

DEMO

ISSUE 21 FALL/WINTER 2014

The Alumni Magazine of
Columbia College Chicago

Interior Architects
design inside the lines

Carlos Javier Ortiz
photographs the devastation
and hope of urban life

Columbia
COLLEGE CHICAGO

**Nan
Warshaw's**
Bloodshot Records
celebrates 20 years





Photo by Jan Tyler Core

YOU ARE INVITED: COLUMBIA ALUMNI NIGHT AT THE 50TH CHICAGO INTERNATIONAL FILM FESTIVAL

Friday, October 17, 2014

Reception and screening of *ANIMALS* with special guest, director and producer Collin Schiffli (BA '09)

ANIMALS tells the story of a young couple that exist somewhere between homelessness and the fantasy life they imagine for themselves. Though they masterfully con and steal in an attempt to stay one step ahead of their addiction, they are ultimately forced to face the reality of their situation.

To learn more about the film, visit animalsthefilm.com

Reception

5:30-7 p.m.
Lucky Strike Chicago
322 E. Illinois St.

***ANIMALS* Screening**

7:30-10 p.m.
AMC River East 21
322 E. Illinois St.

Post-screening Q&A with the filmmakers.

Presenting Partner



Columbia
COLLEGE CHICAGO

RSVP BY OCTOBER 15 AT: colum.edu/AlumniNight

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ISSUE 21 FALL/WINTER 2014

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QUESTIONS FOR PRESIDENT KWANG-WU KIM

DEMO: What's new for alumni?

PRESIDENT KIM: One of the big appeals to alumni right now will be this idea of [joining] a network ... not only of mentors, but living, breathing role models. We don't have as many obvious pathways for students. We're not preparing students for medical school or law school. I think that the more they can see different versions of [alumni] success in the real world, the better for our students to begin imagining their life paths.

People seem to have really powerful positive memories with their experiences here. It's always about the faculty that they got to work with. I want to connect [students and alumni] back to that experience.

DEMO: What are your hopes for the next year?

PRESIDENT KIM: My big focus in year two is making sure that by the end of this next year we have a complete strategic plan. Also: I hope that at the end of this year, there's a sense that more people are talking about Columbia College Chicago. I had a great meeting with the deputy mayor of the city recently. He was very excited to hear about us, but I was very aware that he really didn't have a clear sense of



President Kim meets Kristy Markovik (BA '11), Ari Jamali (BA '07) and Sanaz Jamali at a Naperville/Aurora alumni event.

who we were. He knew about us more from the school that we were maybe in the '70s. I've got to get out there and make sure that people are aware of who we are now.

DEMO: What do these plans mean for alumni?

PRESIDENT KIM: I would like to be in a position to offer more opportunities for alums. We've got to think about how we would do that—new career training, skills training. If I succeed at this work, hopefully one of the fringe benefits to all of our alums is that over time, they are going to see the value of their Columbia College Chicago degrees go up.

“People seem to have really powerful positive memories with their experiences here.”



Stanley T. Wearden



Michelle Gates



Jonathan Stern

Administrators Join Columbia Staff

Key college hires arrived on campus over the summer. Stanley T. Wearden, PhD, became Columbia College Chicago's senior vice president and provost, the chief academic officer for the institution, on July 1. Formerly dean of the College of Communication and Information, and professor of journalism and mass communication at Kent State University, Wearden will work with President and CEO Kwang-Wu Kim, DMA, to lead Columbia College's academic affairs enterprise.

Michelle Gates began her duties as vice president of business affairs and CFO on July 14. Formerly the senior associate vice president of financial affairs at Emerson College in Boston, Gates has extensive experience in financial posts at higher education institutions.

Jonathan Stern is Columbia College Chicago's new vice president for development and alumni relations. Stern, who started on Aug. 4, comes to Columbia from Wabash College in Crawfordsville, Ind., where he served as the dean for advancement, overseeing all aspects of fundraising, alumni and parent relations.

Faculty-Focused Ad Campaign Hits the Streets



The latest phase of Columbia College Chicago's image campaign, launched in July, focuses on faculty, with ads on billboards, bus shelters and magazines. The dynamic series of photographs highlights faculty members from across Columbia's creative academic community.

The research-based campaign, which launched in September 2013 with ads highlighting students, went through an extensive brand review with global public relations and communications firm Burson-Marsteller to focus appeal to key audience groups including prospective students, parents and high school guidance counselors.



President Kim's Vision Paper Focuses on Fulfilling College's Potential

In his first vision paper, *Redefining Our Greatness*, President Kwang-Wu Kim discusses how the college will re-embrace its mission and commit to changes, allowing the institution to achieve its full potential. Released in May, the paper reflects on President Kim's first year of the presidency and focuses on a future full of improvements and ambition.

"We must strengthen our sense of community and raise the bar of our collective aspiration, setting our sights on nothing less than achieving our full potential as an educational innovator, a generator of student success and an incubator of new creative process," writes Kim. The full vision paper is available at colum.edu/president.

Columbia Named a Top Film School

In its Aug. 8 issue, *The Hollywood Reporter* named Columbia College Chicago as one of this year's Top 25 Film Schools in the United States. Columbia is ranked No. 20. DePaul University is No. 17, and Northwestern University is No. 14. The magazine credited Columbia with producing "a parade of talent" including HBO Films president Len Amato, FilmEngine president Navid McIlhargey and director Collin Schiffl.



COMMENCEMENT 2014

After years of hard work and creative dedication, Columbia graduates crossed the historic Chicago Theatre stage on May 17 and 18. They hit the professional world with the college's mantra: "live what you love."



