Dino Stamatopoulos ('87) oversees a prolific creative career with a cast of Columbia characters.
ALUMNI WEEKEND 2012
MEET, CONNECT, AND NETWORK

Thursday, September 27 – Sunday, September 30

For more information, visit colum.edu/AlumniWeekend or call 312.369.8640

Times and locations to be announced. Program subject to change.

FEATURES

Dino-mite! Creative force Dino Stamatopoulos (’87) says he never set out to build a studio full of Columbia College alumni, but throughout a prolific 25-year career, he’s found that like-minded colleagues make for the most rewarding work. By Stephanie Ewing (’12)

2012 Alumni of the Year Columbia honors cartoonist Art Baltazar (BA ’92), jewelry designer Lana Bramlette (BA ’97), and animator Marlon West (BA ’85) for their innovative creative careers. By Audrey Michelle Mux (BA ’00)

Portfolio: Mark Laita (BA ’83) Throughout a career spanning 30 years, photographer Mark Laita (BA ’83) has made a name for himself in the commercial world while pursuing his passion for portraiture. By William Meiners (MFA ’96)

SPOT ON

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FALL/WINTER 2013

ALUMNI EVENTS

Contact the Office of Alumni Relations for details
312.369.6997 / mpassarelli@colum.edu

SEPTEMBER 18–NOVEMBER 13 CAAN Volunteers, Los Angeles
CAAN LA will sponsor Century Center Elementary through the Young Storytellers Foundation. Alumni will mentor 5th-graders in the art of screenwriting. Contact Sarah Schroeder at 323.469.0443.

SEPTEMBER 27–29 2012 Alumni Weekend, Chicago
Highlights include a panel of writers with Emmy Award-winning Drs. Stamatsopoulos ('77) and Ewrer Award-winning Art Balazar ('82), an alumni short film showcase, and an alumni band featuring incremental's Ted Ansara ('80). Visit colum.edu/ AlumniWeekend or call Cynthia Vargas at 312.369.8640.

OCTOBER 6 Pizzeria Workshop: Pinning with a Purpose, Chicago
Journalism faculty member Barbara K. Hixson will present ways to use the social media site Pinterest to build your brand and strengthen your online reputation. Contact Michelle Passarelli at 312.369.6997.

OCTOBER 23 Career Workshop: Personal Branding for the Creative, Chicago
For more information about this free workshop for alumni, contact Cynthia Vargas at 312.369.8640.

Alumni Holiday Party, Los Angeles
Party with entertainment-focused alumni associations from Northwestern, University of Michigan, University of Michigan, and others. Contact Sarah Schroeder at 323.469.0443.

OCTOBER 18–20 Columbia at Park City, Utah
Columbia will host three events at the Sundance Film Festival including an Opening Night party. Contact Sarah Schroeder at 323.469.0443.

OCTOBER 5 Alumni on 5 Opening Reception, Chicago
The Alumni on 5 Opening Reception will lock off an exhibition of alumni art in the library.

colum.edu/alumni/events

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Like many colleges, Columbia has seen declining enrollment. What are some of the new recruiting strategies?

Dr. Carter: We still have some challenges in enrollment, and we have begun to do some important things that will help us to improve our enrollment. The Midwest is where the majority of our students have always come from, but we’re seeing a decrease in the number of 18-year-olds in this area. The places where we see growth of 18-year-olds are in Florida, Texas, and the West Coast. So we have to go where the students are and be more active and aggressive in recruiting in those areas, which means we have to spend more money in our recruitment efforts there. At the same time, we will not pull back on our recruiting here in the Midwest and here in the city of Chicago.

We also have started some international initiatives. We have partnerships and exchanges with schools in China that appear to be opportunities to increase our international enrollment. We are doing some recruiting in South Korea. South Korea has been the country from which we’ve gotten our largest number of international students. And that’s been done without any recruitment. We’re going to begin to do some recruiting there.

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I predict that by fall of ’14, we will see some of the results of this new investment in enrollment and in recruitment and in admissions, both domestically and internationally. And we’ll begin to turn this tide and increase our enrollment numbers.
PRESIDENT CARTER TO RETIRE IN AUGUST 2013

In May, Warrick L. Carter, PhD, president of Columbia College Chicago, announced his intention to retire in August 2013.

“Rene institution is poised for greatness and positioned for sustainability, and I know that our outstanding faculty and staff will continue to provide students with the most cutting-edge media arts education anywhere.”

To ensure a smooth transition between the presidency of Warrick L. Carter, who received his doctorate in government relations, and access and equity, to the only BA-granting interpreting program within 100 miles of the South Loop.

COLUMBIA HOSTS ADULT JAZZ CAMP

The fourth annual Straight Ahead & Other Directions Jazz Camp, an adult summer camp for jazz lovers, took place July 23-26 at the Columbia College Chicago Music Center.

A humanities festival for jazz enthusiasts, Jazz Camp featured four days of innovative, hands-on sessions taught by professional musicians and clinicians such as author-activist Tamek Black, bandleader-composer Douglas Ewart, and New Orleans saxophone master Donald Harrison—widely known for his work on the HBO TV series Treme. Sessions discussed artists such as Fred Anderson and Art Blakey, along with social justice, dance, rehearsal and improvisational techniques, and New Orleans jazz pre- and post-Katrina.

“We’ve extended it way beyond what it ever was... so that arts educators and anybody interested in jazz can see the connection between the music and other art forms,” said Lauren Desotch, executive director of the nonprofit Jazz Institute of Chicago, which presented the camp in conjunction with Columbia College Chicago and the Chicago Jazz Ensemble.

ASL PROGRAM RECEIVES NATIONAL ACCREDITATION

Columbia College Chicago’s American Sign Language (ASL)—English Interpretation program has received national accreditation by the Commission on Collegiate Interpretation Education (CCIE). The department, created in 1993, is home to the only BA-granting interpreting program within 100 miles of the South Loop.

In its report to Columbia, the CCIE noted that the department has many strengths, including, "the fit between the unified passion and purpose of the department and the mission of the college, benchmarks for assessing student progress through the major ... [and] solid administrative skills of the program director and the clear administrative support from within the School of Liberal Arts and Sciences, especially from the Dean."

The CCIE is a member of the Association of Specialized and Professional Accreditors and was created to promote professionalism in sign language interpreter education through accreditation.

FASHION COLUMBIA RAISES RECORD FUNDS

On June 8, the Fashion Columbia 2012 event raised more than $130,000 for the newly established Eunice W. Johnson Scholarship in Fashion Studies. More than 200 guests attended the fashion show, which featured menswear, evening gown, and dress designs from 15 fashion studies students, at the Columbia College Chicago Media Production Center.

Columbia alumna Lana Breamlette (BA ’97) was awarded the Alumni Achievement in Fashion Design award. The “queen of hoops” and founder of Lana Jewelry counts among her clients such celebrity fashion icons as Jennifer Lopez, Cameron Diaz, Kate Hudson, and Angelina Jolie.

Fashion Columbia 2012 used green vendors, recycled all post-event paper and other products, and composted food scraps, making it the greenest event at the college to date. (For more photos from the event, see Point & Shoot, page 45.)

OPEN DOORS GALA TO BE HELD DECEMBER 7

The Open Doors Gala will be held on Friday, December 7, at Columbia College Chicago’s Media Production Center at 16th and State streets. The Gala will benefit the Open Doors Scholarship, which helps Chicago Public Schools’ graduates to attend Columbia. The 2011 event raised nearly $700,000. For more information, contact Brent Caburnay at bca@msu.edu.
Columbia College Chicago is partnering with Central China Normal University (CCNU) for a fall 2012 Semester in China program, offering scholarships for 30 Columbia students to spend 12 weeks learning Chinese language and culture.

As part of the “China Initiative,” the college is forging partnerships with several colleges and universities in China, including the Beijing Institute of Fashion Technology, Tongji University in Shanghai, and CCNU and Hankou University in Wuhan. Upon returning to Chicago, participating students will serve as ambassadors to students from China.

“Opportunities like this help to position Columbia College not just as a national leader in arts and media education, but an international leader as well,” said Mark Kelly, vice president of student affairs at Columbia College Chicago. “This is an incredible opportunity for our students to learn firsthand about an amazing country and its culture.”

