, and *Blackbirds Used to Croon in the Clouds*. **Guido Mendez** is the art director for DEMO magazine and senior designer in the office of Creative and Printing Services at Columbia.

**CLICK HERE TO EMAIL GUIDO.**

**Facilitator Chicken and other Largely Humorous Stories of small Hopes**  
By Andrea Kampic ('81)  
[Blue Agave Press, 2005. 190 pages, \$13.95 paperback] reviewed by Ann Wiens

With its friendly orange cover, unassuming size, and scrupulously humble title, Andrea Kampic's debut volume makes no grand claims of depth, profundity, importance, or entertainment value. Which makes the reader's journey through these 23 beautifully written, charmingly odd, and bringingly insightful stories all the more delightfully surprising.

Kampic sets the tone with the first story, "My Dream Dog." The story's narrator, discouraged by "a series of terrible dates and short turbulent relationships," finds herself lonely

3/12/07 - I HAD THIS BOOK! I RECEIVED IT AS A GIFT FROM

(5-23-07) I WISH I COULD SAY I LIKED THIS READ, BUT IT JUST DOESN'T COMPARE

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# portfolio

Portfolio usually brings you pictures: paintings, photographs, images. This issue, we offer you words. Author Joe Meno is a double alum (B.A. and M.A.) of Columbia's fiction writing department, where he is now on faculty. His forthcoming book, *Demons in the Spring*, is a collection of 20 short stories, with illustrations from 20 different artists. It will be released in August 2008, with proceeds benefiting 826 CHI, part of the national organization of learning and tutoring centers. Here is one of those stories.



R. Scott Whipkey (B.F.A. '07) *Sunny Skies: Be On Your Way! (Come Kiss My Forehead and Shun the Days,)* five-plate woodcut print on paper, mixed media. See more at [www.rswhipkey.blogspot.com](http://www.rswhipkey.blogspot.com).



# miniature elephants are popular

Miniature elephants

are very popular: there are ads for these tiny pets on the radio and on television and in the pages of a number of up-to-the-minute magazines. Miniature elephants are quite affectionate and the most quiet of all household pets, or so their advertising suggests. Sadly, at this point, miniature elephants are the only elephants left.

BY **Joe Meno** ('97/'00)

# Mr. Larchmont, an umbrella salesman and widower, is often lonely:

his associates and loved ones sensibly convince him to buy a miniature elephant. There is something about his disposition that suggests he may enjoy a miniature elephant: his face is long and wrinkled and his movements are often quite slow.

At the pet store, Mr. Larchmont, black umbrella in hand, stands curiously before the tiny tanks of glass. At the moment, he is looking for the smallest, weakest-looking elephant he can find: he is looking for a miniature animal to match the exact size of his heart. He spots a tiny elephant, more miniature than the rest, in the corner of the cage: it is sleeping in a nest of old newspapers and is white with narrow, pinkish toes. It blinks its bashful eyes as the pet store employee pinches it by the wrinkly skin behind its neck and hands it to Mr. Larchmont in a tiny white box.

- ... We're going to be dear friends, says Mr. Larchmont.
- ... We hope so, the pet store employee says. But it doesn't always work out. These miniature elephants, well, they're very sensitive. They die quite frequently. If you're looking for a pet for your kid, well, we have some miniature horses that are very nice.
- ... That's okay, says Mr. Larchmont. This elephant and I, we're going to be dear friends.

So they are: Mr. Larchmont and his miniature elephant often walk thoughtfully through the city, enjoying the summer afternoon, the animal stalking clumsily along the sidewalk, Mr. Larchmont reading that day's newspaper, carrying his black umbrella, his black bowler riding atop his head, as he tip-toes slowly behind his pet. Bravo, Mr. Larchmont says, as the miniature elephant splashes in a puddle, the remnant of a city always keeping itself air-conditioned. Carry on, old friend, he says.

The miniature elephant often sleeps in a bureau drawer among Mr. Larchmont's old ties, underwear, socks, and dress shirts. It drinks water from a broken pipe beneath the bathroom sink. It will only eat miniature vegetables, which Mr. Larchmont buys from a strange foreign store at the end of his street. The miniature elephant enjoys stopping on the sidewalk in front of the city's oldest bakery, where the baker, a kindly old man with a white beard, will often serve him a very tiny pink cake.

People will see Mr. Larchmont and the miniature elephant strolling about and will often ask these questions:

- ... How old is it?
- ... What's its name?
- ... How does it stay so tiny?

Usually, Mr. Larchmont does not answer, pretending to be very busy reading his newspaper.

One day,  
strolling along the pavement,  
the miniature elephant stops and  
suddenly refuses to keep walking.

Mr. Larchmont smiles and stares down, urging it kindly with the toe of his wingtip. But the miniature elephant does not move. Mr. Larchmont hunches beside it and notices the tiny creature has closed its eyes and its tiny white head is bowed, like a statue of an old man in serious thought.

... What has you troubled,  
old chum?

Mr. Larchmont asks, but the miniature elephant does not respond. It is then, turning, staring into an open garbage bin that Mr. Larchmont spies a human hand: he shudders as he notices the wrinkles and a pink ring on one of its narrow fingers. Curiously saddened, the miniature elephant stands before the abandoned hand and only bows his head further. Mr. Larchmont, touched by his companion's sympathy, gently lifts the animal into his palm and steps away from the trying scene in a hurry.

On their walks then, the miniature elephant will often stop, sadly bowing its head, whenever they traipse into the silent shadow of unmarked death. Mr. Larchmont will search about and after some time discover the cause of the elephant's malady: a dead pigeon lying belly-up beside the curb, a yellowed roach motel hidden in the corner of a doorstep, a bouquet of plastic flowers marking the spot where a traffic accident occurred. The miniature elephant's sense of grief is quite uncanny. Once, the miniature elephant stops at a grimy alley which is filled with several dozen, bright yellow mousetraps. In each mousetrap is a small brown or gray mouse, its tawny sides crushed by the aching jaws of the traps. Each of the twelve mice is dead. The elephant blinks its eyes and turns away, ashamed. Another afternoon, strolling before the shambles of fresh meat hanging in the window of a Chinese butcher shop, the miniature elephant pauses and lets out a long, baleful sound, like a broken trumpet being blown from a very old steeple.

An entirely awful incident takes place when Mr. Larchmont, reading the day's headlines, forgets the direction he is traveling and looks up, finding he is in front of the city's oldest cemetery. The miniature elephant only closes its eyes and curls itself into a small, compact stone, before Mr. Larchmont picks the animal up and hurries away, apologizing.

At a dinner party, a young woman mentions to Mr. Larchmont that her pet cat is lost. It must be hiding somewhere in the apartment, or so the young woman suggests. Mr. Larchmont frowns, staring at the young woman's face. He touches the wrist of the lovely hostess, hurries off, and soon returns with his miniature elephant. The entire party is amused as they travel down the hall to the young woman's apartment. Mr. Larchmont places the miniature elephant on the soft gray carpet and pets its forehead gently. The miniature elephant stumbles about at first, happily taking interest in the young woman's white orchids, and then slowly, sadly, it turns, small step after step, drawing closer to the young woman's gray sofa. The miniature elephant lifts its trunk for a moment, sniffing about, and then becomes still, an old drawing of itself.

Mr. Larchmont frowns.

The young woman lets out a nervous laugh.

... Of course, I looked under the sofa, she says.

Mr. Larchmont says nothing.

... Of course, I looked under there.

The young woman takes to her knees and searches beneath the sofa.

... See, there's nothing there.

Mr. Larchmont kneels beside the young woman and feels around.

It is empty. He turns and stares at the miniature elephant, who sits unmoved, its head sadly bowing.

The young woman, upset now, looks beneath the sofa one more time.

... Oh, no. Oh, no. Oh, no, no, no, no, no.

The young woman feels about and finds a small hole, a tear in the bottom of the sofa.

... Oh, no. She used to climb up inside there when she was a kitten. She...

Mr. Larchmont frowns, gently lifting the miniature elephant, carefully placing it within his pocket.

The young woman begins to sob.

The party is quickly over.

The miniature elephant may remain sad for many days: after discovering the missing pet cat, the miniature elephant will not eat for a week.

Mr. Larchmont offers it a miniature head of lettuce, but the elephant only frowns, blinking its great blue eyes, turning on its other side in Mr. Larchmont's bureau drawer.

After a week of listlessness and a general ennui, Mr. Larchmont takes the miniature elephant to the vet.

... He looks very sad, the vet says.

... That's what I thought, too, says Mr. Larchmont.

... Did he come across any other dead animals lately? That will put them in terrible humors.

... He did, as a matter of fact.

... Oh, no, that's no good at all.

It can kill them.

... It can kill them? Mr. Larchmont asks.

... Sure, sure. They're very sensitive, the vet says. You have to be very careful not to let them get depressed or, well (here he whispers) it can kill them.

... Well, what can I do for him? Mr. Larchmont asks.

... You have to cheer him up. You have to cheer him up or he'll stop eating altogether.

... OK, Mr. Larchmont says. Well then, how do I cheer him up?

... Here, the vet says. He reaches into his white smock and removes a small red rubber ball. This should do the trick.

The rubber ball does wonders for the miniature elephant: it soon forgets the sadness of death lurking in the quiet corners of every room, every building, every city. Mr. Larchmont is careful when they stroll about town: he avoids cemeteries, hospitals, fancy restaurants where rare steaks are served. The miniature elephant seems to return to good humors and Mr. Larchmont, strolling behind, smiles as it splashes beside a leaky fire hydrant, blowing a trunk full of water into the air of the summertime.

... Carry on, Mr. Larchmont says. Enjoy yourself, dear friend.



# A girl from the city goes missing

suddenly: Mr. Larchmont reads the news and stares sadly at the youngster's picture in the paper. The girl has short brown hair and a white bow above her left ear.  
... Oh, no. What a terrible world, Mr. Larchmont says, reading the story for a third time that morning.

Strolling about the city that afternoon, the miniature elephant instinctively leads Mr. Larchmont near the apartment building where the missing girl was last seen. The apartment building is gray brick, the shades of its windows all drawn closed, its façade a weepy face.

... Oh, no, my dear friend.

We ought to turn now and alter course.

But the miniature elephant pays no heed to Mr. Larchmont's words, stumbling on, slowing with each step, until Mr. Larchmont and his pet stand near a cordoned off area, peopled by policemen, onlookers, and busybodies. The miniature elephant ignores the nervous crowd, trampling right past their feet.

... Oh, dear, Mr. Larchmont says again.

The miniature elephant pauses, its small gray trunk curled in a knot. It begins to fuss and sniff about, its blue eyes blinking excitedly as a well-shined loafer belonging to a police officer hurries by. The miniature elephant pauses, then takes off at a clip, Mr. Larchmont breathing quickly to keep up.

... Dear friend, he calls. Dear friend, do wait.

But the miniature elephant cannot: with its small, column-shaped legs it canters along, its tiny ears flapping with each miniature gallop. Up the boulevard, down the avenue, around a corner, Mr. Larchmont holds his black bowler atop his head, nearly tripping over his umbrella. He follows his tiny pet about the city until he spots, just up ahead, the miniature elephant has stopped at the entrance to an abandoned doll factory: the tendrils of strange-looking, angular shadows lurk gravely within. The miniature elephant has become as still as a statue, its ears drooping sadly.

... Oh, no. Oh, dear, Mr. Larchmont says.