MANIFEST

On May 16, Columbia College Chicago took to the streets of the South Loop for its Manifest Urban Arts Festival 2014. More than 2,200 graduating students celebrated their accomplishments with a day of fashion designs, music, poetry, performance art, gallery exhibitions and dancing in the streets. This year's theme was "flight," with South Loop streets decorated in hot air balloons, flying kites, paper airplanes and more.

MEET & GREET



Luis Nasser and Justin Terry ('15)

Independent Study Turns Physics into an Art Form

Interactive Arts & Media student Justin Terry ('15) and assistant professor of science and mathematics Luis Nasser teamed up to push video game coding to the limit. In spring 2014, Nasser and Terry applied physics to game design through an independent study (in which students and faculty work one-on-one to learn subjects outside the normal curriculum). Now, Terry hopes his focus will become a full-fledged class by the time he graduates.

The two met weekly for physics lessons throughout the spring semester, and Terry incorporated the knowledge into a simple computer program that shows an adjustable number of balls bouncing around the computer screen. But that's hardly the limit of what a physics engine can do. The code can be incorporated into any video game to make it follow the rules of physics, and therefore look more realistic—Terry plans to use the code in his collaborative game design project next year.

"That already puts him in a different situation professionally because now he's the guy who gets the math," Nasser says.

Terry says the independent study was one of his best experiences at Columbia. He and Nasser focused on whatever aspect of physics he wanted to learn that week and weren't restrained to a curriculum.

"That was a really cool way to learn, because instead of trying to force myself to think about one topic when other things are coming up, [Nasser was] like, 'Let's just run with it,'" Terry says. "Because of that, I learned a lot more than I would have in a traditional class." ■

—Hannah Lorenz ('16)

GIVE & TAKE



Karen Lee Cohen (BA '68)

Emmy-Winning Producer Says Columbia Is “Where It All Started”

For many in the television industry, winning an Emmy award is the finish line. For Karen Lee Cohen (BA '68), it's a habit. Throughout her 46-year career, Cohen has served as creator or executive producer on eight Regional Emmy Award-winning projects, working with some fascinating people, including Frank Sinatra and the Dalai Lama.

The Los Angeles-based alumna still finds time to support Columbia. From 1996 to 2004, Cohen served on the Columbia College Board of Trustees, and she donates to capital campaigns, the Alumni Scholarship Fund and many other programs.

Columbia's diversity and creativity are particularly important to Cohen, and she says she can see firsthand the positive impact of her contributions. “Columbia, to me, has always stood for being open to creativity for everyone,” she says. “I've seen so many people shine from that nurturing.”

Cohen served as a program administrator and executive producer for NBC Chicago from 1973 to 1981, receiving a Regional Emmy Award for the show *NBC Salutes Chic Chicago*. She then became the director of programs for WNBC-TV in New York

City until 1989, where she received another seven Emmy awards for a variety of documentary, business and teen programs.

While producing *The Prime of Your Life*, a show hosted by Arlene Francis and Joe Michaels, Cohen worked with the legendary Frank Sinatra. “We were together for about six hours during filming,” she says. “[Sinatra] sang, we talked; it was a great day.” For the religious talk show *The First Estate*, Cohen collaborated with the Dalai Lama.

“He has this wonderful, infectious laugh that I remember,” Cohen says. “It was his presence that was just so extraordinary, being with someone that has been so spiritually inspired.”

Today, Cohen is developing an online health and wellness channel called Anthus.com, and is the president of Crystal Pyramid Productions, Inc., a Los Angeles-based production consulting company.

Cohen says Columbia's creative environment continues to inspire her. “Columbia represents to me what good education can and should be,” she says. “Everything I do, the foundation, goes way back to when I was at Columbia. That's where it all started.”

—Joshua C. Robinson ('15)



Columbia Unveils New Website

In September, Columbia College Chicago launched its new website, colum.edu, focused on prospective students. The clean, streamlined design and recruitment-focused content tested well with prospective students, who especially liked interactive features like a page that allows users to explore Columbia's majors and programs. Plus, the new site is mobile friendly. Check it out at colum.edu.

Wabash Arts Corridor Welcomes Art Installations

The Wabash Arts Corridor on Columbia's campus continues to grow in color and scope. Today, the initiative to bring art to the South Loop includes eight educational institutions, 19 galleries, five hotels and more than 40 restaurants in a dynamic bridge between art, commerce and education.

Columbia College Chicago teamed up with the Hilton Chicago to install a series of eight 15-by-25-foot fashion photographs (taken by fashion photography students) along 8th Street and Wabash Avenue. The Papermaker's Garden continues to bloom, with plants ready to harvest for the fall semester. And four renowned street artists permanently left their marks on the South Loop through Art Alliance: The Provocateurs, a contemporary art exhibition. Cleon Peterson, POSE, RETNA and Shepard Fairey (creator of the iconic OBEY and Obama HOPE campaigns) crafted large-scale murals to remain in Chicago indefinitely.

On Sept. 19, the second annual Wabash Arts Corridor Crawl celebrated the new additions to the "living urban canvas."