COLUMBIA RECEIVES GRANTS

Columbia College Chicago recently received the following grants:

- The U.S. Department of Education renewed Columbia’s Upward Bound project, with a total award of $1,739,170 for 2012 to 2017. Upward Bound offers counseling and tutoring, plus summer and bridge programs designed to generate the skills and motivation necessary for Chicago Public Schools’ students to complete high school and succeed in a postsecondary program. Upward Bound will serve 78 students annually from Forest High School and Benito Juarez High School.

- The Alphawood Foundation gave $50,000 to support the Columbia Dance Center’s 2012-13 season, which will feature eight different shows from September through April.

- The U.S. Department of Education awarded the following to Columbia:
  - $50,000 to the Center for Book and Paper Arts to support Expanded Artists’ Books: Envisioning the Future of the Book. This project aims to use mobile electronic tablets to enable public access to a vital, but largely inaccessible, art form: the artist’s book.
  - $30,000 to the Dance Center for artist fees, production and marketing expenses, and direct administrative costs for a series of international contemporary dance engagement residencies during the 2012-13 dance season.
  - $15,000 to the Story Week Festival of Writers for the 2013 literary festival that will include readings, performances, conversations, panel discussions, and book signings featuring some of the best local, national, and international writers, publishers, editors, reviewers, and interviewers.

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Stay in the Loop, update your info, and check out new alumni events at colum.edu/Alumnk. Follow our tweets at twitter.com/ColumAlum.

We have more than 6,000 alumni networking on LinkedIn in the “Columbia College Chicago Alumni” group page. If you’re not one of them, get there today!

Scholarship Columbia

A Matching Challenge Program to Provide Student Scholarships

Give, Arts Matter

In 2009, Columbia College Chicago began Scholarship Columbia, a five-year, $1 million challenge match designed to immediately address the increasing financial needs of our students. Since then, Scholarship Columbia has become the most successful fundraising initiative at the college, positively impacting the lives of so many deserving students. Columbia College students are the next great generation of artists. Your donation to Scholarship Columbia is an investment in the future of the arts.

For More Information Visit colum.edu/scholarshipcolumbia or contact us at 312.369.8188.
Dino Stamatopoulos, center, surrounds himself with Columbia talent at Starburns Industries, including (from left to right) Joe Passarelli (BA ‘03), Duke Johnson (‘95), Jay Johnston (‘93), and David Tuber (BA ‘05).

Creative force Dino Stamatopoulos (‘87) says he never set out to build a studio full of Columbia College alumni, but throughout a prolific 25-year career, he’s found that like-minded colleagues make for the most rewarding work.

By Stephanie Ewing | Photography by Anthony Chiappetta (BA ‘95)
Each weekday morning, Dino Stamatopoulos (’87) heads to work at his Burbank, California, production studio, a beige stucco castle complete with climbing ivy and crenelated turrets.

Inside, the castle reveals itself to be a warehouse full of cameras, miniature sets, and hundreds of puppets—the guts of Stamatopoulos’ production company founded in 2010 by Stamatopoulos, the executive producer, and his colleagues Dan Harmon, James Finus, and Joe Russo II.

The company was founded by Stamatopoulos’ quirky coiffed character from Harmon’s hit NBC show, Community, where Stamatopoulos also worked as a consulting writer and producer. Though Community put Stamatopoulos in front of the camera for new audiences, he’s been busting guts behind the scenes for 25 years as an Emmy award-winning comedy sketch writer, and the creator and producer of animated shows Moral Orel and Mary Shelley’s Frankenhole.

“Dino’s sense of humor is dark, black comedy and is absurd and full of rage and pain and love,” said Chris McKay (BA ’91), one of Stamatopoulos’ directors. “The whole work is funny to Dino, even the crying parts.”

Stamatopoulos’ austere writing and generous spirit have earned him many friends and constant collaborators, and whether by coincidence or design, at least 16 of them are fellow Columbia alumni. Actors Jay Johnston (’93) and Jon Reash’s Scott Adsit (’89) and director McKay are part of Stamatopoulos’ inner circle. Stamatopoulos’ Columbia classmates, Broadway theatre director David Cromer (’86) and comedian Andy Dick (’89), have contributed to his shows. Stamatopoulos wrote for Late Night with Conan O’Brien with Conan’s longtime sidekick, Andy Richter (’90), and on the old-school classic sketch comedy, MT Show, with its creator, Bob Odenkirk (’87). (See pages 16-17.)

Columbia has been a fruitful source of connections for Stamatopoulos throughout a career that took him from the Chicago subculture, to New York TV studios, to a castle in L.A.

The COLUMBIA COLLEGE YEARS

The Norridge-raised Stamatopoulos became interested in comedy when he was young, finding inspiration in the work of Monty Python, Woody Allen, Albert Brooks, David Letterman, and Chicago shiek jock Steve Dahl.

“Before that, the Scarecrow and the Lion from the Wizard of Oz were definitely seminal,” joked Stamatopoulos.

It was Stamatopoulos’ father who suggested he attend Columbia. “I had a definite leaning towards the arts, and he brought the college to my attention,” said Stamatopoulos.

“I was so excited to go that I actually fantasized about dropping out of high school and going early, taking my GED. But my dad wanted me to finish and graduate like everyone else.”

When he finally arrived at Columbia in 1983 to study theatre, Stamatopoulos met one of his guiding lights, comedy studies professor Norm Holly. Holly became his “comedy mentor,” teaching him the value of rewriting.

“I was so arrogant that I never wanted to change anything I originally wrote,” said Stamatopoulos. “Norm’s biggest contribution was to acknowledge my talent while, at the same time, letting me know I wasn’t perfect.”

Holly and his students performed comedy cabaret in the basement of the theatre building, and that’s where Stamatopoulos met Andy Dick, Scott Adsit, and Mike Stoyanov (’88). Dick and Stamatopoulos became friends and played comedy clubs around the city, while Adsit and Stamatopoulos performed as an off-the-wall sketch comedy duo.

“We had a very similar sensibility,” said Stamatopoulos, “although Scott is far more subtle than I am. He’s the Dean Martin to my Jerry Lewis.”

In one memorable routine, they drew a sweeping mustache on a baby doll to parody a children’s TV show. “That was my Spanish-speaking gibberish,” he remembered doing that on stage at the Funny Firm and people yelling out, “Speak English!” said Stamatopoulos. “They weren’t into anti-comedy back then.”

Though Stamatopoulos and friend Tom Bell (’89) eventually opened their own theater on Lopata Avenue, the pull of L.A. was strong. Dick had already gone west to look for a big break and found work, and so had Stoyanov, who would get a gig playing Anthony on the NBC primetime soaps. So in 1989, Stamatopoulos and Bell decided to hit the road, too. “It was a change of pace, getting out of Chicago and seeing what other parts of the world was out there,” said Stamatopoulos. said.

Making it big

Stamatopoulos spent the next three years working hard to earn his big break, trying out all sorts of Hollywood jobs, including working as a production assistant for Johny Depp’s film and as an extra in film and television. He even spent two months in the desert, dressed as a knight in armor and a full beard for the campy Bruce Campbell flick, Army of Darkness.

Stamatopoulos’ moment finally arrived in 1992. After Andy Dick appeared in the pilot episode of The Ben Stiller Show, he convinced Stamatopoulos to send the producers “a stack of writing [he] amassed in Chicago,” including a spec episode for The Simpsons. The Ben Stiller Show hired Stamatopoulos as a writer. Although the show was canned after one season, it won an Emmy for best writing, and propelled him to one-year into writing sketch comedy—mostly in New York—on Late Night with Conan O’Brien; Late Show with David Letterman; and The Dana Carvey Show. In 1996, Stamatopoulos moved back to L.A. to write and act for Mr. Show, the sketch-comedy-branching of Ben Stiller colleagues Bob Odenkirk (’87) and comedian David Cross, for which Stamatopoulos produced some of his most acclaimed and enduring work. Mr. Show also reconnected Stamatopoulos with Jay Johnston (’93), whom Stamatopoulos first met in Chicago through Norm Holly.

Between 2001 and 2006, Stamatopoulos wrote sketch comedy for late-night shows including Emmy Kimmel Live and MADtv. But he said this kind of work no longer inspired him like it used to. “I started to feel exhausted from just writing sketches.”