Through the broken glass and boarded-up doors, Mr. Larchmont quietly climbs: the miniature elephant is trembling in Mr. Larchmont's pocket as the widower disappears into the fog of the gloomy dark. His best shoes sink in the heavy dust, his hands grasping at the rusted limbs of old machines: somewhere, beneath a thatch of crossed iron beams, somewhere in the desolate formations of red and green and gray, Mr. Larchmont stumbles upon a pair of tiny black mary janes. His breath immediately goes dull. There is a doll beside the shoes, missing its head, lying beside a formidable stack of great white boxes. The boxes explode with life as Mr. Larchmont approaches, a flurry of scurrying rats sprawl about.

... Oh, dear.

Mr. Larchmont's knees are now shaking wildly as he trundles on, spotting an enormous vat, and beside it a deep exhaust shaft, which glows and echoes with eerie green light. Mr. Larchmont stops, his heart beating as quickly as the miniature elephant's, one large thump followed by a thump one thousand times smaller in size. Together, however, the thumps muddle on. Mr. Larchmont finds his way to the grimy edge of the shaft, and gripping a metal support beam, he peers down. There is nothing: only black. Too slowly, his old eyes adjust to the light, and several small shapes begin to drift into place at the bottom of the fount. The shaft is filled with hundreds and hundreds of tiny dolls, their blue eyes flashing up in sorrow. Mr. Larchmont places his hand beside his mouth and shouts into the darkness.

... Hello? Hello?

What he hears in response is only the factory watching him quietly.



# Perhaps

## it would be best

if we paused here.

Perhaps it would be best if we suddenly became silent and instead considered the sound of the city as it whispers in unfamiliar shadows behind us. We could stand here and become silent, counting the moments of our lifetimes with the heartbeats on our wrists. We could wait, lost in the city, in this quiet, in this silence. We may come to know the sound of one particular second. We may take this moment to stop and wonder what will become of us after our deaths.

The factory begins to grow darker still. Mr. Larchmont calls out. There is no reply but an echo.

... Hello?

he calls once more.

Only silence again.

Mr. Larchmont peers, blinking hard, down into the dark, then holding his breath: he is sure he can hear something whimpering.

... Hello! he shouts. Hello! Is anyone down there?

A pebble moves. A sound rises like a tiny insect trying not to weep.

... Hello?

... Yes?

comes an eek, from what may be the smallest voice in the world.

... Is someone down there?

Mr. Larchmont asks.

... Yes, comes the answer. I am.

And I am scared.

Old Mr. Larchmont, joyous, hurries from the well, like a madman, he is crashing through the factory, his legs and neck ache with panic as he very nearly collapses. Somewhere, oh he must hurry now, somewhere there is help. He staggers out towards the boulevard, the boarded-up doors parting before him: a policeman, if only he could spot a policeman, if only a policeman, and as he stumbles about, the city rising before him, he notices the sound of his pulse in his head, middle, and wrist, is now, sadly, hurrying on alone. He places his hand beside his suit coat pocket and is startled by its stillness. He chokes back a startled sob, unable to breathe. The miniature elephant in his pocket, as strange a weight as the heart in his chest, is dead.

People in the city, glancing at the newspapers that evening, see a large photo of a young girl smiling, her face bandaged, lying happily in a large hospital bed. As soon as they read her amazing story, they agree to build a miniature statue in tribute to the tiny elephant.

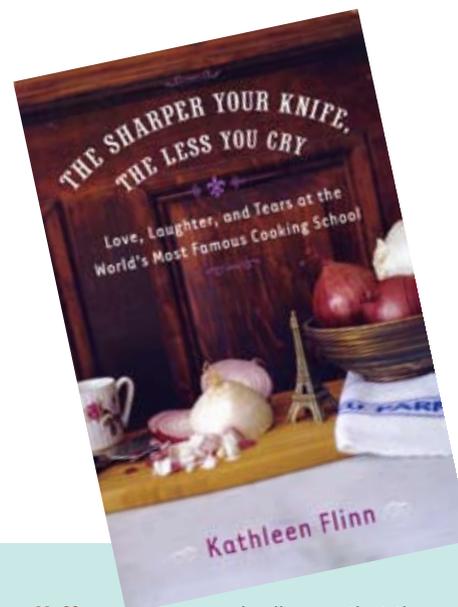
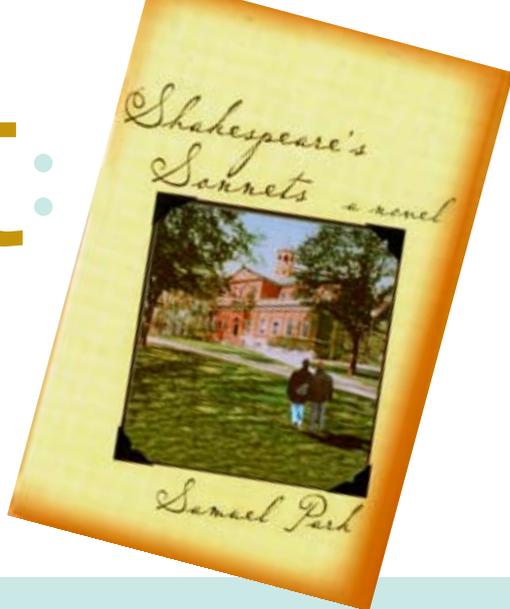
The monument is only four inches high and is placed before the city's oldest bakery, beside a miniature plaster cake. Pigeons nest near it and children, often curious, put the miniature elephant in all of their chalk drawings.

**Joe Meno** is the author of the bestsellers *The Boy Detective Fails* and *Hairstyles of the Damned* and is a full-time faculty member in the fiction writing department at Columbia College Chicago. His latest book, *Demons in the Spring*, is a collection of 20 short stories, with illustrations from 20 different artists, including Charles Burns, Archer Prewitt, Jay Ryan, Chris Uphues, Laura Owens, and Ivan Brunetti. It will be released in August 2008. Proceeds from the book will benefit 826 CHI, part of the national organization of learning and tutoring centers. Meno earned both a B.A. ('97) and an M.A. ('00) in fiction writing from Columbia College Chicago.

# get lit:

## New books by Columbia faculty and alumni

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### Shakespeare's Sonnets

By Samuel Park

[Alyson Books, 2006. 238 pages.

\$24.95 hardcover]

Reviewed by James Kinser

With a hint of E.M. Forster and a splash of Armistead Maupin, Samuel Park captures the raw, delicate, and passionate nature of a taboo relationship in *Shakespeare's Sonnets*. Set in 1948 on the Harvard campus, this novel features the union of two unlikely partners.

Adam, an aspiring literary scholar from a wealthy family, has a robust, athletic physique, effortless intelligence, and an engagement to the perfect girl. He moves through life with ease until he is caught in a sexual act in a library bathroom. Risking expulsion, he refocuses his attention on his studies.

Jean, an independent spirit, wily and mischievous, convenes weekly with a group of followers who smoke and drink freely, listen to Cole Porter on the Victrola, and collectively venture to guess who in Hollywood might be "Uranian" (a euphemism for being gay). Comparatively, Jean's habits and sense of entertainment fall decidedly more toward the fringe than Adam's.

However, their paths intersect and increasingly intertwine as they become better acquainted in their literature class. One argues that the

Sonnets were written by Shakespeare for a mysterious woman in black, while the other posits that they were composed for a secret male lover.

As the evidence for each argument amasses, so does the inevitable attraction and intimacy between the two. A palpable love story unfolds, in which each person must make choices that follow prescribed and predictable coda or those that follow the passions, desires, and will of the heart.

Akin to epic stories like *Brokeback Mountain*, *Sonnets* not only reveals the intricacies of navigating a same-sex relationship in a less-accepting era, it does so in a manner that is humorous, ironic, and applicable to the modern reader, straight or gay. For a read that slides like a knife through warm butter, pick up *Shakespeare's Sonnets* and be prepared to read past your bedtime and risk missing train stops in the process (at least that was my experience).

**Samuel Park** is a professor of English at Columbia College Chicago. His short film, *Shakespeare's Sonnets*, has played numerous film festivals, including San Francisco, Philadelphia, Seattle, Austin, and Southwest International GLBT. **James Kinser** (M.A. '05) is the director of alumni programs and chapter development and a graduate of the interdisciplinary arts program. Although he does not reside in Hollywood, he is of the "Uranian" sort.

### The Sharper Your Knife, The Less You Cry

By Kathleen Flinn ('92)

[Viking Adult, 2007. 304 pages.

\$24.95 hardcover]

Reviewed by Elizabeth Burke-Dain

Most of us end up in jobs at the periphery of our dreams. *The Sharper Your Knife, The Less You Cry* allows us to witness the struggle and rewards of pursuing the impossible.

Flinn begins her tale with being fired from her tony job at a major software company in London. Against her mother's wishes, the 36-year-old Flinn decides to sell everything and enter the Cordon Bleu Cooking School in Paris, where she will learn the art of classic French cuisine. She parades before us a brace of snooty French chefs, competitive culinary students, and some pretty disgusting degustations. In the center of this crunchy outer story structure is the creamy romance between herself and Mike, whom she eventually marries at a monastery in the French countryside.

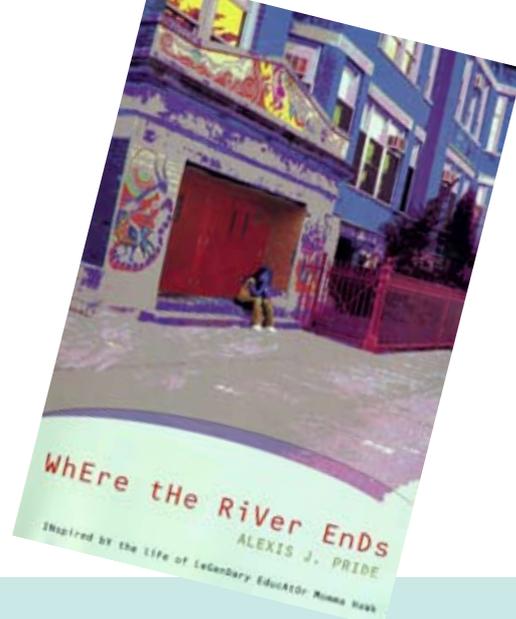
The best bits in the story are the visceral descriptions of uncooked animals and how they are hacked, disemboweled, and deboned. Did you know that in France they leave the heads of hares on their skinned

bodies so that the consumer can differentiate them from cats? Or that no matter what kind of animal is being cooked, every part of it is eaten?

*The ability to objectify something such as a lamb must be as vital to a chef as it is to a surgeon. That's especially true here in France, where the eating public consumes every part of a cow or pig with delight—often in a cream sauce.*

Tensions arise when Mike, Flinn's new husband, has an accident while parasailing on a trip back home in Seattle. His sternum breaks, necessitating a recovery time of several weeks. Flinn, in her quest to finish her program, has to decide whether to stay in Seattle to nurse Mike back to health, or fly back to Paris. Mike urges her to go, and she reluctantly returns to Paris to spend the next few worried weeks wandering around the city, looking for a new apartment, and crying.

Back at school, in her distraction Flinn makes the terrible mistake of serving a dish on a cold plate—a felony at Le Cordon Bleu. Then she develops a serious kidney infection right at exam time. *Mon dieu!* She has to do her written exam at home, and the practicum must be delayed until she can get back on her feet. Luckily, she is well-liked and the rules are bent in



her favor. Either of these incidents could easily have knocked out even the most hard-core contenders, but Flinn is not deterred. She finishes her exams with great fanfare.