1. Artist RETNA incorporates freehand graffiti and hieroglyphics on the south wall of 33 E. Congress Ave.

2. Cleon Peterson works on his dystopian mural on the side of 634 S. Wabash Ave.

3. Shepard Fairey adds a few spray-painted touches to his "We Own the Future" mural at 916 S. Wabash Ave.

4. Shepard Fairey's "We Own the Future."



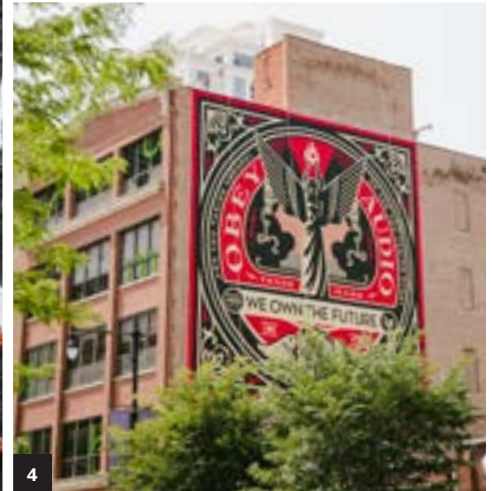
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Photos: Jacob Ball (BA '12), Jon Furlong

TOP-SHELF LABEL

With 20 years, 220 releases and 70 artists under its belt, **Nan Warshaw's** (MA '93) Bloodshot Records has left its whiskey-stained mark on the Chicago music scene

By **Hannah Lorenz** ('16)
Photography by **Jacob Boll** (BA '12)
and **Christopher Semel** ('11)

Bloodshot Records' front room looks like a museum on drugs. An ancient typewriter perches atop a cherry-red bar, conveniently located next to a vintage pinball machine. A cow skull decorates one wall, while an electric sign for Pabst Blue Ribbon hangs on another. And plastered on every available inch of the room are album and gig posters representing the 20-year evolution of one of Chicago's most respected indie labels. There's a patchwork of artists old and new, famed and acclaimed: Grammy-nominated singer Neko Case, second-generation country star Justin Townes Earle, breakout artist Lydia Loveless and many, many more.

Sitting in front of this visual history is Nan Warshaw (MA '93)—ex-publicist, ex-DJ, current badass and Bloodshot's no-nonsense co-founder. Along with two friends, she started the roots-inflected indie rock label to showcase acts she loved, and by sticking to that mission, she's kept the label alive while others have floundered.

With 20 years, 220 releases and 70 artists under its belt, Bloodshot Records has left its whiskey-stained mark on the Chicago music scene—and it's not stopping any time soon.

LEARNING THE BUSINESS OF ART

Warshaw grew up in Old Town and Evanston and attended the progressive Evergreen State College in Olympia, Wash. (it didn't even have majors), earning an undergraduate degree in 1985. After working for a nonprofit for five years, she enrolled in Columbia College's graduate Arts, Entertainment and Media Management (now Business & Entrepreneurship) program to pursue her goal of working with bands she loved. Warshaw considered getting a traditional MBA, but "thought [she] wouldn't want to stomach that program," and instead chose a business school that spoke to her passion for music.

She credits Business & Entrepreneurship professor Angelo Luciano with making ►



“At the time,
the word ‘country’
was a bad word.”

—NAN WARSHAW, on the 1994 launch of her roots-inflected indie rock label Bloodshot Records, with co-founder Rob Miller, outside the company's headquarters on Chicago's North Side.



The mighty Lydia Loveless, Bloodshot's latest breakout artist, has received raves from *SPIN* and *Rolling Stone*.

accounting skills accessible to a decidedly nonmathematical mind, and says former professor Greg Hoskins is now Bloodshot's financial adviser. Columbia also gave her a small taste of the record label experience through the AEMMP Records practicum course, which allows students to release multiple CDs each semester. (That semester was a dramatic one: The president of the label was ineffectual, so the rest of the crew committed mutiny and Warshaw ended up reluctantly taking the co-lead, signing off on decisions involving manufacturing, distribution, marketing and more.)

A GENRE IS BORN

During her graduate studies, Warshaw was an independent publicist for country-rock band the Old 97's and DJed Wednesday nights at the Lincoln Park punk bar Crash Palace (now Delilah's), spinning country music instead of the bar's usual fare. One of the regulars, Rob Miller, made frequent requests for music she didn't have, and soon after, he became her friend and business partner.

"It annoyed her to the point where she just said, 'You should start DJing too,'" Miller says, and he did, alternating Wednesday nights with her for several years. The two bonded over their shared love of the roots music—rock influenced by country and blues—that inhabited the "underground of the underground" in Chicago's music scene.

20 YEARS OF BLOODSHOT

Here's a look back at some of the label's most notable moments.



1994

FOR A LIFE OF SIN: A COMPILATION OF INSURGENT CHICAGO COUNTRY

Bloodshot's founding partners—Nan Warshaw, Rob Miller and Eric Babcock—self-funded the label's first release, a compilation of roots-tinged Chicago rock. Many of the contributors—the Bottle Rockets, Robbie Fulks, Jon Langford and the Rip-tones—went on to release their own albums on Bloodshot Records.



1995

THE WACO BROTHERS / TO THE LAST DEAD COWBOY

After the release of *For a Life of Sin*, Bloodshot asked the Waco Brothers, who had contributed a track, to record an album, and *To the Last Dead Cowboy* was born. It was the first of many Bloodshot albums by the Waco Brothers and their various members, including Jon Langford, member of Welsh punk band the Mekons.

“We [in the punk scene] were looking for something that felt as genuine and spoke to us in the same way that punk rock had.”

“The music of my college years was being co-opted by the major labels,” Warshaw says of the decaying punk scene, adding that Chicago was attracting national attention in the early '90s with artists such as Liz Phair and the Smashing Pumpkins. “They were signing every Nirvana rip-off band, so we [in the punk scene] were looking for something that felt as genuine and spoke to us in the same way that punk rock had.” Traditional country music, with its simplicity and straightforwardness reminiscent of punk, became her new passion.