“CARTOON BOY”: LIFE IN STOP-MOTION ANIMATION

Stamatopoulos’ foray into the colorful world of cartoons started in 2000, when he went to New York to work on the animated series TV Funhouse, created by Chicagoan and Dana Carvey colleague Robert Smigel. TV Funhouse began as shorts on Saturday Night Live and has since become its own show on Comedy Central.

Making cartoons had long been a dream for Stamatopoulos, and Stamatopoulos said he heard David Letterman would refer to him dismissively as “cartoon boy.”

Duke Johnson (’93) is a director at Stamatopoulos’ production company, Starburns Industries. He directed the animated episode of Community and has also worked as an executive producer, writer, and director on Moral Orel; its prequel, Before Orel; and Mary Shelley’s Frankenhole.

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Why Stop-Motion Animation?

Dino Stamatopoulos and company inject new life into an old medium

Even with the increasing prevalence of computer animation, stop-motion animation is Starburns Industries' bread and butter. "I'm just in love with stop motion," said Dino Stamatopoulos ('87), cofounder and executive producer. "I did it as a kid. I've always been into model building, and I just [love] all those little set pieces and people. I'm obsessed with the idea of making them real people with feelings and having the audience laugh and cry at them."

Stop-motion animation techniques have remained largely unchanged since they were first used in 1897’s The Humpty Dumpty Circus. Animators pose objects or puppets (often made of air-dried clay) covered with modifiable foam, clay, or plastic, adjust positions incrementally, and then photograph them, frame by frame. Stop-motion animation is a laborious process—what actor and Moral Orel producer Jay Johnston ('93) describes as “one of the most tedious things possible on the planet,” because one 23-minute program consists of at least 16,560 shots—but it can be done.

Stop-motion animation is a laborious process: “One of the most tedious things possible on the planet,” because one 23-minute program consists of at least 16,560 shots—but it can be done relatively inexpensively because all the sets and puppets are miniature.

For Moral Orel and the 2010 Community Christmas special, Starburns Industries animated the show using clay puppets in the spirit of the 1960s “Claymation” Christmas programs Ralph Bakshi’s The Red-Nosed Reindeer and Santa Claus Is Coming to Town. Chris McKay (BA ’91), a Moral Orel director, said he thinks stop-motion animation evokes childhood memories and brings a refreshing innocence to the absurd and dark situations Stamatopoulos’ characters encounter.

The creative teams at Starburns Industries have also innovated ways of delivering stop-motion animated episodes of Stamatopoulos’ Cartoon Network series, Mary Shelley’s Frankenhole, on a tight schedule. Because celebrities and historical figures often make their way into Stamatopoulos’ scripts, puppet artists take pictures of the famous people and fold them, like origami, onto the faces of the puppets, creating the distinct textures and angular lines of the comical characters populating the strange world surrounding Dr. Frankenstein’s laboratory.

-Michelle Kranz (’12)

programming block of adult-oriented cartoons on Cartoon Network—to pitch his own shows, including what would become his first animated series, Moral Orel. With Moral Orel, Stamatopoulos wanted to create an inexpensive stop-motion parody of Leave It to Beaver and Daws and Goofy, chronicling the misadventures of the citizens of Morality, a fictional, hyper-religious Midwestern small town.

Once Adult Swim green-lighted the project, Stamatopoulos started casting his friends and colleagues as writers, actors, directors, and producers. Scott Adsit became a producer and actor; so did Jay Johnston.

Stamatopoulos drew on the talents of his broad Columbia network, hiring recent Columbia alumni as directors, storyboard artists, and editors on projects such as a 2010 animated special episode of Community, and his new stop-motion Adult Swim series, Mary Shelley’s Frankenhole.

CONNECTING WITH COLUMBIA ALUMNI: THE NEXT GENERATION

As Moral Orel was renewed for additional seasons, Stamatopoulos started to pull in more crew, including Columbia alumni Chris McKay (BA ’91). McKay, who also grew up in the Chicago area, came onboard after he ran into Stamatopoulos while editing for the stop-motion show Robot Chicken, which was sharing studio space with Moral Orel.

“McKay is a great editor and taught me a lot about how you can edit within a show with animation, and he had some great ideas,” said Stamatopoulos. "Essentially, he became the fourth Beatle [with] me, Jay, and Scott.” McKay credits Stamatopoulos as being generous with his time and resources: "He's really willing to give someone a shot if they have respect for the show. He's great at identifying what people are good at, then giving them love, attention, and a place to play.”

Stamatopoulos says he never set out to build a studio full of Columbia College alumni; he just finds himself drawn to like-minded people who can contribute to his shows. His unique comedy and animation medium have a way of self-selecting for a certain sort of colleague.

Stamatopoulos met Duke Johnson ('95) in New York when Johnson was working as a waiter while attending film school. “I always found him smart and funny,” said Stamatopoulos. The two reconnected in L.A. a few years later after Johnson finished grad school, and Stamatopoulos offered him a chance to direct Moral Orel.

Johnston then introduced Stamatopoulos to Joe Passarelli (BA ’03), with whom he had attended grad school. Passarelli said that even though he didn’t

Joe Passarelli (BA ’03) is a cinematographer for Mary Shelley’s Frankenhole and Moral Orel’s prequel, Before Orel. He has also done cinematography for Duke Johnson’s short films Marrying God and Passport.

Scott Adsit (’89) voices both the Creature (pictured) and Professor Polidor on Mary Shelley’s Frankenhole, but he is best known for playing Pete Helmbinger on 30 Rock and for his background in improv theatre with The Second City. From Northbrook, Illinois, Adsit met Stamatopoulos while attending Columbia College Chicago, and has since collaborated as an actor on Mr. Show and as an executive producer, writer, and actor on Moral Orel and Mary Shelley’s Frankenhole. In the 2000s, director Barry Levinson enlisted him, Mike Stoyanov (’88), and Stamatopoulos (’87) to work on a 30 Rock-style television show that never aired.

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Throughout his prolific 25-year career, Dino Stamatopoulos ('87) has earned the admiration and respect of countless creative friends and collaborators in the film and TV industry, many of whom are fellow Columbia alumni. In addition to working regularly with Scott Adat ('89), Duke Johnson ('95), Jay Johnston ('93), Chris McKay (BA '91), Joe Passarelli (BA '03), and David Tuber (BA '05) (see pages 12-18), Stamatopoulos has teamed up with many Columbia luminaries over the years. Here are just a few.

**Peter Blood** ('89)
Peter Blood is a musician who composes music for Dino Stamatopoulos' shows Mary Shelley's Frankenhole and Moral Orel. Blood composed a song in honor of his friend called “Dino Stamatopoulos,” a happy hard-rock tune that rhymes “Dino Stamatopoulos” with acropolis, animal, miscellaneous, ephipopal, and apocalypse, among other things. He also acted in two episodes of Mary Shelley's Frankenhole as the voice of John Hancock and a reanimated corpse.

**David Cromer** ('89)

**D.V. DeVincentis** ('91)
D.V. DeVincentis, Steve Pink ('89), and actor John Cusack formed New Crime Productions, the company that produced Grace Pointe Blaine and High Fidelity, for which DeVincentis cowrote. DeVincentis is a frequent collaborator of Pat O'Neill ('91) and Pink, through whom he met Stamatopoulos. The trio helped Stamatopoulos sell a script for a never-made sitcom pilot, “a sort of modern-day All in the Family about a Desert Storm vet living next to Muslims,” said Stamatopoulos.

**Andy Dick** ('89)
Andy Dick acted on the Ben Stiller Show and NewRadio in the early ‘90s. He also acted on Stamatopoulos’ Mary Shelley’s Frankenhole and was a guest on Community. Dick met Stamatopoulos while attending Columbia. Also at Columbia, Dick earned an A on the final exam for Stage Combat class, choosing to spar with himself after his partner failed to show up.

**K.K. Dodds** ('90)
K.K. Dodds has had a varied and successful television career, which includes recurring roles on FBI’s Prison Break, playing Susan Hollander, and The Shield, playing Kim Keener. She did voice acting on Stamatopoulos’ Moral Orel and Mary Shelley’s Frankenhole, including roles as Gandhi’s date and Katharine Hepburn. Dodds also played Wendy in the film Being John Malkovich, written by Charlie Kaufman, one of Stamatopoulos’ sketch comedy colleagues. She attended Columbia with Stamatopoulos.