Classic French cuisine is not meant to be improvised. This is driven home on several occasions recounting Flinn's often-hilarious faux pas in the kitchen. However, Flinn is a good student and a compassionate teacher, and at the end of each chapter she provides a recipe version that can be made by the amateur. In France, for example, coq au vin is made with the blood of a rooster. Flinn provides a delicious and less sanguine recipe that can be made in your own kitchen—even if you're fresh out of rooster blood. I recommend this book to anybody who wants to or intends to make a major life change. However, the joy of the book for me lay in the kitchen scenes, where Flinn learns the basic recipes from the masters of the trade. I'm planning to make the cassoulet. While my beans have been soaking for days, I'm still searching for the duck confit legs. Bon Appetit!

**Kathleen Flinn** ('92) is a writer, author, and sometime cooking teacher who splits her time between Seattle, Washington and Anna Maria Island, Florida. She was a Journalism major at Columbia.

**Elizabeth Burke-Dain** is an artist and writer who works in the media relations department at Columbia.

**Where the River Ends**  
**By Alexis J. Pride**  
**[Utour Publishing Co.,**  
**August 2007. 375 pages.**  
**\$20.99 paperback]**  
**Reviewed by Micki Leventhal**

This debut novel about one woman's battle with personal demons and societal ills was inspired by the story of controversial Chicago educator, Corla Jean "Momma Hawk" Wilson-Hawkins.

Within the fictional frame, Hawkins's story is told through the persona of Emma Rivers, a deeply flawed heroine. Growing up, Rivers's traditional, 1950s working-class African-American family provides well enough for her basic survival needs, but very little in terms of love and nurturing. In this environment, Rivers reaches adolescence with a severely damaged self-image and an inability to control her emotions and anger. Despite her high intellectual capacity, her pride and unmanageable temper get her thrown out of school, then out of the military. In a page-turning spiral of misadventures and bad choices, Rivers winds up living the low life in New York's Spanish Harlem.

Ultimately, however, her natural intelligence and survival instincts lead her back toward stability and education. She earns a college

degree and lands a job in the Chicago Public Schools, where she finds her path and mission in life as an unconventional education reformer, instituting a controversial program of tough love and high expectations for the "left-behind" children in one of Chicago's inner-city public schools.

As a June 19, 1997 article in the *Chicago Tribune* noted, "An imposing woman with a domineering aura, a boisterous laugh and a raucous voice that is intimidating one minute and comforting the next, Momma Hawk, 48, has been described—sometimes in the same breath—as a tyrant, a chameleon and a saint. To her 45 students, she is a lifesaver."

Pride's strong and vivid writing creates both a compelling narrative and a central character who is alternately inspiring and infuriating. The depiction of a childhood lived without love is harrowing. Rivers's clarity of purpose and obsessive dedication to her students contrasts painfully with her blindness to the needs of her own children and the complete muddle she makes of her other personal relationships. One can understand why Rivers is the way she is, while still wanting to slap her upside the head. In Pride's capable hands, Rivers is a character who is deeply and completely human.

But *Where the River Ends* is not only a book about one exceptional woman. It is also about racism, classism, gender relationships, bureaucracy, and power politics.

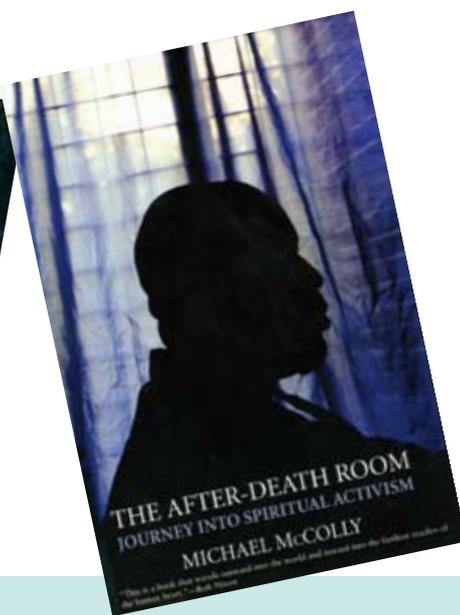
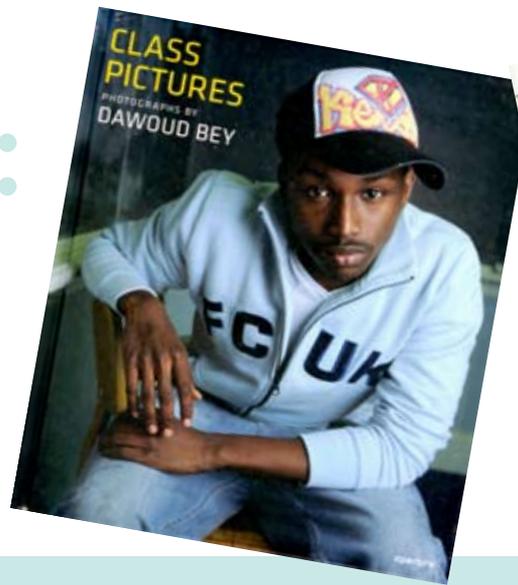
Momma Hawk was fired from the Chicago Public Schools in 2003 under a cloud of accusations of payroll fraud, misconduct, and employee harassment. Poetic license—or "truthiness," in the parlance of creative nonfiction—or perhaps the deeper truth of Pride's fictionalized narrative, leads the reader to conclude that all of this was a set up because Rivers/Momma Hawk went too far in challenging the system.

At some level, this detail does not matter. *Where the River Ends* confronts many of our society's ills and the ways in which one person can make a difference. It's also a darn good read.

**Alexis J. Pride** is a fiction writer, playwright, producer, and founder of The AJ Ensemble Theatre Company. She is a professor of creative writing at Columbia.

**Micki Leventhal** is Columbia College's media relations director.

**Class Pictures**  
**By Dawoud Bey**  
**[Aperture, 2007. 164 pages.**  
**\$45.00, hardcover]**  
**Reviewed by Audrey Michelle Mast**



“For all this rhetoric about ‘leave no child behind,’ I don’t think this society, quite frankly, gives a shit about young people other than as a kind of periodic political football,” says photographer Dawoud Bey in an interview with his former student Carrie Mae Weems in *Class Pictures*. “I’m trying to construct a kind of representation of the teenage subject that functions in opposition to those representations of teenagers as socially problematic or as engines for a certain consumerism.”

Bey’s prolific body of work is a fascinating progression of ever-new paradigms in portraiture, beginning with his early-’80s series of 35-mm photographs of young African Americans in Brooklyn and Harlem. These elegant, engaging pictures, as Yale University art gallery director Jock Reynolds notes in this book, stand “in stark contrast to the sullen mug shots of black youth being promulgated throughout the mainstream media.” In later work Bey used a 20-by-24 Polaroid camera and richly toned backdrops to create sophisticated diptychs that made his young subjects appear as dramatic and noble as portraits by Dutch master painters.

But Bey himself observes that he does not merely attempt to subvert stereotypical representations of blackness or teenager-hood in general: he does not impose

ideas upon his subjects, but rather responds genuinely to the young people themselves during their time together. This is what is so extraordinary about Bey’s *Class Pictures*: his ability to connect so intimately with such enigmatic subjects. Each of them gazes directly at the camera, some melancholy, others inquisitive, aggressive, or world-weary, but all are utterly engaged with the artist.

The book is the culmination of work produced between 2002 and 2005, as Bey photographed teenagers during a series of artist residencies in urban public high schools around the country, including Chicago, New York, and Detroit, as well as the prestigious, private Phillips Academy in Andover, Massachusetts. One can rarely discern whether these students are pictured at Andover or an urban magnet school, as they curl up in a chair or lean against a backdrop of hazy, generic lockers and blackboards. Each plate is accompanied by text written by the students during their shoots, in response to Bey’s prompt: “Tell me something about yourself that you think no one knows.” The answers are alternately funny, poignant, and heartbreaking, and allow not just Bey’s images, but these teenagers, to truly speak for themselves.

**Dawoud Bey** has had numerous exhibitions of his work, including a

mid-career survey at the Walker Art Center, Minneapolis, in 1995. He has won awards including grants from the National Endowment for the Arts and a Guggenheim Fellowship. He is a professor of photography at Columbia.

**Audry Mast** (’00) is the managing editor of Flavorpill Chicago, a daily filtered update of local cultural news and event listings. She earned a B.A. in Critical Studies of Film and Video from Columbia.

**The After-Death Room**  
By Michael McColly  
[Soft Skull Press, Transition Books, 2006. 360 pages.  
\$15.95 paperback]  
Reviewed by Lott Hill

In *The After-Death Room*, Michael McColly takes us on a journey around the world as he attempts to understand the global struggle to combat HIV and AIDS while confronting the virus inside his own body. The book is a combination of journalism, memoir, travel journal, confessional, and personal discovery for McColly as he contemplates the role of yoga in his own health and teaches others how such practice may help them live healthier lives. From South Africa, to Thailand, to India, to Vietnam, to Senegal, we follow the writer to communities that are on the frontlines in the battle against HIV and meet individuals who have dedicated their lives to stopping the spread of the virus.

McColly finds his way through determination and luck, as he travels around the world and meets the people who are treating, preventing, educating about, and/or living with HIV and AIDS. These remarkable activists and their stories represent so many others in similar circumstances around the world, yet McColly’s interaction with each one underscores the immense and unique challenges they face. He writes: “Like the virus, the work of activists and their organizations replicates [itself], latching on to new sources of strength in order to distribute its message ever more broadly. This organic social movement spreads resistance not only to the indifferent biological machinery of HIV, but also to the more deadly indifference of human beings to the suffering that surrounds them.”

But the people McColly encounters are anything but indifferent, and whether they run the community-based organizations and clinics in Chennai, India, or treat the incarcerated patients at the Cermack Health Center of Cook County Jail, they become the source of hope in this story.

**Michael McColly** is a writer, AIDS activist, yoga instructor, and faculty at Columbia College Chicago. In 2007, he received the nineteenth annual Lambda Literary Award in the spirituality category.

**Lott Hill** is the acting director for Columbia College’s Center for Teaching Excellence.

# spin:

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By Brent Steven White

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Columbia College Chicago  
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Chicago, IL 60605.

Priority will be given to recent recordings on a label. CDs will not be returned.



### *Soft Targets* / *We Hate You* Soft Targets!

[Rooster Cow Records, 2007. [www.Soft-Targets.com](http://www.Soft-Targets.com)]

**COLUMBIA CONNECTION:** Guitar player and label owner Chris Auman (B.A. '93), graduated from Columbia's fiction writing program.

**THE SOUND:** Post-punk/indie

**THE WORD:** Despite numerous lineups since the band's inception in the summer of 2004, Soft Targets released this cohesive album this fall. The sound is simple, straightforward pop rock (think the Toadies meet the Pixies). The band's previous release, *Whatever Happened to Soft Targets?*, an EP, received positive reviews from local press. "This four-piece just about nails an icy-cool, post-punk sound halfway between the Only Ones and Joy Division," wrote Miles Raymer in the *Chicago Reader*. And bassist Dan Kiss, whose chugging baselines sound dirtier than the dirtiest White Stripes song, works a day job that seems unlikely for an older indie-rocker: He's a Cook County assistant public defender.

### *Bumpus* / *All the People*

[AEMMP Records, 2007. [www.bumpusweb.com](http://www.bumpusweb.com)]

**COLUMBIA CONNECTION:** Both Rob Polachek and Brent Pulse, the band's horn players, attended Columbia in the late '90s and early '00s. The CD is on the college's label, AEMMP Records.