Around the time Warshaw was completing her grad studies, she, Miller, and another friend, Eric Babcock, came up with a half-cocked plan to release a compilation showcasing Chicago’s vibrant roots scene that nobody was talking about. Meeting at Crash Palace and Ten Cat Tavern, scribbling notes on cocktail napkins, they drew up a list of about 20 bands that they labeled “insurgent country,” and were able to get songs from 17 of them for Bloodshot ▶



Alejandro Escovedo performs at Bloodshot’s 20th anniversary show at FitzGerald’s American Music Festival in Berwyn.



1996

ROBBIE FULKS / COUNTRY LOVE SONGS

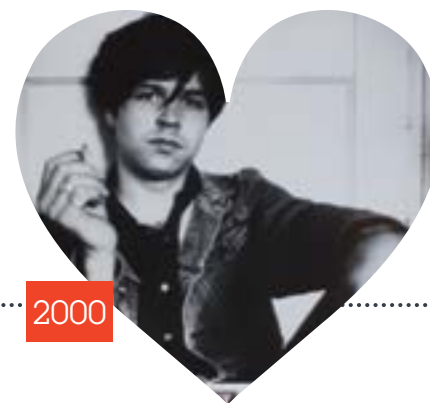
In true Bloodshot style, Robbie Fulks’ debut album blends old country aesthetics with punk mentality. (It was co-produced by Chicago punk hero Steve Albini.) Fulks went on to major label Geffen, released music on his own Boondoggle Records, and contributed to several Bloodshot compilations before returning to Bloodshot in 2013 with *Gone Away Backward*.



1998

NEKO CASE & HER BOYFRIENDS / THE VIRGINIAN

Neko Case has come a long way from her debut album, *The Virginian*. After two more Bloodshot releases—*Furnace Room Lullaby* and *Blacklisted*—the songwriter with the golden voice moved to Anti- and was nominated for a Best Alternative Music Album Grammy in 2014. She continues to work with indie-pop band The New Pornographers.



2000

RYAN ADAMS / HEARTBREAKER

Bloodshot co-owner Rob Miller bet Ryan Adams that *Heartbreaker*—the album that launched his solo career—would sell 20,000 copies (nothing to sneeze at for an indie release), but with more than 450,000 copies sold worldwide, it exceeded even that lofty goal and remains Bloodshot’s best-selling album to date.

FEATURE

Records' first release, *For a Life of Sin: A Compilation of Insurgent Chicago Country*.

The three pooled their money (about \$6,000 total) to fund the album and consigned it to local record stores—and the initial 1,000 copies practically hopped off the shelves.

“At the time, the word ‘country’ was a bad word,” Warshaw says of their genre-naming decision. She wanted to set this roots-tinged rock apart from the slick, commercial country of Garth Brooks. “In some ways, we did too good of a job, because for years we were called insurgent country. We haven’t used the term ourselves for 10 years or more, yet people still refer to us that way.”

TO THE TOP OF THE UNDERGROUND

For a few years, Bloodshot was simply a hobby. “It was done out of boredom and not knowing what we were getting ourselves into,” Miller says. When one release broke even, the partners would start making plans for the next one. They hired their first employee, Kelly Hogan, as a part-time publicist three years after the release of *For a Life of Sin*.

“We did a few things that were businesslike so that we could get to the next step,” Warshaw says, adding that Bloodshot was run out of her Wrigleyville apartment for several years before

“It’s hard to put your finger on exactly what grabs us. It’s seeing that new artist that puts a dumb smile on my face.”

moving to an office on the North Side. She had worked part time at the small Chicago label Limited Potential and was an intern at Elektra Records (“an excellent learning experience that taught me I never wanted to work for a major label”); Miller had produced live gigs in Detroit and knew how to write a decent sentence; and Babcock worked at the Chicago-based Flying Fish Records. Pooling their experience and talents—Warshaw handled the legal work while Miller wrote almost all of the press releases, and Babcock provided industry connections—they managed to keep the label afloat by releasing more compilations as well as albums from the Waco Brothers, the Old 97’s and Moonshine Willy. (Babcock left in 1997 to manage Checkered Past Records, then moved to Nashville to run Catamount Records.)

In 1998, Bloodshot hit the musical jackpot: Neko Case, she of the powerful pipes that ▶



2001

ALEJANDRO ESCOVEDO / *A MAN UNDER THE INFLUENCE*

Following a live album and an EP, *A Man Under the Influence* was Alejandro Escovedo's first studio album for Bloodshot Records. A country-rock artist with old-school grit, Escovedo has been in a handful of bands and released another half-dozen solo albums on other labels, but he still retains his Bloodshot ties: He performed at the label's 20th anniversary showcase at the American Music Festival.



2002

BOBBY BARE JR. / *BOBBY BARE JR.'S YOUNG CRIMINALS' STARVATION LEAGUE*

The son of country legend Bobby Bare (“the Springsteen of country music”), rocker Bobby Bare Jr. carved out his own path in the industry. *Young Criminals' Starvation League* was his first of four Bloodshot releases, all of which have been well received by the press.



2008

JUSTIN TOWNES EARLE / *THE GOOD LIFE*

Another son of a country star—Steve Earle—Justin Townes Earle kick-started his career at Bloodshot and went on to release three more albums on the label, win two Americana Music Awards (New and Emerging Artist of the Year in 2009, Song of the Year in 2011) and play on the storied stage of the Grand Ole Opry.

Led by Jon Langford (second from right) and often described as Johnny-Cash-meets-the-Clash, the Waco Brothers are known for their raucous live shows.