**Bob Odenkirk** ('87)
Bob Odenkirk is an actor and writer best known for his work with Stamatopoulos on Mr. Show, the Ben Stiller Show (for which the writers won an Emmy), and Late Night with Conan O’Brien. He plays corrupt lawyer Saul Goodman on the AMC series Breaking Bad and has made guest appearances on The Sarah Silverman Program, The Andy Dick Show, TV Funhouse, and The Xericus O. Series. He has written and developed shows for Adult Swim, including Tim Goes to the Mayor; Tim and Eric Awesome Show, Great Job! and Let’s Do This!

**Steve Pink** ('89)
Steve Pink is an Evanston native best known for writing and co-producing the John Cusack films High Fidelity with D.V. DeVincentis ('91) and Grosse Pointe Bank with DeVincentis and Pat O’Neill ('91). Pink also directed the comedy film Tug of War, which was produced by O'Neill's Knight and Day. Stamatopoulos said he met Pink and O’Neill through student comedy events at Columbia and they have periodically collaborated since then.

**Pat O’Neill** ('91)
Pat O’Neill wrote the film Knight and Day, which was produced by Steve Pink ('89). He also acted in the film Gross Pointes Blue, from the team of Pink and D.V. DeVincentis ('91), who were also two of the writers and producers for the John Cusack film High Fidelity. O’Neill also produced several episodes of Mary Shelley’s Frankenhole.

**Mike Stoyanov** ('88)
Mike Stoyanov is known for his role as Anthony on the 1990s NBC sitcom Blossom, and he also appeared in the Batman movie The Dark Knight. He met Stamatopoulos, Scott Adat, and Andy Dick while attending Columbia College Chicago and wrote with Stamatopoulos for TV Funhouse. Mr. Show, Late Night with Conan O’Brien, and The Dana Carvey Show. He also worked with Columbia TV students in the 2011 production of Flea Out.

**Andy Richter** ('90)
Andy Richter is best known as Conan O’Brien’s sidekick. He is also an actor and writer who has written for Late Night with Conan O’Brien alongside Stamatopoulos, and has appeared as a guest actor on 30 Rock, The Sarah Silverman Program, and Robot Chicken. From Yokville, Illinois, Richter trained at The Second City.

**Steve Pink** ('89), D.V. DeVincentis ('91), and Pat O’Neill ('91) helped Stamatopoulos sell a script for a sitcom pilot, “a sort of modern-day All in the Family about a Desert Storm vet living next to Muslims,” said Stamatopoulos. “We never made it.”

Who’s Who?
More Columbia Alumni in Dino Stamatopoulos’ Wacky World

*—Dino Stamatopoulos, on persuading David Cromer to direct an episode of Moral Orel*
“In a way, he recycled his own comedy back to him. I owe him so much. The guy has fathered me into this industry.”

have previous experience lighting and shooting animated shows, Stamatopoulos trusted his work and his sense of humor and knew Passarelli would fit in well with the team. So he made Passarelli his director of photography.

David Tuber (BA ’05) met Stamatopoulos while he was working as an intern on Robot Chicken. Tuber admired the voice actors from Moral Orel, who were some of his favorites from Mr. Show. Tuber was also fascinated by Moral Orel’s Claymation-esque animation style. He knew it was where he wanted to be.

“We had the same humor, because I had been admiring his comedy growing up,” said Tuber, now a director and storyboard artist on Mary Shelley’s Frankenhole. “In a way, he recycled his own comedy back to him,” he said. “I owe him so much. The guy has fathered me into this industry.”

Stamatopoulos got his own break this industry.”

David Tuber (BA ‘05) works for Starburns Industries, Stamatopoulos’ production company, as a director, storyboard artist, and writer. He worked for Shadowmachine Films, which produces Mary Shelley’s Frankenhole and Moral Orel, along with Robot Chicken and Titan Maximum. Tuber is the owner of the production company Ch-Town Toons.

Chris McKay (BA ‘91) is the director of Robot Chicken and Titan Maximum, and he directed and produced Moral Orel. McKay also served as an editor for The Sarah Silverman Program and is working with production company Animal Logic, applying his stop-motion animation directing experience to a photoreal computer-generated Lego movie to be released in 2014. McKay says his animation appreciation started back at Columbia, where he took an animation class with Terry Miller.

David Tuber and Bob Odenkirk (BA ’97) on Mr. Show / Photo: Mr. Show with Bob and David © HBO

“People and Companions” (Mr. Show, 1997)

A parody of a locally aired local newscast, this sketch riff’s on the vague description of four missing 20-year-olds as “two young people and their companions.” Anchor Bob Odenkirk (’97) and reporter David Cross conduct interviews with parents, rescue workers, and community residents—always referring to “two young people” and “two companions.”

“Dino’s Top 6”

Over the course of his 25-year career, Dino Stamatopoulos (’87) has written for—and often acted in—a slew of cult comedies. Here are some of his favorite creations.


Oral Puppington is the main character in Stamatopoulos’ stop-animation show. The 12-year-old protagonist is a devout Christian living in the hyper-religious town of Morabon, where his commitment to the church often leads him into absurd and disastrous situations.

“Star-Burns on Community” (2009–2013)

On NBC’s prime-time comedy about community college, Stamatopoulos had a recurring role as Star-Burns, a middle-aged father, admitted drug dealer, and “cool study group” member who sports starshtapsideburns.

“Spite Marriage” (Mr. Show, 1998)

David Cross and Bob Odenkirk play two tough-guy types who got into a confrontation in a bar. As both refuse to leave the other alone until they admit fault, the two end up getting married to show their commitment to this standoff. The two spend the rest of their lives being hostile and aggressive until Cross’ character dies of old age.

“Mary Shelley’s Frankenstein”

(2010–2011)

Stamatopoulos’ second stop-motion animation series stars Dr. Victor Frankenstein and his family. The pilot revolves around Frankenstein’s knowledge of immortality and wormholes—or “Frankenholes”—that connect the Frankenstein family to people of the past and future who hope to benefit from Frankenstein’s services.

“Everyone Else”

Mary Shelley's Frankenstein (2010–2011)
Each year, Columbia College Chicago recognizes three alumni who have parlayed the institution’s creative foundation into innovative and successful careers. This year, the college salutes a diverse group of artists: cartoonist Art Baltazar (BA ’92), jewelry designer Lana Bramlette (BA ’97), and animator Marlon West (BA ’85).

ART BALTAZAR (BA ’92)
Growing up on Chicago’s southwest side, comic artist Art Baltazar would often “stay home and just draw.” While other kids played outside, he’d perfect his renderings of Tom & Jerry, the Flintstones, and Magilla Gorilla on little notebooks made from the dot-matrix printer paper his father brought home from work.

In his early teens, Baltazar answered a teacher’s query of “What do you want to be when you grow up?” with “a cartoonist.” The teacher responded incredulously—“No, really, what do you want to do for a career?”—and the young artist calmly, firmly insisted that he would, in fact, be a cartoonist.

If only that teacher could fast-forward 30 years. Today, Baltazar is the creative force behind dozens of kid-centric comic-book titles, a two-time winner of the Eisner award (the Oscar of the comic-book world), and the proud owner of a comic-book shop in the Chicago suburb of Skokie.

Baltazar’s art education began at Chicago’s Curie Metropolitan High School, a public magnet school where he took art classes every day for four years. After enrolling at Columbia and taking both art and fiction-writing classes, he learned invaluable lessons on art and life. Professor Michael Defranco taught Baltazar to “seek your own truth” and to never, ever scrimp on the quality of his art materials.

After self-publishing his work for years, Baltazar flew to San Diego Comic-Con in 2003 to convince the editor of Disney Adventures magazine that he was “the best cartoonist in the room,” doggedly sending him samples of his work every week until he received a response. Baltazar was eventually hired to draw a comic strip for Disney called Gorilla Gorilla. In 2007, he received a call from DC Comics with an offer to create Tiny Titans, starring kiddie versions of DC’s popular Teen Titans superheroes. (A trade paperback of the title landed him on the New York Times bestseller list.)

On his professional breakthrough: After self-publishing his work for years, Baltazar finally found a hit with Patrick the Wolf (chronicling the misadventures of a young werewolf), but he wasn’t yet paying his bills. He worked other jobs—substitute teaching, graphic design—until eventually his wife urged him to quit and focus solely on his passion. Baltazar’s big break came in 2003, when he flew to San Diego Comic-Con and convinced the editor of Disney-Adventures magazine to hire him.