**THE SOUND:** Pop

**THE WORD:** When Jim DeRogatis (the hard-to-please, prone-to-snarkiness pop music critic for the *Chicago Sun-Times*) likes your band, chances are you're worth listening to. In 2001, DeRogatis named Bumpus's *Stereoscope* one of the top 10 local albums. Since then, Bumpus has enjoyed an impressive amount of success, opening for brilliant hip-hop acts like Jurassic 5 and The Roots. *All the People* is the 11-year-old band's fourth album. Bumpus's easy sound conjures up Ben Harper, Jamiroquai and everything in between.

### *Reel Jem* / *For Real*

[Independent, 2007. [www.reeljem.net](http://www.reeljem.net)]

**COLUMBIA CONNECTION:** Renee Serritella (guitar, keyboards, and vocals) graduated in '04 with a B.A. in music (instrumental jazz).

**THE SOUND:** Neo-soul/rock

**THE WORD:** Originally formed in 2004 as a back-up band for lead singer Monica Leigh, Reel Jem soon discovered its connection ran deeper, transforming the project into more of a collaborative effort. Encompassing elements of old-school R&B with new jazz, the band's debut, *For Real*, is smooth and sultry. (An obvious influence on this band, Jeff Buckley, the brilliant singer/songwriter who passed away in 1997, would have been impressed.) Reel Jem is based out of Chicago and gigs locally.



**Brent Steven White** is *DEMO*'s editorial assistant. A senior majoring in journalism, he played guitar in a Portland, Oregon band before moving to Chicago.

## Dear Alumni,

**Welcome to 2008!** A new year is always exciting, a time to look ahead to upcoming opportunities with a fresh perspective. This brand-new year already promises a wealth of activities and opportunities for Columbia College and our alumni community from coast to coast.

In **Los Angeles**, we'll roll out the red carpet for **"A Night at the Oscars,"** our annual Columbia Oscar viewing party, on February 24. This is always an amazing event that brings our West Coast alumni together for a fun, glamorous evening.

In Manhattan, our **New York** alumni welcome the **AEMM Spring Tour** during spring break in late March. Current students will visit New York and have the opportunity to network with alumni in the businesses they aspire to enter.

Here in **Chicago**, our **Manifest Urban Arts Festival** celebrates the class of 2008 in true Columbia style. Hundreds of alumni return to campus to celebrate with them, to reconnect with old friends and faculty, and to take part in this dazzling celebration of the creativity that makes our alma mater so special. Our alumni volunteers are already working to organize the 2008 Manifest reception and celebration, and they have bold plans. So save the date—**Friday, May 16**—you won't want to miss it!

Later in the year, we will celebrate our **Alumni Reunion Weekend** on **October 3 & 4**. Building on the success of 2007's Homecoming and Reunion, we hope to have yet another great showing of alumni pride. This is the one time of the year when we alumni really get to take over the campus.

This is just a taste of what we have in the works for 2008. You'll find many more opportunities to connect with Columbia—as well as details on the events above—on theLoop, our online alumni community. You can also find your alumni friends there, using the online directory. I encourage you, as we begin this exciting new year, to visit [www.colum.edu/alumni](http://www.colum.edu/alumni) and find five friends—and invite them to get involved!

As the alumni who joined together in a rousing cheer of "WE are Columbia" at the 2007 reunion can attest, it feels good to be a part of Columbia these days! We hope you experience this in 2008.



Sincerely,

**Josh Culley-Foster** (B.A. '03)  
National Director of Alumni Relations



## walk the red carpet

Join Columbia alumni  
in Los Angeles  
for a private  
**Night at the Oscars**  
viewing party!

**Sunday, February 24, 2007**

4:00 P.M.

UNIVERSAL CITY HILTON

- \* COCKTAILS \*
- \* HORS D'OEUVRES \*
- \* OSCARS ON THE BIG SCREEN \*
- \* PRIZES AND GIVEAWAYS \*

RSVP, purchase \$25 tickets,  
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[www.colum.edu/oscars](http://www.colum.edu/oscars)

Photo: Michelle Pullman

MAKING AN

# IMPACT

Jeremy Piven HONORED WITH FIFTH ANNUAL  
COLUMBIA COLLEGE CHICAGO IMPACT AWARD



With three Golden Globe nominations and two Emmy Awards for his portrayal of slick-talking agent Ari Gold in the hit HBO series *Entourage*, and more than 40 films and a long list of stage performances to his credit, actor Jeremy Piven easily makes the A-list in Hollywood. But his roots are in Chicago, where he was born and raised. His parents, Byrne and Joyce Piven, who were instrumental in establishing The Second City, founded the famed Piven Theatre Workshop in Evanston, where actors such as John and Joan Cusack, Roseanna Arquette, and Aidan Quinn came to study. Jeremy Piven lives in Malibu now, but he remains committed to the theater his parents founded, and comes home to Chicago frequently.

On November 17, Columbia honored Piven with the fifth annual Columbia College Chicago Impact Award, presented at the Montmartre Lounge in Hollywood. Since its inception in 2003, the Columbia College Chicago Impact Award (formerly the Chicago Spirit Award) has been given each year to a Chicagoan who has made an impact on the L.A. entertainment industry without losing touch with his or her Midwestern roots. Previous recipients include Joe Mantegna, Jim Belushi, Sherry Lansing, and Virginia Madsen. The awards provide an opportunity to celebrate Columbia's West Coast connections and deepen our alumni's access to movers and shakers within the industry. Proceeds from the event support the Bob Enrietto Scholarship Fund, which enables students with financial need to attend Columbia's Semester in L.A.—the only college-credit program permanently located on a Hollywood studio lot.

Alumni guests—including entertainment reporter **Steve Kmetko** ('76), actress **Cindy Marinangel** ('00), executive producer **Len Amato** (BA, '75), writer/director/producer **Charlie Carner** (BA, '78), film editor **Peter Teschner** ('80), actress **Isabella Hofmann** (BA, '81), and model **Patricia Kara** ('94)—walked the red carpet and joined other members of the Hollywood and Columbia communities for food, drinks, and celebration as writer/actor **Steve Pink** ('89) presented the well-deserved award to his friend and colleague, Piven.



Photos clockwise from top: Jeremy Piven; Piven accepts the Columbia College Chicago Impact Award; Patricia Kara ('94); Steve Pink ('89) and Jeremy Piven.

**Brenda Erin Berman** is director of marketing at Columbia College Chicago.

Photography by **Michael Buckner** for Getty Images



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**THE PHOTOJOURNALIST**

A day-long symposium, reunion, and  
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**SATURDAY, APRIL 12, 2008**

COLUMBIA COLLEGE CHICAGO  
[www.colum.edu/pjlove](http://www.colum.edu/pjlove)

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prescription. With the amazing creation of the camera, we capture  
love from birth to death, and everything in between.

**KEEP IN FLIGHT!**

John H. White

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Shoot from your heart and capture Love with a single photograph.  
Send them in, and we'll exhibit them at the symposium.  
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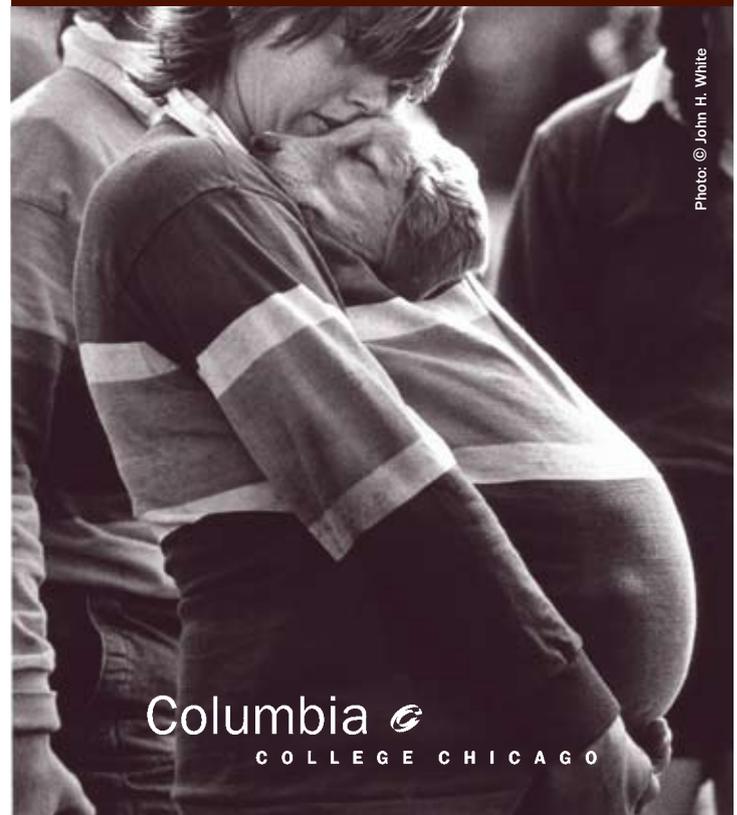


Photo: © John H. White

**Columbia**   
COLLEGE CHICAGO

Columbia was well represented at the 2007 University Film and Video Association Conference at the University of North Texas in Denton in August. Faculty presenters and panelists included **Doreen Bartoni** (School of Media Arts), **Judd Chesler** (Film + Video), **Ted Hardin** (Film + Video), **Mat Rappaport** (Television), **Eric Scholl** (Television), and **Wen Hwa Ts'ao** (Film + Video). The conference also showcased documentaries and narrative/experimental films by six film and video graduate students.

**Stephen Asma** (Liberal Education) is on MTV. His voice-over (reading a passage from his book, *The Gods Drink Whiskey*) accompanies new music by the Beastie Boys while trippy South American animation fills the screen in a series of "spirituality promos."

**Peter Cook** (ASL-English Interpretation) and his long-time collaborator Kenny Lerner, representing the Flying Words Project, recently performed as part of Latvian Poetry Days, in Riga, Latvia. Flying Words Project transcends traditional spoken-word poetry, focusing instead on the performance of poems. It is considered among the world's most original American Sign Language groups.

**Friedhard Kiekeben** (Fine Art) is the main author of the new web-based resource [www.nontoxicprint.com](http://www.nontoxicprint.com), *A Research Resource and Workshop Guide for Artists, Educators, and Printmakers on Nontoxic Printmaking*. The site is dedicated to the dissemination of recent research into alternatives to the toxic hazards

typically inherent in many traditional printmaking methods.

**Zafra Lerman** (Science Institute) was awarded the 2007 George Brown Award for International Science and Technology Collaboration. She was recognized for her organization of three international forums, Malta I, II, and III, which gathered intellectuals with the ultimate goal of working toward peace in the Middle East. The award, presented by the U.S. Civilian Research and Development Foundation in a ceremony at the State Department on October 11, was established in 2005.

**Ilya Levinson** (Music) was a guest and keynote at the Schillinger System of Musical Composition First International Symposium, held in September at the University of Hertfordshire in England. The title of his talk was "Systematic Gershwin: Evidence for the Schillinger System in Gershwin's Porgy and Bess."

**Audrey Niffenegger** (Book + Paper) had a solo exhibition of new prints, drawings, and paintings at Printworks Gallery in Chicago this fall. The exhibition, "Elegy for Isabella Blow," included works that riff off the aesthetic of Isabella Blow, the British fashion icon who died last spring. Additionally, shooting began this fall for the film adaptation of Niffenegger's best-selling novel, *The Time Traveler's Wife*.

**Ron Pajak** (Film + Video) premiered his documentary film *Quearborn and Perversion: An Early History of Lesbian and Gay Chicago* as part of the Reeling film festival. The film, 10 years in the making, begins with the story of Henry Gerber, who spearheaded Chicago's

first pro-gay group in 1924, and moves through a look at gay life in the city through the 1970s.