BLOODSHOT BY THE NUMBERS

28

CURRENT ARTISTS

PHYSICAL RELEASES

220

70

ARTISTS TOTAL

COPIES SOLD OF
HEARTBREAKER BY RYAN ADAMS

450K

20

YEARS OF
ROOTS-
INFLECTED
INDIE ROCK

Promo art: Bloodshot Records



2011

JC BROOKS & THE UPTOWN SOUND / WANT MORE

Emerging soul band JC Brooks & the Uptown Sound signed to Bloodshot in 2011 to release the lively album *Want More*. "We had been approached by other labels, and Bloodshot was most willing to just let us be us," Brooks says. "They came to us with an 'if it ain't broke, don't fix it' attitude, so they were kind of an obvious choice."



2014

LYDIA LOVELESS / SOMEWHERE ELSE

Somewhere Else isn't Lydia Loveless' first album, or even her first Bloodshot release, but it's the album that brought her to national attention. With a voice that's drawn comparisons to Neko Case, Stevie Nicks, Loretta Lynn and Patti Smith, Loveless has blown up in 2014, with both *SPIN* and *Rolling Stone* naming her an artist to watch.



Warshaw and Miller with Bloodshot staff

2014

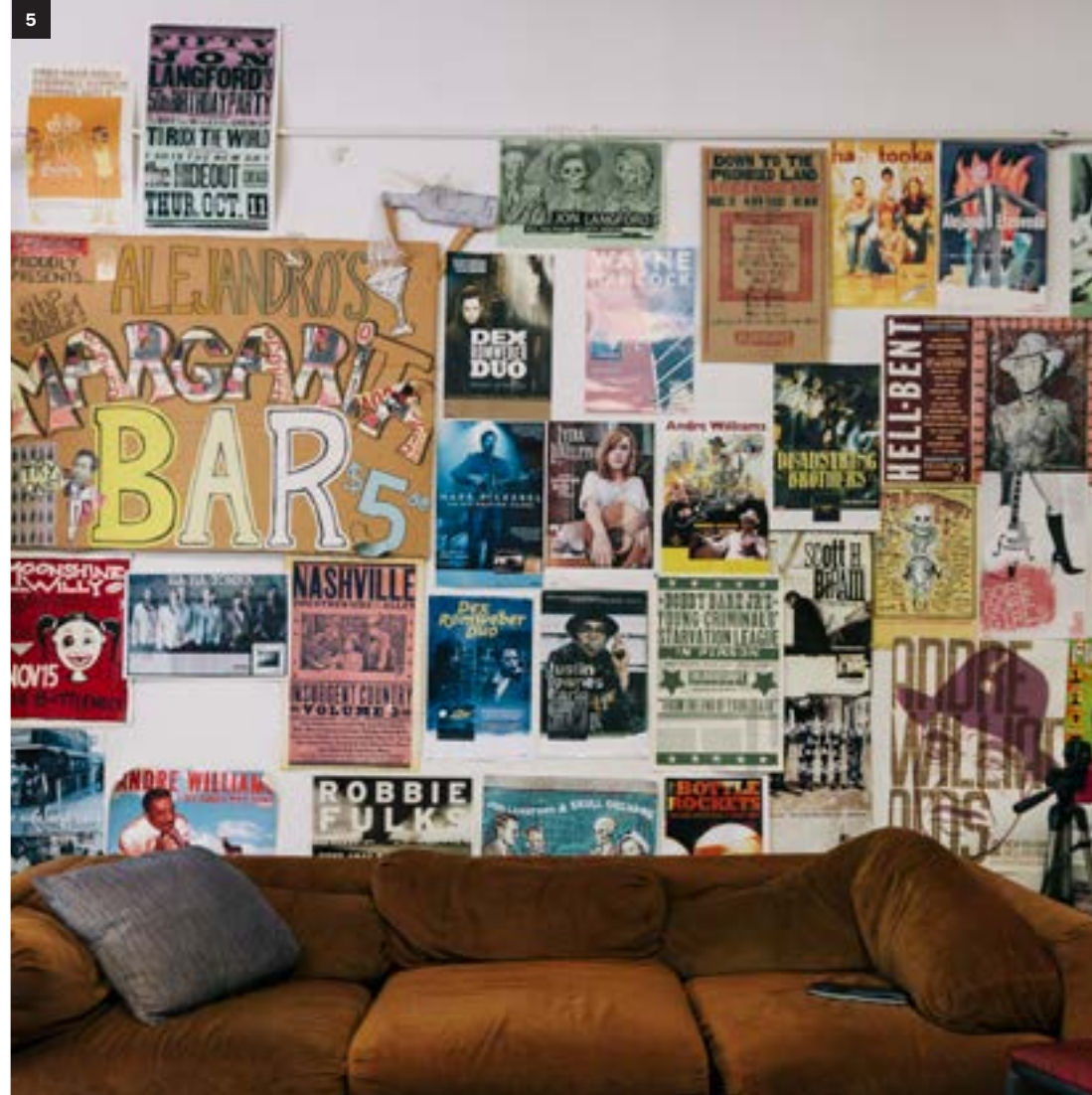
20TH ANNIVERSARY CELEBRATION

Bloodshot Records kicked off a string of 20th anniversary showcases with its annual Yard Dog party at South by Southwest in March, followed by performances at Fitzgerald's American Music Festival in July. Bloodshot will host an Oct. 3 show at Mayne Stage, and a final celebration is tentatively set for January at Metro.