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Early Inspirations: Art Baltazar cites Tom & Jerry, the Flintstones, and Magilla Gorilla.

On pursuing his dream: Baltazar says he was “borderline homeless” a few times after college as he sought consistent work as a cartoonist. “It’s like being a musician or an actor. It’s difficult, but if you keep going, it’s worth it.”

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Now, after 20 years in comics, Baltazar is applying his pint-size, boisterous aesthetic to the Superman mythos with Superman Family Adventures. His formula for success: “Write all the time, draw all the time, show up on time, keep making new stuff, and go to every party.”
was an entrepreneur from day one."

Origins: Born in Moscow, Russia, Lana Bramlette and her family moved to the US when she was 6 years old, settling in the Chicago area.

On discovering Columbia: Bramlette had hoped to move to New York after high school to surround herself with creativity, but as an only child, she says, “my parents were quite adamant about me not moving away.” At an orientation for Columbia they discovered that the aspiring designer could have the creative experience she desired—and probably even better—“in Chicago.”

On paying dues: After college, Bramlette says, “I hustled my butt for years doing everything from making coffee to taking notes before I was ready to take the plunge to start my business. ...I knew I had to start from the ground up.”

On the creative process: “It’s very organic,” she says. “It’s usually an earing that begins the ‘tree’ of an entire collection. I saw a rings I wanted to keep for myself, and it grew from there. It is the start of the process. I design, then I think of a scenario. I think of the people wearing it. How will they wear it? Then I think of the marketing of the item and the story behind it.”

Lana Bramlette (BA ‘97)

When jewelry designer Lana Bramlette was in fourth grade, she applied to her “dream job” in fashion, mailing in (a pretend) resume as part of a class project—and she actually received a response from the company. As a teenager seeking babysitting work, Bramlette says her father taught her to canvass the neighborhood negotiating deals by “creating demand.” “I was an entrepreneur from day one,” she says with a laugh.

Bramlette is nothing short of a visionary. Known to her clients as the “Queen of Hoops,” she creates delicate, minimalist, and wholly contemporary jewelry for her line, Lana Jewelry, which she launched in 2002. Her fans include Jennifer Lopez, Cameron Diaz, Rihanna, and Lewis Hamilton, among others. Over the course of his career at Disney, West has made the transition from traditional, hand-drawn animated filmmaking to computer-generated (CGI) animation.

Today, West is busy working on two new Disney features, including the upcoming movie Frozen. “Sometimes I can’t believe I work here,” he says with a laugh. “I thought I was pretty good at what I did before, but I had never got that much better. ... To me that’s the best thing about this job: You can’t rest on your laurels. It’s cool to be in an atmosphere where only the best will do.”

MARLON WEST (BA ‘85)

As a child, Marlon West saw a picture of legendary animator Willis O’Brien animating a dinosaur and a prehistoric beast fighting in the Lost World. …To my second-grade mind, this was a man who had a gig where he could bring his toys to work, he says. “That’s what I wanted to do.”

After West spent years of experimenting with Super 8mm movies at home (often starring his G.I. Joe figures), Columbia was a logical choice for the St. Louis native. Gravitating toward animation classes early on, West discovered satisfaction in learning the tricks of the trade.

“From 18 years old when someone first handed me an Aimee peg bar,” says West, referring to an industry-standard piece of animation equipment that ensures proper registration of each hand-drawn frame. “It was like, ‘that’s how people keep their drawings down.’ A three-hole notebook didn’t do it!”

“I honestly think my career started at Columbia,” West says. “The people who were teaching [me] were professionals working in Chicago. I got an internship and a job from my teachers at Columbia.

Early inspirations: At age 12, Marlon West began making Super 8mm movies at home and soon realized that handling a cast and crew was a challenge: “I couldn’t exert enough control and production value, getting other 12-year-olds to show up and do what I wanted them to do, so I started making films about G.I. Joe and other action figures,” he says.

On paying dues: After graduation, West worked at Encyclopædia Britannica making educational films. After going “as far as he could go” in the Chicago film industry, he left for Los Angeles. “I started calling studios: ‘Hi, I’m Marlon. I do animation,’” he says. Aided with a reel from his Britannica days featuring “bronchial tubes filling with mucous and oxygen molecules in a forest of nosehair,” West forged ahead as a freelancer until he got his first big gig animating a California Raisins commercial.

On rising above a job title: By 1993, West had landed a position at Disney Animation Studios as a trainee in effects animation. Because he already had nearly a decade of professional experience, West admits he had to “swallow his pride” and accept the title. “It was one of the wisest moves I ever made,” he says, “I didn’t have to share a trailer for long.”
Mark Laita (BA ’83) shot portraits of homeless people on Madison Street, west of downtown Chicago—subjects he says he found inexpensively as he began learning how to photograph people in a dignified way, regardless of their zip code.

Growing up in Elmhurst, Laita conceded to his parents’ idea that college and career should be about things like engineering, science, and law. “I went to Northern Illinois for a year and studied biology and then went to University of Illinois and studied engineering,” says Laita, who first picked up a camera with serious intentions around 14 years old. “I just didn’t fit in.”

Those original missteps in academia helped convince his parents that art school like Columbia could be the perfect fit for a budding young photographer. Laita says Columbia’s darkroom classes and instruction on black-and-white printing helped round him out as a photographer, but the work itself is a maturation process he’s still going through at age 52.

In a career now spanning almost 30 years, the California-based Laita made a name for himself in the commercial world, shooting product stills for high-profile clients such as Apple, Adidas, and Clinique. When given the chance, however, he returned to people. “In my mind, I was always a portrait photographer,” he says. “I just never promoted that work.”

For his first book of noncommercial work, Created Equal (2010), Laita spent eight years traveling the country to capture the vast diversity of Americans. He says the project was driven by his “desire to remind us that we were all equal, until our environment, circumstances, or fate molded and weathered us into whom we have become.” Pictured are “Polygamists/Pimp” (2004/2003) and “Baptist Churchgoer/White Supremacist” (2004/2003).

He showcased that passion in his first book, 2010’s Created Equal, for which he traveled the lower 48 states, discovering America’s true diversity. Laita and an assistant talked to cops, mailmen, restaurant workers—anyone who could lead them to various subjects. He photographed people inside garages, up against houses, practically everywhere. The “Baptist Churchgoer” complete under bonnet with Bible in hand, alongside the photo of the face-tattooed and handcuffed “White Supremacist,” are just two of many seemingly polar opposite examples Laita found living in one nation.

CONTINUED
Nature’s colors, shapes, and movements have also inspired Laita’s fine art. Some of his flower photographs were made into US postage stamps. His book, *Sea* (Abrams, 2011), is a high-definition color exploration of marine life. His third book in three years, *Serpentine*, due out next spring, tested both his photographic eye and nerve for snake handling.

“IT’S FINDING THE BALANCE WITH SOMETHING YOU LOVE TO DO WITH DOING THINGS THAT HELP YOU MAKE A LIVING.”

Though the fine art is freeing, it’s not designed to be a moneymaker, says Laita, whose work has appeared in US and European galleries. “When you’re working for a client, there are certain things required that you can’t budge on. There’s lots of compromising in advertising, but that’s part of business. With fine art, there’s almost no collaboration.”

It comes down to feeding yourself and feeding your soul. Whenever asked to speak with aspiring photographers, Laita suggests as much: “It’s finding the balance with something you love to do with doing things that help you make a living.”

And as Laita knows, whenever the two coincide, they can make for beautiful pictures.

—WILLIAM MEINERS (MFA ’06)


For 10 years, Apple used Laita’s photography in campaigns to introduce the iMac, iPod, and other electronics.

When Laita’s mother was diagnosed with breast cancer in 2004, he photographed a series of flowers, which he printed and sent to her every few days throughout her chemotherapy and radiation treatments. Some of the images, including “Tulip” and “Magnolia,” were selected to adorn US postage stamps in 2007.
Every great dance needs a choreographer. Every great song needs a musician. Every great artist needs a muse.

The Columbia College Chicago family thanks you for being an inspiration to our students.

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To learn more, contact Brent Cabanay, Director of External Programs and Annual Giving, at 312.381.8108 or visit colum.edu/giving.
Fans of pioneering country DJ “Uncle Len” Ellis might be surprised to learn that he originally wanted to become a lawyer. After spending three years in the army in post-World War II Japan, Ellis returned to Chicago in 1949, enrolling at John Marshall Law School via the GI Bill.