**Lucas Palermo** (Television) received the Governor's Award from the Chicago Midwest Chapter of NATAS (National Academy of Television Arts & Sciences) at the 49th Chicago Emmy Awards on November 18. The award is the organization's highest honor, given to an individual or organization for outstanding contributions to Chicago broadcasting and the Television Academy.

**Pan Papacosta, Ann Hanson, Michael Welsh, and Kevin Fuller** (all Science + Mathematics) were among the selected scholars/presenters at the 2007 National CASTL Institute (Carnegie Academy for the Scholarship of Teaching and Learning), held in Chicago last summer. Their joint presentation was titled "Using an Art Gallery to Enhance the Learning of Science and Mathematics."

**Teresa Puente** (Journalism) accepted an offer to join the editorial board of the *Chicago Sun-Times*, effective October 2. Puente will also continue teaching full time in the journalism department. She's written for numerous publications, including the *Chicago Tribune*, the *Orange County Register*, the *Long Beach Press-Telegram*, and the Hispanic Link News Service.

**Philippe Ravanas** (AEMM) recently reviewed the books *De la Culture en Amérique* by Frédéric Martel and *L'Opéra de Paris: Gouverner une grande institution culturelle* by Philippe Agid and Jean Claude Tarondeau for *The Journal of Cultural Economics*.

**Brian Shaw** (Theater) and **Margaret Sullivan** (Marketing + Communications) presented at the European League of Institutes of the Arts biannual Teacher's Academy, hosted by the University of Brighton, England. The titles of their presentations were, respectively: "The Skeleton. The Skeleton in Space. Skeletons meet Skeletons in Space" and "Content Analysis of Imagery."

**Shawn Sheehy** (Book + Paper) has created a new pop-up book, *Beyond the 6th Extinction: A Fifth Millennium Bestiary*, which was the subject of an exhibition at Vespine Gallery in Pilsen this fall. The handmade, letterpress-printed book includes eight creatures featured in their post-apocalyptic environments, accompanied by supporting text.

**Louis Silverstein** (Liberal Education) presented his work in the field of death and dying (reflected in his forthcoming book *Eros & Thanatos: Blessed By Your Presence, Graced By Your Love*) November 29 and 30 at the Worldwide Forum on Education and Culture in Rome, Italy.

**Joe Steiff, Cari Callis, and Sue Mroz** (all Film + Video) contributed articles to the just-released book *Pink Floyd and Philosophy* from Open Court Press. They ponder, respectively, "Mashups and Mixups: Pink Floyd as Cinema," "Life and Death on The Dub Side of the Moon," and "Dark and Infinite." The book is part of Open Court's Popular Culture and Philosophy series.



## STORY WEEK FESTIVAL OF WRITERS

12th Annual Story Week Festival of Writers:

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Sunday, March 16: Story Workshop classes and reception exclusively for Fiction Writing alumni.

Readings, conversations, panels, performances, and book signings featuring literary icon **Joyce Carol Oates**, acclaimed writers **Aimee Bender**, **Junot Diaz**, **Cristina Garcia**, **ZZ Packer**, Fiction Writing Department Visiting Artist **Colin Channer**, and other distinguished authors, playwrights, editors, publishers, and performers.

[www.colum.edu/storyweek](http://www.colum.edu/storyweek) \* [storyweek@colum.edu](mailto:storyweek@colum.edu) \* 312.344.7611

## What are you doing out there? We want to know!

To submit your news, login to the alumni online community at [www.colum.edu/alumni](http://www.colum.edu/alumni).

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

### 1970s

**Allen Edge** ('78) appeared in a number of commercials and films including *Barber Shop 2* and *Meet the Browns*. In addition to working as a performing artist for over 37 years, Allen is also a director and ordained minister. He is the founder and president of Transitions Edge Productions Inc. and has served as chairman of the board of directors for Christian Artists Network and Agape Youth Development and Family Support Services. For more information: [allen\\_dennis\\_edge@yahoo.com](mailto:allen_dennis_edge@yahoo.com).

**Karen Greenstein** (B.A. '76) owns and runs her own fitness and weight loss business called Club 50 Fitness, which is based in Las Cruces, New Mexico.

**Denia Lewis Hester** (B.A. '72) contributed book reviews to the *Chicago Sun-Times*. Her children's book, *Grandma Lena's Big Ol' Turnip*, was published in 2005. Denia retired in June 2007.

**Elena Maganini** ('78) received an Emmy Award for best editing in a drama for her work on the TV show "Dexter." Elena has previously edited feature films such as *Mad Dog and Glory* and *Four Rooms*.

**Earl Smith** (B.A. '72) penned the memoir *Only the Strong Survive: Memoirs of a Soul Survivor*, which was published by Indiana University Press in 2000.

### 1980s

**Mark Barringer** (B.A. '85) has been working in educational entertainment sales and is a drummer and sound tech in Detroit.

**Karen Gabriel** (B.A. '89) recently served as a witness in front of the Illinois State House and Senate and was instrumental in helping to pass the SB1627 Illinois Military Family Leave Act.

**Karen Gorrin** (B.A. '87), director of Olive Tree Healing Arts and licensed psychotherapist, offers individual and couples psychotherapy, facilitates wellness and healing retreats, and serves on the faculty at Harmony Hill Cancer Retreat Center.

**Brian Kalata** (B.A. '87) recently completed work as key assistant location manager for the first season of the Showtime series "Californication" and has begun work on the upcoming Fox series "The Sarah Connor Chronicles."

**Patrick Marks** ('86) received a promotion and is now director of talent acquisition at 20th Century Fox in Los Angeles.

**Maureen McManus** (B.A. '88) accepted a position as multimedia editor for the Chicago History Museum.

**Steve Meyer** (B.A. '88) served as 2-D lead compositor for the television show "Drive" on Fox. "Drive" received

an Emmy nomination for outstanding special visual effects for a miniseries, movie, or special.

**Karl Ochsner** (B.A. '85) was promoted to teaching eighth grade science at Pope John XXIII Catholic School in Scottsdale, Arizona. Karl has also been accepted into the doctoral program at Arizona State University in the Innovations in Curriculum program.

**Cynthia Pusheck** (B.A. '87) currently serves as director of photography for the ABC TV show "Brothers and Sisters."

**Alana Wallace** (B.A. '85) was recently crowned Ms. Wheelchair America 2008 after participating in several rounds of judging throughout the weeklong event held in Bethesda, Maryland. Over the coming year, Alana will communicate both the needs and the accomplishments of her constituency to the general public, the business community, and the legislature. She also will inform the able-bodied public of the achievements of people with disabilities, and work to promote awareness of the need to eliminate architectural and attitudinal barriers: [www.mswheelchairamerica.org](http://www.mswheelchairamerica.org).

### 1990s

**Louis Anastas** (M.F.A. '95) opened a new online store featuring original tools, paintings, and gifts for children. All items are handmade by his wife, Nicole. For more information: [www.nicoleanastas.com](http://www.nicoleanastas.com).

**Joshua Anderson** (B.A. '99) has served as a freelance photographer for *The New York Times*, *Newsweek*, *The Washington Post*, and other prestigious publications. He also worked as a staff photographer for *The City Paper* in Nashville, Tennessee.

**Laura Bella** (B.A. '98) was crowned Ms. Plus America '06-'07 and was chosen by Nova Model and Talent to represent Team USA in the World Championship of Performing Arts.

**Arnie Bernstein** (M.A. '94) is writing a book about the 1927 Bath School bombing titled *The Terror in Michigan*, which is to be published by the University of Michigan Press.

**Bruno Bonugli** (B.A. '97) co-produced a feature film titled *Bad Meat*, which will premiere in January 2008. Bruno's short *The Paisanos* won the Italian American Heritage Award at the NY GIAA Film Festival. *The Paisanos* is viewable online at [www.thepaisanos.net](http://www.thepaisanos.net) or <http://www.youtube.com/watch?v=FbCou3azGNM>.

**Adrian Fulle** (B.A. '95) produced a music video for ATO Records titled *Diablo Rojo*, which was nominated for an MTV Woodie Award.

**Susan Hubbard** (M.F.A. '93) saw her screenplay *Realization* produced by Split Pillow Productions. Susan's screenplay *Torched* won second place in Columbia College Chicago's Written Image 2006 Feature-Length Screenplay Awards. For more information visit [www.splitpillow.com/movies](http://www.splitpillow.com/movies).

what are you doing out there? send us your news: [www.colum.edu/alumni](http://www.colum.edu/alumni)

**Bo Johnson** ('90) presented an award at the annual Native American Music Awards. Bo is a professional musician and stage manager, as well as a proud member of the Native American Music Association.

**David Lawrence** ('99) co-created a 30-second advertisement involving two people, two burgers, and ketchup for one. It is viewable online at [www.youtube.com/watch?v=74jdDUOhkQg](http://www.youtube.com/watch?v=74jdDUOhkQg).

**Steve LaFayette** (B.A. '92) served as mixer, boom operator, and sound assistant on films, videos, and documentaries for *The National Geographic*, *Lollapalooza*, and *Batman Begins*.

**Cecil McDonald** (B.A. '94) had a solo exhibition of his photography at Second Street Gallery in Charlottesville, Virginia.

**Nilwona Nowlin** (B.A. '99) traveled through the southeastern United States teaching children about God, theatre, creative writing, and nature. Since graduation, Nilwona has held positions as a case manager, administrative assistant, and fifth grade teacher.

**Jane Richlovsky** (B.A. '91) displayed paintings on textiles as part of a four-woman show, "YUMMY," at Heineman-Myers Contemporary Art in Bethesda, Maryland.

**Linda Solotaire** (B.A. '98), founder of Solorohm Associates, has been busy this year working with The Chicago Composers Forum and Same Planet Different World Dance Theatre (SPDW Dance).

**Sean Spencer** (B.A. '91) serves as engineer for Game Creek Video, a mobile television truck company. He travels around the country working on sports and entertainment events, including "Bill Maher: The Decider," "Live on HBO," "College GameDay," and Yankees baseball broadcasts.

**Aliage Taqi** (B.A. '97) authored a children's fiction storybook titled *Why Wait? I Want It Now!* Aliage's book was showcased at the Frankfurt (Germany) Book Fair in October. Aliage is already working on a sequel. For more information, visit [www.outskirtspress.com/whywait\\_iwantitnow](http://www.outskirtspress.com/whywait_iwantitnow).

**Jerry Vasilatos** (B.A. '90) serves as editor at Towers Productions for the History Channel's documentary series "Gangland: American Gangster." Jerry is also developing two feature film projects set to shoot in Chicago in 2008. For more information on Jerry's work, visit [www.nitestar.com](http://www.nitestar.com).

**Mark Welp** (B.A. '96) currently works as morning show anchor at WHOI-TV in Peoria, Illinois. Mark held previous positions as a weekend anchor at WICD-TV in Champaign, Illinois, an assignment editor at KPLR-TV in St. Louis, and a reporter at KMIZ-TV in Columbia, Missouri.

## 2000s

**David Baker** (M.F.A. '00) completed his first feature-length script, *The Eulogist*, which was a semifinalist for the Nicholl Fellowships from the Academy of Motion Picture Arts and Sciences.

**Virginia Barredo** (B.A. '05) returned to her hometown of Charleston, South Carolina after residing in Chicago for six years. Virginia is now the group sales and volunteer coordinator for Charleston Stage Company, South Carolina's largest arts organization.

**Gina Barrera** (B.A. '02) founded Luminous Arts Production Co., a nonprofit presenting organization for the performing visual artist. For more information visit [www.luminousartsproductions.org](http://www.luminousartsproductions.org).

**Nate Braga** (B.A. '06) starred in *The Producers* at the Marriott Lincolnshire with fellow alum **Leslie Taylor** ('08).