FEATURE

1. Hot off the T-shirt presses! Wear a piece of Bloodshot Records' history for the 20th anniversary.
2. Label co-owner Nan Warshaw sits amid the rock 'n' roll chaos of the Bloodshot office.
3. Bloodshot has released multiple records with R&B legend-turned-garage-rocker Andre Williams.
4. Any punk rocker's denim vest is incomplete without a set of Bloodshot pins.
5. Bloodshot Records' offices are wallpapered with posters and flyers tracing the label's unique history.
6. Whitey Morgan and the 78's play honky tonk "outlaw country" influenced by Johnny Cash and Merle Haggard.
7. As a rocker, Barrence Whitfield is renowned for his energetic—even crazed—performances.
8. The Detroit Cobras bring an R&B/soul/party sound straight from the Motor City.





would draw comparisons to Patsy Cline and Dolly Parton. Warshaw first saw Case perform to about 20 people at a CMJ showcase in New York City and was “blown away.” Bloodshot released Case’s first three solo albums, launching the alternative country star’s storied career before she signed to the larger label Anti-

The new millennium brought another boon to the burgeoning record label. Warshaw was good friends with the members of Whiskeytown, so when the band was courted by major labels, frontman Ryan Adams asked her to sit in on one of the dinner meetings.

“This major label was just clueless,” Warshaw says. “They’re like, ‘We’ll make you into the next Offspring!’ or whatever was popular at the time, and Ryan was so disgusted, he walked right out of the restaurant.”

After Whiskeytown broke up, Adams developed a more lo-fi, country sound that fit perfectly into Bloodshot’s lineup, and Warshaw says the label jumped at the chance to release his solo debut. To this day, *Heartbreaker* (2000) is Bloodshot’s best-selling release, selling more than 350,000 copies in the United States and 100,000 overseas.

Since then, the label has amassed a roster of critically acclaimed country-rock artists such as Robbie Fulks, Justin Townes Earle and Alejandro Escovedo. One of its recent additions, potent crooner Lydia Loveless, was named an artist to watch in 2014 by both *SPIN* and *Rolling Stone*. Bloodshot has also expanded its roster to include blues, soul and R&B acts, such as JC Brooks & the Uptown Sound, a “post-punk soul” group known for its infectious live performances.

“It’s hard to put your finger on exactly what grabs us,” Warshaw says. “It’s seeing that new artist that puts a dumb smile on my face.”

WEB EXTRA

Nan Warshaw describes her top 5 favorite Bloodshot albums at colum.edu/demo.

“The only reason to start your own record label is because you’re so passionate you can’t help yourself. You need that passion to drive you all the time.”

KEEPING UP WITH THE MILLENNIALS

Unfortunately, eliciting a dumb smile is no longer enough to get a band signed; acts have to tour heavily (at least 100 shows per year) in order to be a good investment for Bloodshot.

“There’s now a generation of people used to getting their music for free,” Warshaw says. “Will we ever get that generation back? Will those people ever realize the damage they’re doing to culture?”

Even the recent vinyl revival isn’t enough to bring labels back to their heyday: According to Warshaw, LPs have an exceptionally small profit margin. But, she says, “It’s great to engage the serious music fan. Since we’re serious music fans, we love being able to put out vinyl again.”

Warshaw and Miller’s fan status has become a signature of the label—they don’t sign any group they don’t love, and loyal customers have come to trust their recommendations. Singer JC Brooks says people who aren’t even fans of soul come to his band’s gigs solely on the strength of the Bloodshot name.

“They find acts based on quality,” he says of the label. “Quality will find its way to the top eventually.”

Country artist Robbie Fulks, who contributed to 1994’s *For a Life of Sin* and has been with Bloodshot on and off ever since, agrees: “They have an established flavor. You see their name and it stands for something.”



Rob Miller and Nan Warshaw at the Bloodshot office. Says Miller: “I think we have done so well together over the years because we have very complementary skills, and our brains work in very different ways. I often liken it to I’m the forest, she’s the trees. Between us, we’ve managed to stitch together our intellectual and OCD pros and cons in a pretty good way.”

Another key ingredient to Bloodshot’s success is frugality. In the label’s earliest days, while Warshaw was still an intern at Elektra Records, she rummaged through the company’s discarded jewel cases—kept in a box big enough to house a small family—and used those to package Bloodshot’s promotional copies, which were hand delivered to the press. After Ryan Adams’ *Heartbreaker* raked in the most profit in Bloodshot’s history, Warshaw and Miller invested the money rather than expanding the label. They still have fewer than 10 full-time employees, and their annual revenue is less than \$2 million.

That’s largely because Warshaw is still a punk at heart: She despises corporate tactics and decries the “Walmart-ization” of America. She

says running a business on her terms requires staying on a relatively small scale, but it’s “surprisingly possible to work within the music business and do it ethically.” More than anything, it takes dedication to art over money—a model that Bloodshot has successfully followed for 20 years.

“The only reason to start your own record label is because you’re so passionate you can’t help yourself,” Warshaw says. “You need that passion to drive you all the time.” ■

In addition to hosting concert events in 2014 (see page 13), Bloodshot will release a 20th anniversary compilation in November, featuring more than 35 covers of Bloodshot songs performed by artists such as Superchunk, Frank Turner and Into It. Over It.

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INSIDE JOB

Interior architects mastermind the spaces in which we live, work and play

By Audrey Michelle Mast (BA '00)

Architectural history is, by and large, concerned with how great buildings look: their sites, shapes and façades. But most buildings aren't monuments; they're shelters. Their inhabitants experience them from the inside. Interior architecture, as a discipline, is concerned with how spaces feel. Interior architects might reimagine the space within a century-old skyscraper or work with exterior-focused architects to create a new building from the ground up. These three Columbia College Chicago grads specialize in designing within walls—whether or not they exist yet.