“I was there for half an hour,” Ellis says, long enough to realize he wasn’t cut out to practice law. While in Japan, Ellis had coordinated entertainment for fellow troops, and that experience spurred him toward a career in show business. He found Columbia College Chicago in the phone book and, intrigued by the radio program, immediately enrolled.

One of his instructors was Clyde Caswell, a veteran program manager and on-air announcer, who referred Ellis to his first radio job as an announcer in Aloma, Michigan—which paid a hefty $50 per week. But when Ellis and his wife, Bee, went on a cross-country honeymoon road trip in 1950, he learned that local radio station WVMI in Biloxi, Mississippi, needed an announcer. Ellis auditioned and got the job. The owner charged the 21-year-old with overseeing a format change from big band and jazz to country, which was just evolving from backwoods music into a commercially viable genre.

Ellis returned to Chicago, resuming Columbia classes while adopting the DJ name “Uncle Len” and DJing part-time at the country station in Hammond, Indiana, WJOB. After earning his degree in 1952, Ellis stayed in Hammond. He became known for his devotion to country music, carefully preparing for each artist interview, promoting live shows, and broadcasting significant moments in the genre’s history. When Hank Williams died, Ellis says, “We cried on the air. We were part of things happening.”

In 1958, Ellis helped start the Country Music Association to promote the genre’s growth. By the early 1960s, he decided that the best way to be his own boss—and to ensure that country music would stay on the air—was to start his own company, Porter County Broadcasting, and build a radio station. In 1964, he and Bee established WAKE-AM in Valparaiso, Indiana. “After a while, if you have your own ideas and your own thoughts, you need to go on your own,” Ellis says. And he was happy to keep his operations in Indiana: “It cost too much to park in Chicago,” he jokes.

In addition to being member number one of the Country Music Association, Ellis was named Mr. Dee Jay USA in 1963 and the Country Music Association’s Small Market Disc Jockey of the Year in 1978. He was elected to the Country Broadcasters Association DJ Hall of Fame in 1983.

Ellis’ Porter County Broadcasting, now called Radio One Communications, holds four stations in Northwest Indiana: 1500 WAKE-AM (oldies), 103.9 WXRD-FM (classic rock), 107.1 WZVN-FM (modern adult contemporary), and 105.5 WLJE-FM (country). WLJE is the highest-rated and longest-running country station in Chicago, and the other stations boast high ratings and a long string of awards from the Indiana Broadcasters Association. Ellis is the longest-running country broadcaster in the Chicago media market.

Says Ellis: “People say to me, ‘You’ve been to school, you grew up in a big city—how come you love country?’ I tell them I-LO-V-E. It’s safe to say the country and broadcasting worlds love ‘Uncle Len’ right back.”

—ANN C. LOGUE

LEN ELLIS (BA ’52)

After a while, if you have your own ideas and your own thoughts, you need to go on your own.”
Bob Sirott caught the radio bug as a teenager in the 1960s, listening to rock and roll on Chicago’s WLS and WCFL. An Albany Park boy and Roosevelt High School grad, Sirott seemed particularly suited for a Columbia College education, an edification that’s never far from the Fox Chicago News at 9 anchor’s mind. As a senior in high school, Sirott landed a job as a page at NBC, then in the Merchandise Mart. After he enrolled at Columbia, a combination of day and evening classes allowed him to keep working, rising in the ranks from a “glorified gopher” to the public affairs and production director for WMAQ radio by the time he was 19 years old.

In the turbulent late 1960s, Sirott says Columbia College may have been the one campus in America where the faculty was more radical than the students. “I think about Harry Golden Jr. all the time,” Sirott says of the Sun-Times reporter who taught a class on big-city politics. “He told very colorful stories about how he got stories at City Hall or uncovered facts that no one would give him—sometimes by going through garbage cans.”

Sirott also recalls learning from other working professionals at Columbia, including broadcaster Al Parker, poet Paul Carroll, and Robin Lester, who taught a course in international relations. “I was fairly focused on radio, but then I branched out into television and news.”

Throughout his career, Sirott brought his radio background into television studios. “Radio is great training,” he says. “You’re speaking very naturally, talking to thousands of people one at a time, and being very personal, honest, and real.”

Starting in the mid-1980s, Sirott was part of WBBM-FM, the CBS newsmagazine series he likens to a younger version of 60 Minutes. He won a national Emmy for feature reporting on the big-budget show that brought him face to face with some of his favorite interview subjects, such as Paul Harvey and Peter Falk. Hunter S. Thompson, the famed gonzo journalist, made Sirott shoot guns with him before he would consent to a sit-down in Colorado. Sirott still has one of the shell casings.

Between 2002 and 2005, Sirott hosted two PBS shows, Chicago Tonight and the Friday Night Show, the latter a one-guest show that afforded him long conversations with newsmakers such as Barack Obama, Bob Costas, and Jimmy Carter. These days, the anchor’s “One More Thing” segment on Fox Chicago News gives him two minutes at the end of the program to share an essay with Chicago.

Sirott maintains close ties to his alma mater. He organized, produced, and emceed a conversation between radio Hall of Famers Dick Biondi and Herb Kent at a Columbia packed-house event in 2010 and spoke to alumni about the broadcasting industry in November 2011. His wife, broadcast journalist Marianne Murciano (who co-hosts WGN’s Sunday Night Radio Special with Sirott), has taken fiction writing classes at Columbia. And her son, Michael Zarowny, is majoring in film and video at the college.

—IWILLIAM MEINERS (MFA ’06)
When Tricia Huffman was a sophomore at Columbia College Chicago, she took a course called Philosophy of Love. “It turned on a switch inside me,” she says. “I already loved myself, but I had kind of an attitude about it.”

Though the Cincinnati-raised Huffman was pursuing her dream job of sound engineering, the philosophy course, she says, planted the seeds for her current work and broadened her understanding of humanity and humility.

Today, Huffman calls herself a “joyologist”—a title that started as a joke from a co-worker and stuck—but she might as well still be living out a philosophy of love. She’s created a full-time career for herself as a traveling life coach, touring with pop stars and helping to keep the singers (and sometimes their crews) healthy and grounded.

Huffman knows what she’s doing: She was diagnosed with fibromyalgia before she entered Columbia in 1999, and after a cocktail of muscle relaxers and painkillers didn’t help, she decided to take charge of her health and began experimenting with exercise and food to keep her pain in check. It worked.

Huffman’s degree in audio arts and acoustics helped prepare her for the music business, and a gig with Sound Image of San Diego—which she started while still a Columbia student, flying back to Chicago for her finals—introduced her to the rigors of being a touring sound engineer for musicians such as Natalie Cole, Dolly Parton, and Tom Cochrane.

Five years into her post-college life, Huffman felt she had fulfilled her first career goal, so when she asked herself, “What next?” the answer was to carve out a new path focused on well-being. She already knew how unhealthy and stressed out artists could be on the road. Because she’d become so good at caring for herself during long, grueling tours, she decided to try taking care of other people in the same situation, to become their personal joyologist.

Huffman’s industry contacts helped her get in touch with stars such as pop singer Jason Mraz, now her primary client. Huffman also has worked with other musicians including Colbie Caillat as well as TV performers and holistic veterinarians.

“My intention is to keep the tour healthy on the inside and outside,” Huffman says. “I energize the tour by vibing out the dressing rooms, posting positive affirmations and quotes, leading yoga sessions, preparing energizing and healthy meals, and most importantly, being the loving, grounding energy on the tour that is always available for listening.”

Despite having created a high-pressure career that takes her around the world, Huffman doesn’t take herself too seriously, and she considers it part of her job to remind her clients of the same thing. “I’m there to boost them up, but a huge part of my job is to call them out if they’re in a bad mood or being a jerk for no reason.”

She says having a positive mental outlook is key to everything in life and that she’s living proof. “You are in charge of creating your own experiences. There’s no such thing as failure,” Huffman says. “A job might not be a perfect fit, but aren’t you glad you found that out?”

—LAURA M. BROWNING
Edye Deloch-Hughes graduated from Columbia College Chicago in 1980 with a marketing and communications degree with a focus on advertising and writing. After more than 25 years in the advertising industry—as creative director, project manager, copywriter, and producer for high-profile clients including Wal-Mart, McDonald’s, Toyota, and Verizon—she now uses that experience to tackle another passion: game design.