Nate played the blind violinist and was part of the ensemble. For information, visit [www.marriotttheatre.com](http://www.marriotttheatre.com).

**Katherine Bulovic** ('93) worked as a production designer for two films, *The Box* and *Cubicle: The Musical*, both of which were accepted into the Los Angeles Short Film Festival.

**Alexander Burke** (B.A. '05) opened a music post facility named Q6 Studios Inc.

**David M. Cannek** (B.A. '02) was nominated for an Emmy Award for his original composition "Pride of the Citizen Soldier," which serves as the theme music for live and broadcast programs of The Pritzker Military Library. As a production associate and director of live programs for the library since 2005, David's duties have included opening/closing credits and composing/scoring music for events at the library. These events have featured renowned historians and Congressional Medal of Honor recipients.

**Gabriel Carroll-Dolci** (B.A. '07) has been hired by *Gay Chicago Magazine* as its new political cartoonist. Gabriel's political cartoons have appeared recently in *Chicago Clubline*, his animations have been screened at The Second City, and his background designs were featured in the collective animation, *Common Thread*, at the Chicago Children's Film Festival.

**Charles Castle** (B.A. '07) accepted a position as assistant dean for administrative services in the School of Media Arts at Columbia.

**Marissa Cerar** (B.A. '02) announced that her screenplay, *Human Resources*, was a quarter-finalist in the Slamdance Screenwriting Competition.

**Alicia DeLaPena** (B.A. '96) recently exhibited a collection of her work at Gallery Cabaret.

**Anna Fong** (B.A. '01) was chosen as one of the top 20 finalists for

the AOL Latino Fashionista contest. Anna also partnered with fellow alum **Colleen Soisson** (B.F.A. '03) to start Heroine Chic, an accessory line that is now sold in national and international stores. For more information visit [tuvida.aol.com/moda-y-belleza/fashionista/candidatos](http://tuvida.aol.com/moda-y-belleza/fashionista/candidatos).

**Lauren Frontino** (B.A. '06) produced two television shows for A&E and MTV networks and recently returned from her national travels with the Discovery Channel's show "Stunt Junkies." Lauren has also completed her website that showcases her artwork and paintings. Visit it at [www.laurenfrontino.com](http://www.laurenfrontino.com).

**April Galarza** (B.F.A. '06) published her first front-page story in April for *The Near West Gazette* (Chicago).

**Jessica Godwin** (B.A. '05) played dual roles in Court Theatre's production of *Carousel*. Jessica has previously starred in local non-equity shows including Porchlight's *Gypsy*.

**Kathryn Heidemann** (B.A. '00) was invited to Edinburgh, Scotland this past summer to work as a venue manager for the Edinburgh Festival Fringe, the world's largest performing arts festival. Kathryn was responsible for overseeing all the operations of the venue, including box-office, front-of-house, and technical staff as well as theater, music, dance, and sideshow productions from around the globe.

**Lori Hill** (B.A. '02) started *plasticspoontraveller*, a food blog involving her travels through the country. Her blog is viewable at [www.plasticspoontraveller.blogspot.com](http://www.plasticspoontraveller.blogspot.com). Currently she works at Fox in Los Angeles and will soon develop her blog into a fully independent website.

**Anni Holm** (B.F.A. '04) exhibited "Immigration Project," a collection of photographs, at the NIU Art Museum. The exhibition ran from August 28 through October 13, 2007.

**Mark Jones** (B.A. '05) accepted a position as agent assistant at International Creative Management in Los Angeles.

**Jason Klamm** (B.A. '03) signed on to co-write and produce the documentary comedy *Death of the Dollar* with fellow alum **Ray Nowosielski** (B.A. '03).

**Don Lewis II** (B.A. '93) received screen credit as editor and cinematographer on two feature-length documentaries, and an editor-in-chief credit on a feature-length narrative.

**Michael Lynch** (B.A. '05) served as director of photography and editor on a music video for solo artist Serj Tankian, former frontman for System of a Down. Michael also worked on various movies and television shows such as *Die Hard 4*, "Journeyman," "Girls Next Door," Fuse Fangoria Chainsaw Awards, Spike TV Scream Awards, and season six of "The Apprentice."

**Jodi Miller** (M.A. '04) accepted a position as advertising manager with Associated Bodywork Massage Professionals (ABMP), based in Evergreen, Colorado.

**Frederick Narciso** (B.A. '05) won the 2007 World Series of Poker Casino Employee Event in Las Vegas. Frederick was recently featured in *Cardplayer* magazine.

**Neil Orts** (M.A. '03), founder of neoNuma Arts, recently published the organization's second book, *The*

*Fatal Gift of Beauty and Other Plays* by **Christopher E. Ellis** (B.A. '94).

**Laurel Parker** (M.F.A. '00) and production company Mobley Street Productions Inc. scored a hit with their latest production of three featurettes and an Easter egg for the Fox Studios' 20th-anniversary release of *Robocop*. For more information, visit [www.mobleystreet.com](http://www.mobleystreet.com).

**Artemis Psathas** (B.F.A. '05) won the Diesel Wall Toronto competition, which gave him the opportunity to showcase his artwork on a 150-foot wall in downtown Toronto.

**Chris Roberts** (B.A. '05) exhibited artwork as part of the "Peace Tower" project at the Chicago Cultural Center. Chris also displayed a paper sculpture in the group show "RE:FUSE" at Orleans Street Gallery.

**Brenda Romito** (B.A. '06) opened Primadonna's Dance Academy in Grayslake, Illinois and serves as the artistic director for 180 students. Brenda is also on staff part time with The College of Lake County in Grayslake, teaching dance education to continuing education students. In addition, she choreographs for high school, college, and all-star dance teams. Her most recent work was recognized in 2006 in the Jazz and Hip Hop categories with The Universal Dance Team Association, a national competition held in Orlando, Florida.

**Joy Ronstadt** (B.A. '00) has become involved with the Leukemia Lymphoma Society's Team in Training and

recently completed her first triathlon. Online contributions can be made at [www.active.com/donate/tntgla/Joy4EvantheWarrior](http://www.active.com/donate/tntgla/Joy4EvantheWarrior).

**Joshua Salzberg** (B.A. '06) interned at film production companies Scott Free Productions and Ad Hominem Enterprises. Joshua then served as post production assistant, along with fellow alum **Kurtis Meyers** ('07), on the Warner Brothers film *The Assassination of Jesse James*. Over the summer, Joshua co-edited a documentary with fellow alums **Collin Pittier** (B.A. '06) and **Derek Van Pelt** (B.A. '06). He is currently working as apprentice editor on Will Ferrell's *Step Brothers*.

**Sofia Sheppard** (B.A. '00) starred in an independent feature film directed and produced by her husband, Lorado Sheppard.

**Patricia Stewart** (B.A. '01) published her first poetry compilation, *Loveless in a Lonesome World*, which explores the feelings of love, despair, and transformation. It can be found on [amazon.com](http://amazon.com) and [barnesandnoble.com](http://barnesandnoble.com).

**Lesley Taylor-Moore** (B.A. '03) started her own promotions company, Sunshine Promotions, and serves as business manager for local deejay company Backyard Boogie Productions.

**Tressa Thomas** (B.A. '00) formed the film corporation Assert Entertainment Inc. Tressa's first two independent shorts produced under the company,

*The Tomorrow Tree* and *The Yesterday Pool*, have been submitted to the Academy Awards competition in the short film category. *The Tomorrow Tree* was a finalist in the 2006 Hollywood Black Film Festival.

**Erica Velasco** (B.A. '04) has been hired as assistant manager of the Office of Media Relations and Marketing at Arizona State University. Erica is a senior media officer for the college and writes stories and press releases for the 59 schools, departments, programs, centers, and institutes. She also has a new website featuring original and limited-edition photography, viewable at [www.visionphotographs.com](http://www.visionphotographs.com).

**Jonathan Weber** (B.A. '03) is currently training for the 2008 Los Angeles Marathon to help raise money to fight AIDS.

**Tym Williams** (B.A. '05) accepted a job as tax manager at BCBG Max Azria corporate world headquarters in Los Angeles.

**Terttu Uibopuu** (B.A. '08) and collaborator **Sarah McKemie** (B.A. '08) recently showcased a selection of their photographs in the Epping Gallery at McHenry County College. Together, they have exhibited work in various galleries, become honorees of the Illinois National Museum of Women in the Arts, and were featured photographers in the college's 2006 *President's Report*.

**URBAN ARTS FESTIVAL**  
**manifest**  
 Columbia COLLEGE CHICAGO  
**MAKE IT.**  
**FRIDAY, MAY 16, 2008**  
[www.colum.edu/manifest](http://www.colum.edu/manifest)

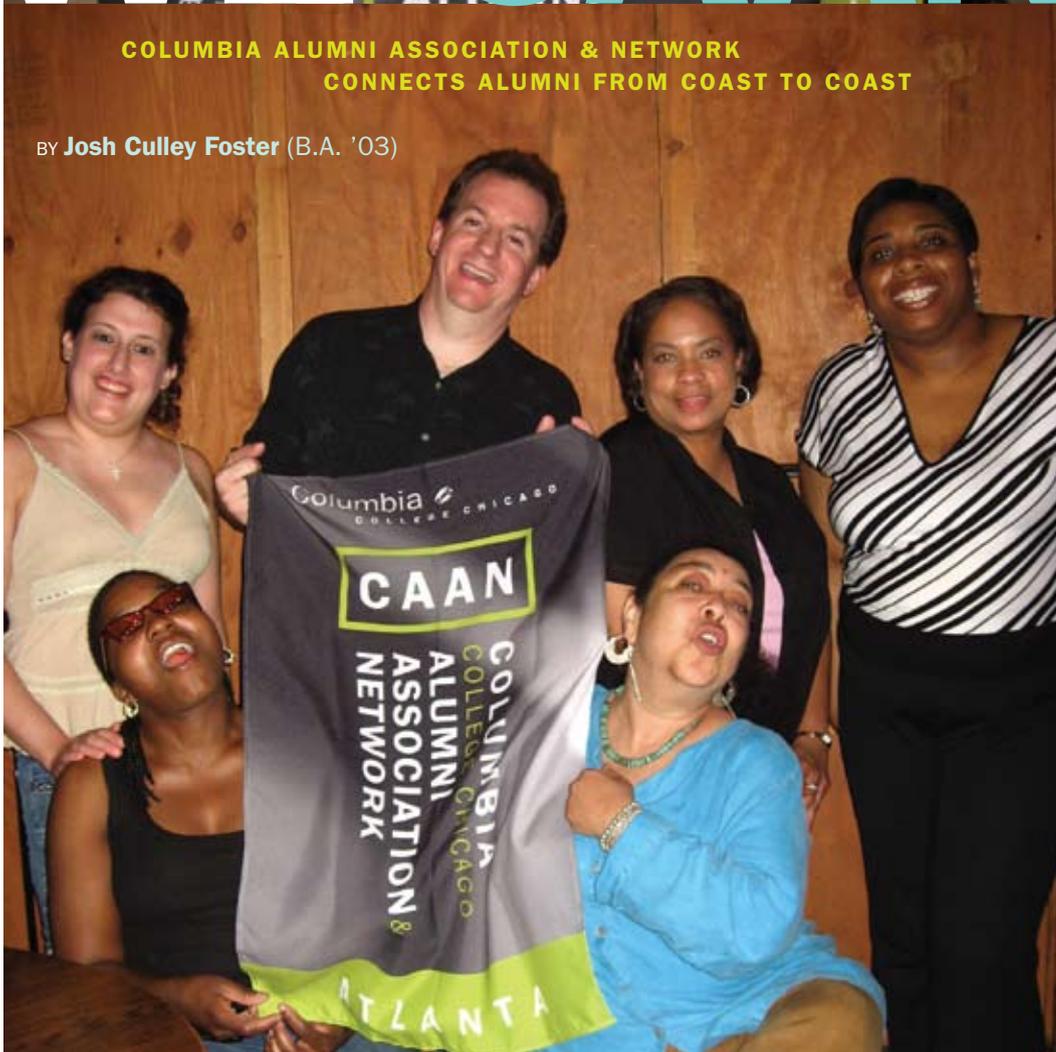


CAAN: Detroit alumni at a Chicago Jazz Ensemble concert

# WE ARE CAAN!

## COLUMBIA ALUMNI ASSOCIATION & NETWORK CONNECTS ALUMNI FROM COAST TO COAST

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



CAAN: Atlanta trivia night

### CAAN Chapters, Coast to Coast

CAAN:

#### Atlanta

Despina "Desi" Damianides (B.A. '03)  
curlybrown25@aol.com

CAAN:

#### Chicago Central

Bill Cellini Jr. (B.A. '94)  
calascio@earthlink.net

CAAN:

#### North Suburban Chicago

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

CAAN:

#### Southwest Suburban Chicago

Chris Richert (B.A. '99)  
crichert@colum.edu

CAAN:

#### Denver

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

CAAN:

#### Detroit

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

CAAN:

#### Los Angeles

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

CAAN:

#### New York

Richard Matson (B.A. '98)  
Richard@matsonfilms.com

CAAN:

#### Phoenix

Don Fox (B.A. '85)  
columalum@cox.net

CAAN:

#### San Francisco

Michelle Passarelli (B.A. '99)  
mpassarelli@gmail.com



CAAN: North Chicago at Arlington Park Racetrack



CAAN: Nashville kickoff



CAAN: Denver launch

## IT'S ALL WHO YOU KNOW

Columbia has had alumni associations in the past—even as far back as 1895, when you could probably fit all our alumni around a table. Over the years, Columbia alumni associations have come and gone, their form and function changing as the college itself has changed. And as any Columbia alum knows, the college has changed a lot recently!

To reflect those changing needs, the Columbia Alumni Association & Network (better known as CAAN) was formed in May 2006 to unite our alumni, who are increasingly dispersed across the country and around the globe. Over the past months, CAAN chapters in Atlanta, Chicago, Detroit, Denver, Los Angeles, Nashville, Phoenix, Seattle, and San Francisco have met to network, share stories about their time at Columbia, and talk about how CAAN volunteers can work together to create a strong, supportive, national alumni association to benefit past—and future—graduates of Columbia College Chicago.

Okay, not really—*what* you know can take you far as well. But being well connected doesn't hurt. As P.A. Cadichon, president of the CAAN: Los Angeles chapter, puts it, "Being an artist is hard enough! The entertainment industry is built on relationships. Everyone who gets somewhere got there through someone else in some way, shape, or form."

Helping to create this professional network is at the core of CAAN. Through events, networking opportunities, and our extensive online community, theLoop (more on this later), CAAN works to connect passionate, talented alumni with one another through the college.

Our alumni are out there changing the world. They have won some of the most coveted awards in their fields, such as Academy Awards, Tonys, Emmys, and Grammys—outside recognition of their accomplishment and influence. They are joined by thousands of other alumni who are working in their fields, perhaps a bit further from the spotlight, making a difference in our culture. These alumni represent a wealth of talent that could provide valuable mentorship to future generations of Columbia students and alumni. Helping these cultural contributors connect holds the promise of improving the careers of future alumni and increasing the reputation and value of a Columbia education for all alumni.

## A GRASSROOTS EFFORT

As much as the college may desire it; as hard as the Office of Alumni Relations works to achieve it; the success of CAAN really rests in the hands the alumni who see its value and will work to make it a successful organization: alumni volunteers who want to make phone calls, write letters, get together, and reach out to those are not yet involved.

Since CAAN was formed at Manifest 2006, the Office of Alumni Relations has received emails and phone calls from alumni all over the country who want to be those volunteers. The people who contact us are excited about CAAN and what it signifies about Columbia as a mature institution. They want to be part of extending the promise and prominence of “the little art school that could” that’s grown up to be one of the hottest colleges in the country by making it even better, and their ties to the school even stronger.

## WANT TO KNOW MORE?

Knowledge is power, and CAAN wants to empower you, as alumni, to make the most of your unique Columbia connection. To that end, we have implemented an advanced online community for our alumni called theLoop.

TheLoop is a powerful tool for the college to keep alumni, well, in the loop about events, news, and opportunities involving the college community.

Once logged in to theLoop, alumni can update their profiles, choose the sorts of communications they would like to receive, check out their local CAAN chapter, search the alumni directory for old friends, post classifieds, and more. The system is constantly being improved and expanded, largely through input and feedback from alumni. If you haven’t visited yet, give it a spin:

[www.colum.edu/alumni](http://www.colum.edu/alumni).

Let us know what you think!

CAAN: Phoenix at Chicago pizza night



CAAN: Seattle launch party



CAAN: San Francisco networking party



# CAAN COLUMBIA COLLEGE CHICAGO ALUMNI ASSOCIATION & NETWORK

Columbia College Chicago is an institution on the move.  
Come help us create change!

For more about CAAN and how to get involved, visit us at  
[www.colum.edu/alumni](http://www.colum.edu/alumni). or

email Josh Culley Foster, national director of alumni relations,  
at [jculleyfoster@colum.edu](mailto:jculleyfoster@colum.edu).

We look forward to hearing from you.

# THE PRESIDENT'S CLUB

COLUMBIA COLLEGE CHICAGO

We invite you  
to join us in bringing talent  
to life ... Become a  
President's Club member!

Donors of \$1,000 or more annually to any area of the college are recognized as members of the President's Club, the most prestigious giving society at Columbia College Chicago.

Our generous President's Club donors enjoy exclusive invitations to several new and exciting events featuring celebrities in the arts.

To learn more:

Call Kim Clement at **312.344.7084**  
or visit [www.colum.edu/giving](http://www.colum.edu/giving).

Columbia 

COLLEGE CHICAGO

create...  
change

Photo: Charlie Deets

# Alumni Services & Benefits

The Office of Alumni Relations actively works to provide you with meaningful benefits and services to aid your success. For more detailed information, you may contact [www.colum.edu/alumni](http://www.colum.edu/alumni) and click the "Alumni Services" link.

## CAREER SERVICES



ColumbiaWorks—a free online employment resource available to degreed alumni. Alumni may post and search job opportunities here.

## MONTHLY NETWORKING MEETINGS



Meet and mingle with alumni in **Chicago, LA, and New York** every month. Go to [www.colum.edu/alumni](http://www.colum.edu/alumni) and click on "Alumni Events" for details and events in other cities.

## ONLINE DIRECTORY



Search for old friends, new networking contacts, and fellow alumni by region, major, company and other information. Visit the alumni website and click "Search the Directory" link.

## COLLEGE SERVICES



Order your transcripts online at [www.colum.edu/records](http://www.colum.edu/records) or call **312.344.7769** or **7224** for assistance with transcript requests.

## DIPLOMAS



Haven't received your diploma or need a copy? Send us an email with your name, grad year, and current address: [alumni@colum.edu](mailto:alumni@colum.edu).

## GET YOUR ALUMNI CARD



Your alumni card grants you access to useful campus resources such as open computer labs, the Columbia College library, and free fitness center access. Call **312.344.7802**, email [alumni@colum.edu](mailto:alumni@colum.edu), or visit the **Office of Alumni Relations** at 600 S. Michigan Ave., Suite 400, Chicago, IL.

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# backstory:



# 1960

BY **Heidi Marshall**

In 1950, only 12 percent of American households had television sets.

By the time this photo was taken in 1960, the number was 87 percent and climbing (it's held steady at 98 percent since 1980). \* This staged photo was taken in Thaine Lyman's Television Production Workshop class in 1960, according to **TRUMAN P. REED** (Theater, '61), left, and **GREG GOVI** (Television, '61), who contacted us after seeing the picture in the fall issue of *DEMO*. "I think we were told to be 'acting' like we were planning a TV shoot, so we moved the camera models around," recalls Reed. Even in 1960, by the way, students didn't generally wear suits to class. "We would usually wear nice slacks and a sports shirt, unless there was some special occasion, then a coat or tie. Jeans were never worn," says Reed. On the day this photo was shot, "we might have been told that the college was going to shoot some publicity pictures, so come dressed up." \* **HEIDI MARSHALL** is the Columbia College Chicago archivist. If you have any photos, Columbia newspapers, college catalogues, or other materials you think might be of interest for the archives (especially pre-1990), let her know! Email [hmarshall@colum.edu](mailto:hmarshall@colum.edu) or call **312.344.8689**.

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

In our last issue (fall 2007) we asked you to help us identify some photos from our archives.  
See what you told us at [www.lib.colum.edu/archives/identify\\_photos](http://www.lib.colum.edu/archives/identify_photos).



# point & shoot:



## homecoming & reunion '07

*Thank you to everyone*—alumni, students, faculty, and staff—who made our Homecoming & Reunion on the weekend of October 19-20 such a terrific success! From a highly competitive students vs. alumni ping-pong match to a lesson in humor from the comedy professionals of Second City and a Saturday night reception at Goose Island Brewery, the program was diverse enough to suit everybody's tastes. ✨ The tremendous feedback we've received has us all looking forward to next year, and we're planning a schedule that is sure to delight. Visit [www.colum.edu/alumni](http://www.colum.edu/alumni) regularly to stay current with all alumni events, including next year's reunion, October 3-4, 2008. It's our great pleasure to welcome you "home!"



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**CAPTIONS PHOTOS BY JON CANCELINO** (M.F.A. '08): [above] Group @ Getz [1] Henry Springs (B.A. '01) displays his improv skills at a Second City session. [2] Second City's Piero Procaccini and Jet Eveleth (B.A. '07) joke around with alumni. **PHOTOS BY ROBYN MARTIN-FAREJ** (B.A. '05): [3] Sarah Schroeder (B.A. '00) goes head-to-head with Chris Schroeder (B.A. '07) in a foosball match. [4] Sarah Schroeder (B.A. '00) and PA Cadichon (B.A. '01) team up for a game. [5] John O'Toole and Cherisse Ciangi ('08) play a game of foosball. [6] Richard Matson (B.A. '98), Chris Schroeder (B.A. '07), Josh Culley-Foster (B.A. '03) and Robert Rudner (B.A. '75) break from a ping-pong game. **PHOTOS BY TIM NURCZYK** (B.A. '08): [7] Michelle Passarelli (B.A. '99), Alfred Szymanski, and Connie Hilliard (B.A. '97) connect over coffee and breakfast before a CAAN session. [8] Connie Hilliard (B.A. '97) and Sammie Cheston (B.A. '02) collaborate during a CAAN session. [9] Julie Ellis (B.A. '75, right), Kim Thornton (B.A. '06) and Jane Bishop Lillegard (B.A. '85) converse with Josh Culley-Foster (B.A. '03) at the Presidential Luncheon. [10] Alumni at the Presidential Luncheon reconnect with each other. [11] Jane Bishop Lillegard (B.A. '85, right), Sandra Duncan (B.A. '95), Ronald Lawless (B.A. '82), James Peterson (B.A. '06), Alfred Szymanski listen to fashion veteran Nena Ivon. She was giving alums a private tour of Saks Fifth Avenue on Michigan Ave. [12] Dr. Warrick L. Carter presents an update on the current state of Columbia. [13] Christy Herndon (B.A. '99) takes advantage of a question and answer session with President Carter during the Presidential Luncheon. [14] Nena Ivon leads alums a private tour through one of the many departments at Saks Fifth Avenue. [15] Debbie Smith (B.A. '05) sizes up her next move. [16] PA Cadichon (B.A. '01) chalks his cue before breaking as Chris Schroeder (B.A. '07) and James Peterson (B.A. '06) look on. [17] Eric Lindahl (B.A. '06, left), Donald Baiocchi (B.A. '04), Christa Poskozim and Joris Soeding (B.A. '02) attend a reception at Goose Island. [18] James Kinser (M.A. '05, left), Sheila Parekh, Nadine Arroyo Rodriguez (B.A. '93) and Pedro Rodriguez pose for a picture.