TOP LEFT: This space for environmental law firm Manko, Gold, Katcher & Fox, LLP, near Philadelphia, includes expansive glass partitions that allow maximum daylight into the room. The conference space, which incorporates recycled materials, also doubles as an area for industry galas and evening functions.

TOP RIGHT: AOL's "idea gallery" uses rapidly renewable bamboo ceiling "blades" that draw the eye through the entire building. A poured terrazzo floor repurposes otherwise discarded glass and natural stone aggregate. "This space provides a living canvas for colleagues to share content, interact with one another, and host informal meetings [and] DJed evening events," says Bonomo.

LEFT: Bold colors and rock albums covering the walls dominate this green room at The Huffington Post and AOL.

MICHAEL BONOMO

Growing up in Crystal Lake, just outside Chicago, Michael Bonomo (BA '99) would trace over the architectural plans his father brought home from his building industry job. "I've been drawing and designing since I was about 7 years old," he says. "I knew from a very young age that I wanted to work with the spaces people occupy and have an impact on how people use them."

Today, Bonomo is the director of interior design and a principal for Francis Cauffman, a global design

firm with offices in New York and Philadelphia. As an award-winning interior architect with an extensive portfolio of retail, commercial and institutional projects, he shapes the work environments of trendsetting clients such as Bloomberg, Spotify, the Huffington Post and the New School.

By nature, the global design field is both collaborative and competitive. When Bonomo reflects on his time at Columbia, he remembers diversity, small classes, interactive studios—and lots of healthy competition. "We all wanted to have the

best solutions. We were all pushing each other to be the best we could be," he says. "But what drew me most to Columbia was that Chicago, as a city, is a campus. All the mid-century modern masters ... provide this amazing mosaic of experiences and sites to learn from."

One of Bonomo's favorite professors was Bernard Wideroe, an acclaimed sculptor, who passed away in 2012 after a 20-year career as an artist and educator. "He was very tough, but I had a good connection with him, and we always had the most interesting conversations

about design," Bonomo says. "He really had a no-bullshit approach to life. ... I think I share the same sentiment."

By the time Bonomo graduated in 1999, he had completed two internships at local firms and secured a full-time position at Horn Design Architecture. In 2000, he moved to New York to work with Berger Rait Design Associates, a job he describes as "very exciting and challenging for the speed of business."

"There was an extremely aggressive schedule for my first New York client ... but at the time there were

Michael Bonomo relaxes in a green room he designed at The Huffington Post and AOL. The bold personalities of green rooms throughout the office "are expressed through eclectic furnishings, textural materials and iconic furniture selections," he says.



"My particular affinity is for fast-paced clients with edgy design interests."



This joint Kate Spade and Michael Kors showroom in New York City offers a suite of spaces for visiting buyers to select and negotiate which products will be carried under their retail brands. The white backdrop of the display “allows fine detailing of products to be expressed,” says Bonomo. Full-height wall panels slide, providing flexibility as needed in this two-story jewel-box interior.

no budgets,” Bonomo says. “It was about how much you could design, how quickly, how cutting-edge.”

But after 9/11, the economy of Manhattan changed overnight. In the midst of uncertainty, Bonomo launched his own practice. “It taught me a lot about business development ... working very efficiently and very nimbly,” he says. He worked solo for about a year before he was recruited by TPG Architecture, then by Mancini Duffy, where he worked until he joined Francis Cauffman in 2011.

“My particular affinity is for fast-paced clients with edgy design interests,” says Bonomo. But regardless of the project or sector, he will



often “push clients outside their comfort zone.” He is the co-author of a 2012 book, *Phonebooths & Mailboxes: the Way We Work Now*, which explores the future of workplace design in a “tech-forward mobile world.” When working with clients to reimagine their offices, he asks: “How do we make it innovative? Attract and retain great talent? Create curb appeal for clients who are visiting?”

The answers are fresh, creative solutions such as adjustable standing/sitting workbenches; “smart bars” for efficient, flexible onsite tech support; and stylish, inviting lounge areas that foster interaction. “They’ve hired us to help them


reach their ultimate potential,” he says of his clients. “We can enhance their business and their return on investment.”

In Manhattan, such investments have high stakes. Real estate costs are high and square footage is at a premium. But Bonomo sees each project as an opportunity for innovation: “Shrinking real estate doesn’t mean the space has to be boring.”

STACEY COHEN

When it comes to starting a business, “You can make a million plans, but you don’t know how you’re necessarily going to get there,” says Los Angeles-based interior design entrepreneur Stacey Cohen (BA ’96). “It was a long journey. There were a lot of different twists and turns.”

The Detroit-area native began her undergraduate studies at Ohio State University as a journalism major with a strong creative streak. Although she loved traditional college life at a Big Ten school, she was drawn to city life. She transferred to Columbia, which offered an “out-of-the-box approach,” a faculty of working professionals and a bustling urban campus. ▶



“It takes time, perseverance and discipline ... thinking out what you want, what can get you there.”



Cohen says a series of serendipities shaped her career. She was a correspondent for the *Columbia Chronicle* on MTV's Rock the Vote campaign during the 1996 presidential election. Years later, that experience and a connection with a fellow Columbia alumna led to a set design internship at MTV Studios in New York, a job that acted as a springboard for her career into interiors.