“It wasn’t hard to segue into games because I loved designing them and I love playing them,” she says.

In 2004, Deloch-Hughes and her husband, Darryl Hughes (BA ’80), founded Chicago-based Hughes Who, a game development company specializing in the creation of slot machines. Calling herself a “natural teacher at heart,” Deloch-Hughes channels her love for teaching through game design, which she started during her childhood.

“When I was younger, I used to design board games just for fun,” she says. The first game she created was called Am I Black Enough for You?, which explored black culture.

Today, she designs games across a multitude of platforms, ranging from computerized and online games to hands-on, interactive games. Hughes Who recently developed a children’s role-playing game for the first phase of the DuSable Museum of African American History’s “Discovering DuSable Digitally” project. Deloch-Hughes says other games are faith based and inspirational, and are designed to be played by anyone, from children to adults.

In addition to developing games, Deloch-Hughes and her husband also present animation workshops to local schools and community centers in Oak Park and Chicago, and intend to branch out to teaching game design workshops as well. The sessions concentrate on building character and teamwork while exposing children to the field of animation. Deloch-Hughes also uses her expertise in advertising to teach children how to market their skills. Her mindset: “You play the games, why not make them?”

Whether she’s in advertising or game design, Deloch-Hughes says she always calls on her writing skills. She has published a children’s book, I Like Gym Shoe Soup, which her husband illustrated. The poem tells the story of a goat named Jimmy and all the bizarre things he likes to eat in his soup. Deloch-Hughes says the book’s message is that everyone has different interests and that those differences should be embraced.

Reflecting back on her Columbia days, Deloch-Hughes says that her education prepared her to do anything.

“Columbia gave me a well-rounded idea of the creative process, to really appreciate what goes into every aspect of creative thinking.”

EDYE DELOCH-HUGHES (BA ’80)

“Columbia gave me a well-rounded idea of the creative process, to really appreciate what goes into every aspect of creative thinking.”

– SEAN MCENTEE (’13)
alumni / faculty news & notes

DEAR ALUMNI,

Warren K. Chapman, PhD, joined Columbia College Chicago as senior vice president on June 1.

During his two-year term, the former vice chancellor of University of Illinois at Chicago will ensure a smooth transition between the presidencies of President Robert J. Carter, who will retire in August 2013, and a new president.

Chapman, a Columbia College Chicago trustee since 2003, will also oversee the implementation of Blueprint. Prioritization, the college’s yearlong self-evaluation of programs and operations. The Office of Alumni Relations asked Chapman to share his insights about the prioritization process and alumni involvement.

Alumni Relations: How will the prioritization process affect alumni?

Chapman: The process shows Columbia is concerned with improving the quality of the institution. It’s a good school, and we want to bring students a better education, better experiences, better training.

The next phase is to figure out how to implement all these recommendations. What the alumni will begin to see is some addition and subtraction of courses, some combining of things, and the institution’s ability to be nimble. Many of the programs should look to alumni to say, is this what we’re thinking about doing, what do you think?

Regarding career services, we should talk to the alumni and ax what can you help our students with? There’s a lot of interaction that needs to happen.

Alumni Relations: How can alumni get more involved with recruiting new students to Columbia?

Chapman: There are areas in the blogosphere we can use to help potential students contact alumni. How did you find that school? Here is how you would you do it now? Alumni can tell us what we need to do to help our students become better prepared for the world out there when they go out there and find their place in it.

Alumni Relations: What do you suggest for alumni who would like to get involved?

Chapman: I think you have to tell us an institution as how we can get you more involved in what’s going on out there. How do you want to become more involved with us? We also need to establish a process of philanthropy with our alumni, giving back to the institution, even small amounts, in easy ways.

To stay more connected to Columbia and the alumni network, seek us at colum.edu/alumni or call the Office of Alumni Relations at 312.369.7934.

1970s

Alvin Eggec (BA ’78), ordained minister, pastor, director, producer, and stand-up comedian, conducted writing and stand-up comedy workshops at the Karpos Wells Conference in West Chicago.

Hank Grover (BA ’79) received a coordinated fellowship offer, a new TV series on the Discovery Channel.

1980s

Michael Boudart (BA ’84) was named president of Lindeman-Schaffer Service Company in Lake Bluff, Ill.

David Cromer (BA ’86) directed Our Town at the Broad Stage in Santa Monica, California, January 3–February 12, as well as Joys, which February 16–June 12 in New York’s Barrow Street Theatre. He also directed Rosencrantz and Guildenstern Are Dead American Theater Company in Chicago.

Scott Friedman (BA ’86) was promoted to vice president of production and alternative programming for USA Network.

James “Woody” Woodward (BA ’87) launched the “Guiding Light” Digital Editions.

1990s

Karen (BA ’90) was appointed executive director of the Matty Museum of Jewish Art in West Beachglow in Chicago.

Sean Chercover (BA ’91) released his third novel, The Pony Game.

2010s

Ted Amato (BA ’10) released his solo debut, Perusia and Palma.

Lynda Bender (’91) was appointed executive director of the Matyi Museum of Jewish Art in Beachglow in Chicago.

Sean Chercover (BA ’91) released his third novel, The Pony Game.

Dukie Dyer (BA ’11) screened Mendelson’s breakout short Visions at Chicago’s Music Box Theatre in April. The documentary was part of the Architecture and Design Film Festival.

Ryan Greer (BA ’98) received the 2013 Business Leader of the Year Award for his work in founding, and running such groups as the National Gay & Lesbian Chamber of Commerce and New York (NGLCC). Launched in 2006, NGLCC is the first national LGBT business organization.

Hank Grover (BA ’79) received an award for Best Cinematography for his work on the short film, which ran in Santa Monica, California, January 3–February 12, as well as Joys, which February 16–June 12 in New York’s Barrow Street Theatre. He also directed Rosencrantz and Guildenstern Are Dead American Theater Company in Chicago.

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Edouard Vilane (MA ’99) brought Belarusian Orthodox to the Northwest as March of the Pieces. Among the pieces, the post-production supervisor, Vilane’s include Invisible Children’s “Kony 2012,” which premiered on New Year’s, and its New Year’s Eve screening.

Tim Wells (BA ’97) became an executive story editor on the show Cut. Wells’ writing partner is Mark Alan, a 2009 alumnus, who is an enrolled faculty member with Columbia’s Seminario de LA as a program.

Jon Wellner (BA ’99) is the host of an online radio show, Monday Night Live. His character, Henry Andrews, joined the series in June. His goal, according to Wells, is to have a show that is not just for music lovers, but for anyone who appreciates the arts.

Lidia Varla vasoracoma’s “The Office,” “The Office” received a Primetime Emmy Award for Outstanding Achievement in an Animated Program.

Jeanne Winters (BA ’99) received a Primetime Emmy Award for her performance in the TV series “The Office.” Winters was nominated for a Primetime Emmy Award for her work in the show.

Kevin Wells (BA ’02) was named interim principal of the New York City school, which has been published in The New York Times, The Washington Post, and EBNY magazine.

Vanessa Piranesi (’00) was a featured speaker at the 2011 Hills Associates’ Northern Court House. She was a featured speaker in Washington, D.C., and New York City.

Michael Womack (BA ’08) has been named an Oregon Music Hall of Fame inductee. Womack has been performing in the Pacific Northwest since the late 1990s. He was a featured speaker at the Lambda Literary Awards in February 2012.

Hettie Barhlim (BA ’06)

Hettie Barhlim (BA ’06) was named as the first female executive level officer at the Marriott Theatre in Overland Park, Kansas, and she was also interviewed by theatre critic Chris Jones.

Kevin Wray (BA ’02) was named as the new executive director of the Shakespeare Theatre of New Jersey. Wray’s work has been published in the New Jersey Monthly, The New York Times, and EBNY magazine.

John Wu (BA ’06) was named as the new executive director of the Shakespeare Theatre of New Jersey. Wu’s work has been published in the New Jersey Monthly, The New York Times, and EBNY magazine.

Jeffy Young (BA ’02) performed in the musical “Wicked” at the Marriott Theatre in Overland Park, Kansas. Young was a featured speaker at the Lambda Literary Awards in February 2012.

Kevin Young (BA ’08) was named as the new executive director of the Shakespeare Theatre of New Jersey. Young’s work has been published in The New Jersey Monthly, The New York Times, and EBNY magazine.