# UPCOMING

SPRING '08 EVENTS



Diahann Carroll

## SPECIAL EVENTS

**Up Close with ... Diahann Carroll**

**February 14, 7:30 p.m.**

**The Dance Center**

**1306 S. Michigan Ave.**

**Tickets: complimentary at**

**312-344-6600 or**

**[www.colum.edu/tickets](http://www.colum.edu/tickets)**

A Tony and Golden Globe award winner and Emmy, Grammy, and Oscar nominee, Diahann Carroll has most recently guest-starred in a recurring role on "Grey's Anatomy" and appeared around the country in her new one-woman show. Join us for a conversation with this entertainment legend about her history-making career.

URBAN ARTS FESTIVAL  
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**Manifest**

**Urban Arts Festival 2008**

**May 16**

**Fashion Columbia**

**May 14**

Experience an explosion of art, performance, and energy in the South Loop at Columbia's annual public celebration of student work! For event information and to watch a video of Manifest 2007, visit [www.colum.edu/manifest](http://www.colum.edu/manifest)

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## GALLERIES

### Book of Origins: A Survey of American Fine Binding

**January 12 – February 23**  
Center for Book + Paper Arts  
1104 S. Wabash, 2nd floor  
312.344.6630 or

[www.colum.edu/bookandpaper](http://www.colum.edu/bookandpaper)

This traveling exhibition features 20 contemporary fine bindings by 10 American binders, from established masters to gifted emerging artists.

### Secrets

**March 10 – April 25**  
Glass Curtain Gallery  
1104 S. Wabash  
312.344.6643 or

[www.cspaces.colum.edu](http://www.cspaces.colum.edu)

This international traveling exhibition presents the artwork of eight emerging and established Palestinian women in collaboration with the work of the members of 6+, an American women's art collective.

### Multiply

**February 28 – April 12**  
A+D Gallery  
619 S. Wabash Ave.  
312.344.8009

This group exhibition investigates the production of multiplicity-based forms in art, design, architecture, science, and theory.

## LITERATURE

### Story Week Festival of Writers: Stories Without Borders

**Mar. 16 – 21**  
Locations and schedule at  
[www.colum.edu/storyweek](http://www.colum.edu/storyweek)

Readings, conversations, panels, performances, and book signings featuring literary icon Joyce Carol Oates, writers Aimee Bender, Junot Diaz, ZZ Packer, Fiction Writing Department Visiting Artist Colin Channer, and other distinguished authors, playwrights, editors, publishers, and performers.



Sherry Wiggins, selection from "Sound of the Ocean," *Peace for Joseph* (2006), archival digital print. See Galleries: "Secrets."

## THEATER

### West Side Story

**February 13 – 24**  
Getz Theater

72 E. 11 St.  
Tickets: \$10 at  
312.344.6126

or [www.colum.edu/theater](http://www.colum.edu/theater)

A musical scored by Leonard Bernstein and choreographed originally by Jerome Robbins, this play examines relevant social issues.

### Winner of the Theodore Ward African-American Play Contest

**March 12 – 22**  
New Studio Theater  
72 E. 11 St.  
Tickets: \$10 at  
312.344.6126 or  
[colum.edu/theater](http://colum.edu/theater)

Hundreds of new and established playwrights vie for the coveted Theodore Ward Prize for African-American Plays, a prestigious first stage for many plays that have gone on to professional productions in Chicago and nationwide.

### You Can't Take It with You

**April 23 – May 4**  
Getz Theater

72 E. 11 St.  
Tickets: \$10 at  
312.344.6126 or  
[colum.edu/theater](http://colum.edu/theater)

In this American classic, Tony Kirby and Alice Sycamore fall into love and inevitably, the slightly wacky Sycamore family and uptight Kirbys must meet and find common ground. A witty, madcap comedy.

## DANCE

### Susan Marshall & Company

**February 7 – 9, 8:00 p.m.**  
The Dance Center

1306 S. Michigan Ave.  
Tickets: \$24-\$28 at  
312.344.6600 or  
[www.colum.edu/tickets](http://www.colum.edu/tickets)

Structured as a collection of poetic short stories, *Cloudless* consists of 18 brief dances that gather emotional force as the evening progresses. "As profound as the art of dance can get," said the *Chicago Tribune*.

### Urban Bush Women/ Compagnie JANT-BI

**March 6 – 8, 8:00 p.m.**  
The Dance Center  
1306 S. Michigan Ave.  
Tickets: \$24-\$28 at  
312.344.6600 or  
[www.colum.edu/tickets](http://www.colum.edu/tickets)

Representing two radically different continents, this two-year collaboration will culminate in a piece about the importance of place and community, urban and rural life, and the diversity of the African and the African-American experiences.

### Armitage Gone! Dance

**April 17 – 19**  
The Dance Center  
1306 S. Michigan Ave.

Tickets: \$24-28 at  
312.344.6600 or  
[www.colum.edu/tickets](http://www.colum.edu/tickets)

Karole Armitage was christened in the 1980s by *Vanity Fair* magazine as the "punk ballerina." On the program are *Ligeti Essays* and *time is the echo of an axe within a wood*.



Susan Marshall and Company in *Cloudless*.  
Photo: Nancy Palmieri. See: Dance.

## MUSIC

### The Chicago Jazz Ensemble™ Celebrating Genius

**March 14, 8:00 p.m.**

Harris Theater  
205 E. Randolph  
Tickets: \$15-45 at  
312.344.6600 or

[www.colum.edu/tickets](http://www.colum.edu/tickets)

Commemorating Titans: Happy 90th birthday to Nat, Diz, Ella & Monk. Join Jon Faddis and the CJE in celebrating the musical legacy of these four exceptional musicians.

### The Chicago Jazz Ensemble™ A Triumph of Trumpets

**April 11, 8:00 p.m.**

Harris Theater  
205 E. Randolph  
Tickets: \$15-15 at 312.344.6600  
or [www.colum.edu/tickets](http://www.colum.edu/tickets)

Special guests Randy Brecker, Tom Harrell, Terrell Stafford and Lew Soloff celebrate the importance of the trumpet in jazz music. The group will perform music by Louis Armstrong.

See more and get more  
information at:

[www.colum.edu/calendar](http://www.colum.edu/calendar)

Events are free unless  
noted otherwise.

# wherever you are, you're in *theLoop*

Whether you're on the North Side, the South Side, the East Coast, the West Coast, or anywhere beyond or in between, if you're a Columbia alum, you're in *theLoop*. Thousands of your fellow alumni have signed on to *theLoop*, Columbia's new alumni website and online community. It's an easy way stay involved and in touch.

- Alumni Directory
- News and Events
- Class Notes
- CAAN Chapter Pages
- Classifieds
- And much more...

Log on today at  
[www.colum.edu/alumni](http://www.colum.edu/alumni)  
and get connected!

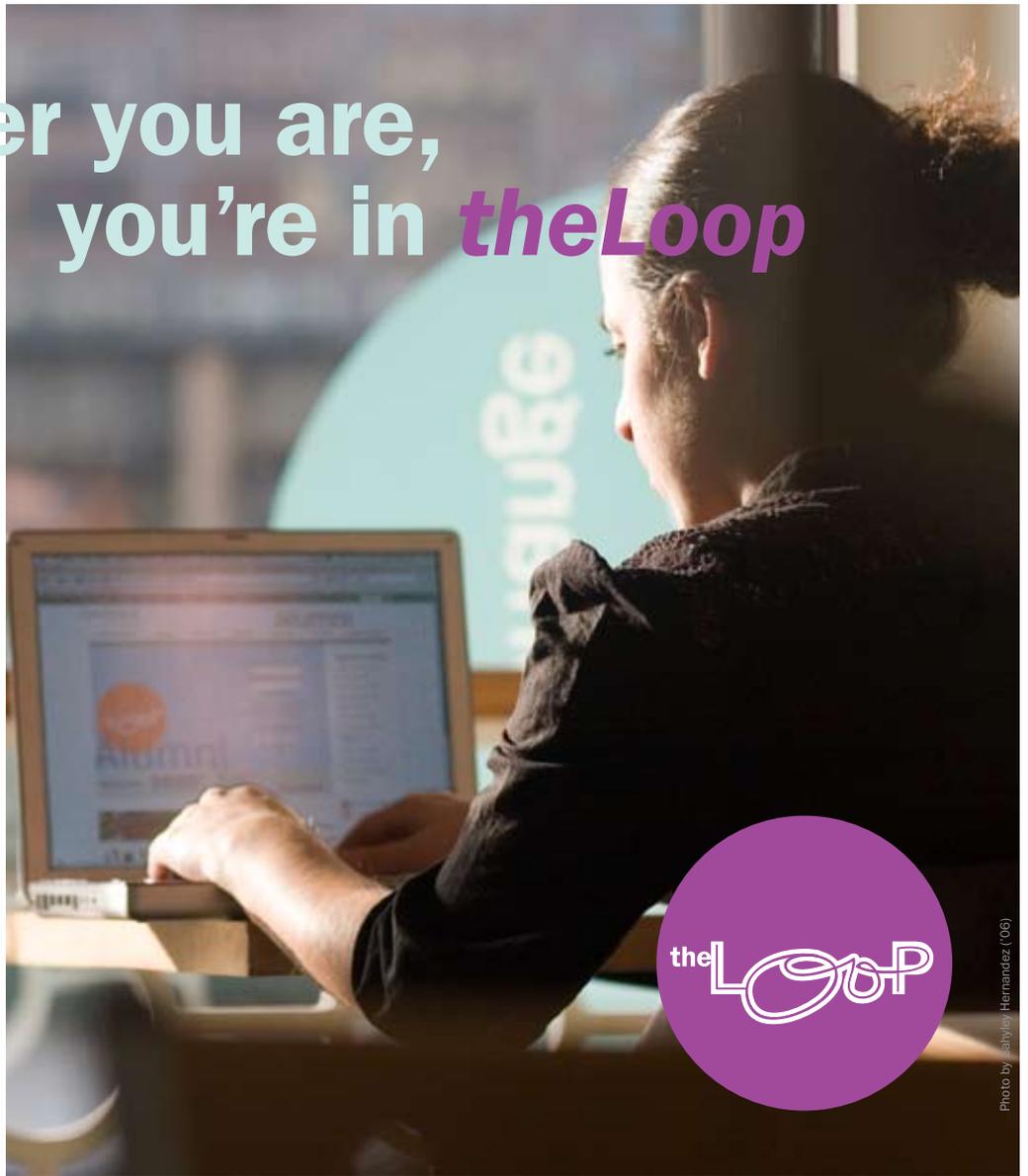


Photo by ahylg/ Hernandez (06)

**Columbia**   
**COLLEGE CHICAGO**

INNOVATION IN THE VISUAL, PERFORMING, MEDIA,  
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