John Young (BA ’02) was named as the new executive director of the Shakespeare Theatre of New Jersey. Young’s work has been published in The New Jersey Monthly, The New York Times, and EBNY magazine.
Jessica Spring (MFA '02) received the NAHMA Founda-

tion Community’s fourth annual Art of Award.

Bart Swiech (BA '03), a professional sound engineer, was a

recipient of the International Film Festival of Little

Hunnemeder works as a professional creative endeavors. Hunnemeder works as

interviews with high-profile guests including celebrity chef

hannemeder (B

in Teaching Award from

Cars.com in early March.

an affine second place in

Second Annual Keystone Awards

in a segment on ABC7 news in a segment

Then (MFA '05) opened Werkspak, a gallery and

seen through YouTube and Vimeo.

loosekeys, which makes explainer videos, is a producer

the beginning of a fruitful joint venture celebrating their

shared obsession of craft beer.

Jacob (BA '05) had his work,

The exhibit was composed of a series of manipulated

Drum
derdella at Disney World and

was hired to portray Cin-

Carolina's 9th Hill Improv troupe.

The Jimmy

festival in the Windy City.

weaver (BA '05), Jennifer Mauer

Jennifer Lenhart were mar-

Company's first ensemble named Jackalope Theatre

tory survey of photographer

Karren (B

John Gregory (BA '09) was hired as an

V/H/S (BA '08) was a researcher on

was hired as a promotions

Steve Black (BA '10) and

University of Chicago's

a Chicago

against their

Megan McIntee (BA '12) starred on an

audience of Chicago's Best Writing

Caroline Treuer (BA '03) short film film, Heat, was selected as

mythology in the Telluride Film Festival.

Sara (MFA '05) was a producer for the

J W

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MANIFEST MAY 4

Every year, Columbia caps off the spring semester with Manifest, the urban arts festival that takes over the South Loop for one day in May, showcasing students’ work and creativity.

| 1 | Performers entertain at the Great Convergence. |
| 2 | Student puppeteers head to the Great Convergence. |
| 3 | Alumni of the Year Art Ballazar (BA ’92), Lana Braunstein (BA ’93), Marlon West (BA ’85) with Michelle Passarelli (BA ’89), associate director, alumni operations |
| 4 | Foot gives fly through the Pedal-Powered Amusement Park. |
| 5 | Student performers bring down the tent at the Great Convergence. |

COMMENCEMENT MAY 5–6

2012 commencement was held in the historic Chicago Theatre on State Street.

| 1 | Marquee at the Chicago Theatre |
| 2 | Students perform on stage during the ceremony. |
| 3 | Gospel legend Mark Staples receives an honorary degree. |
| 4 | Graduates congregate at the Chicago Theatre |
| 5 | Valderrubio Taylor Westlake |
| 6 | Game designer Warren Spector receives an honorary degree. |

GALLERIES

The following exhibitions are held at Avanti and Bernard Looft A+D Gallery, 619 S. Wabash Ave., colum.edu/ADGallery:

| 1 | Solidarity: a memory of art and social change September 27 – November 3 |
| 2 | The 91st Art Directors Club Annual Awards Exhibition November 15 – December 15 |

The following exhibitions are held at the Art Directors Club in New York honoring the best professional work of the year.

| 3 | The Almost Metal Collective January 10 – February 18, 2013 |
| 4 | The following exhibitions are held at Glass Curtain Gallery, 1104 S. Wabash Ave., colum.edu/DEPS: |
| 5 | Machine: Kinetic Sculptures in the Age of Open Source September 6 – November 3 |
| 6 | Embracing the FAB: Modes of Reenactment November 15 – February 9 |
| 7 | The following exhibitions are held at C33 Gallery, 33 E. Congress Pkwy., colum.edu/DEPS: |
| 8 | Works from the Permanent Collection September 4 – October 19 |
| 9 | Noble Horse Exhibition November 1 – January 11 |
| 10 | The following exhibitions are held at the Arcada, 105 E. Michigan Ave., 2nd floor, colum.edu/DEPS: |
| 11 | Albert P. Weisman Award Exhibition September 4 – October 19 |
| 12 | Spotlight Exhibition: Afterimage September 6 – December 7 |
| 13 | The following exhibitions are held at the Museum of Contemporary Photography, 600 S. Michigan Ave., moca.org: |
| 14 | Peripheral Views: States of America Through September 30 |

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

| 15 | Books and Projects: 40 Years of Druckwerks September 6 – December 7 |

Jan Tichy

October 12 – December 23

Jan Tichy uses video projection to create physical and phylic spaces exploring concealment, obscurity, and the seen and unseen.

DANCE

The following performances are held at the Darwin Center, 1306 S. Michigan Ave.,

| 16 | October 12 – 13 |
| 17 | Double Edge Theatre January 18 – 19, 2013 |
| 18 | Co-presented with the Columbia College Chicago Theatre Department |
| 19 | Stephen Petronio Company March 7 – 9, 2013 |

EVENTS

SEE MORE AND GET MORE INFORMATION AT colum.edu/EVENTS

 UPCOMING EVENTS

Photo (c)2012 Robert Bacon (c) 78
UPCOMING EVENTS, CONTINUED

LITERARY

Creative Nonfiction Week
Dates TBA
various locations

colum.edu/cnfw

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

Story Week Festival of Writers
March 17 – 22, 2013
colum.edu/storyweek

Annual Story Week. Story Week presents the 17th Columbia’s Fiction Writing...colum.edu/cnfw

FILM

Chicago
December 5 – 15
Victor Victoria
February 13 –23, 2013
Road
March 13 – 23, 2013

SPECIAL EVENTS

Open Doors Gala 2012
December 7
Media Production Center 1600 S. State St.
colum.edu/gala

The Open Doors Gala will honor John H. Bryan with the Chicago Legacy Award in memory of John H. Atlmssn. Contributions will help restore the iconic EBONY-JET sign on the Johnson Publishing Building. The gala will also host an open house, a Chicago lunch, brunch with a Sundance Institute guest speaker, and more.

The Rezilible Rise of Arturo Ui
November 7 – 17

ShopColumbia Holiday Market
December 7 – 8
ShopColumbia 625 S. Wabash Ave.
colum.edu/shopcolumbia
ShopColumbia is Columbia’s student and alumni art boutique. During the Holiday Market, artists will be on hand to talk about their work.

Columbia at Park City, Utah
January 18 – 20
colum.edu/parkcity

Columbia will return to Park City during the Sundance Film Festival and will host an open house, a Chicago lunch, brunch with a Sundance Institute guest speaker, and more.

BackStory

by Heidi Marshall

1993

Bill Clinton became the 42nd president of the United States.

Gasoline cost $1.07 per gallon.

Chicago Bulls won the NBA championship for the third time in a row.

From the early 1900s to 1928, dormitory space was offered only to female Columbia students when the college was small enough to be housed within private estates. From 1928 to 1993, there was no campus dormitory housing.

The South Plymouth Court building had previously been home to the Lakeside Lofts, a 96-unit apartment complex, renovated in 1994. The building also once housed an RR Donnelley printing plant, publisher of the annual Lakeside Classics book series focusing on American history. The college converted the lofts to dorm rooms in 1993 with housing for more than 300 students. This image is from the first move-in day during the 1993 fall semester.

The 731 South Plymouth Court Building, Purchased in 1993, Served as Columbia’s First Co-Ed Modern Residence Hall.

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

If so, please contact the College Archives & Digital Collections at Columbia College Chicago at cadc@colum.edu with any information you may have. Thank you!

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THE ALEXANDROFF LEGACY SOCIETY

Creating a Legacy for Learning

The Alexandroff Legacy Society was established to honor Mirron “Mike” Alexandroff, president of Columbia College Chicago from 1962 to 1992, and recognize and acknowledge those donors who have designated a gift to Columbia through their estate plans, or in other ways. Mike Alexandroff helped transform a struggling, unaccredited college into the largest arts and communications college in the country. He believed that everyone was entitled to a chance to succeed. The Alexandroff Legacy Society provides a way for you to give a gift to Columbia and continue a Legacy for Learning.

FOR MORE INFORMATION about The Alexandroff Legacy Society, please contact Ruby C. Schucker, Director of Planned Giving, Columbia College Chicago, at 312.369.7399 or rschucker@colum.edu.

colum.edu/plannedgiving