After earning an associate's degree in interior architecture from Parsons School of Design in New York, Cohen studied for a master's of architecture at the University of Illinois at Chicago, immersing herself in green design strategies and

earning LEED (Leadership in Energy & Environmental Design) certification. In the midst of the 2009 recession, she chose to leave school and focus on her own firm, Stacey Cohen Interiors. "It was not the most profitable time, but the lessons learned were priceless," she says.

In 2010, a casting call for HGTV's reality show, *Design Star*, came across her desk. Using on-camera smarts and journalism experience garnered in Columbia broadcasting classes, she submitted her audition tape. She says she was cast for her Midwestern background, formal training and "sassy, spunky, funky, snippy, snarky" attitude. Though

she was eliminated in the sixth episode, the show (produced by Mark Burnett, creator of *Survivor* and *The Apprentice*) was a master class in media savvy from the best in the business.

Cohen's recent endeavors include an e-book, *Online Office*, billed as "a business companion for creative entrepreneurs." The book is a guide for aspiring creatives in navigating clients and vendors, marketing and managing a team—Cohen's own hard-won lessons, interpreted for the digital age. But the message is timeless: "It takes time and perseverance and discipline ... thinking out what you want and what can get you there."

ABOVE: Cohen's vibrant designs brighten this family kitchen in Chicago's Irving Park neighborhood. "I still admire this project as one of the most completely thought-out spaces fit for a young family," she says.

TOP RIGHT: Cohen describes the interior design for this Chicago condo as "Morocco meets Manhattan." Her client, a flight attendant in the 1960s, wanted a space inspired by her world travels and bohemian style.

BOTTOM RIGHT: Cohen's renovations for a "Gatsby-esque" Chicago bachelor leaned toward a minimalist aesthetic to vibe with the client's personal style.

A FIELD GUIDE TO CHICAGO

Interior architects take it outside

Chicago is arguably the greatest architecture city in the world, and interior architects Michael Bonomo (BA '99), Stacey Cohen (BA '96) and Michele McMinn (MFA '06) continue to pull inspiration from their favorite college-town places.



MICHAEL BONOMO: The New York-based designer is inspired by the iconic campus at the Illinois Institute of Technology, designed by the father of modern architecture, Mies van der Rohe. "I had an opportunity to do field surveys there at my first internship," he says. "Being in one of Mies' buildings at that early point in my career had a significant impact in the purity of my design thinking."



STACEY COHEN: Cohen has always admired "the historic stretch across from Oak Street Beach, the progression of old buildings leading up to the Drake Hotel. ... It was my first lesson in learning to incorporate your outside views into your interior environment," she says. "I would walk home from Columbia College along the waterfront and was mesmerized with the grandness of the buildings."



MICHELE MCMINN: "I really love the Inland Steel Building," McMinn says of the 1958 Loop building designed by Skidmore, Owings & Merrill. "It's so beautiful and petite in the context of where it is. It's a gorgeous ... and really polite little building," she says. "It aligns with a lot of the things I value. There's a beautiful minimalism to it, and it celebrates its own materiality. It's a comfortable space that's not overly showy ... form and function all together."



Working at Chicago firm Perkins & Will, McMinn brings color and simplicity to the offices of this Seattle client.



MICHELE MCMINN

"I can't think of a better place, honestly, to go to architecture school than Chicago," says Michele McMinn (MFA '06).

McMinn studied fine arts and behavioral neuroscience at Tulane University before pursuing interior architecture at Columbia. She says she wanted to be an architect as a child, but didn't reconnect with that desire until after she graduated from college. She was working in visual merchandising, unsure of her career path, when her great-aunt reminded her of her childhood dream. "She said, 'Michele, you always told everyone you were going to be an architect. What happened to that?'... It was like a light bulb went off."

McMinn researched the field

and a plan began to take shape. "It really aligns with how my brain works," she says. "I'm not really hard right or left brained. ... It's only natural that [my career] progressed to something that bridges art and science."

As a senior interior designer at Nashville's Gresham, Smith and Partners, McMinn specializes in environmentally sensitive and resource-efficient spaces. She incorporates sustainable technology like LED light fixtures that automatically dim according to the amount of natural light in a room. Her designs use regional woods and other materials sourced locally, recycled content in furnishings, and low-flow water fixtures.

When McMinn studied at Columbia, green design was just becoming a buzzword. She gained

hands-on experience alongside professors immersed in the design world. "The fact that my professors worked in the field was critical for me," she says. "And because the professors were practitioners, it led to a deep network."

That network helped McMinn join the Chicago office of architecture firm RTKL as a student intern and secure a full-time job before graduation. It was a small but growing international firm; McMinn was the 30th employee hired. (By the time she left, the firm had grown to 100 employees.)

At global design firm Perkins & Will's Chicago office, McMinn helped design a women's university in Riyadh, Saudi Arabia. "I did research to understand [cultural aspects of] design there," she says, "like the importance of patterns

“It’s about designing space that is at once functional, inspiring and culturally relevant.”

RIGHT: The LEED Silver-certified, luminous designs at architecture firm RTKL Chicago. Some spaces at the firm incorporate lights that dim according to the natural light in the room.

BELOW: McMinn worked to understand cultural aspects of design in her work with Princess Nora Academic Medical Center in Riyadh, Saudi Arabia (designed at Perkins & Will).

BOTTOM: The pool at Princess Nora Academic Medical Center in Riyadh, Saudi Arabia.



and the numbers they’re based on, which are very symbolic.” She also honed her eco-conscious design skills, and that commitment to sustainability has become second nature to McMinn, who says it’s about “being conscientious of your responsibility [to the environment] as a person.”

Today, at Gresham, Smith and Partners, she works on civic projects with the state of Tennessee. “It’s interesting to get a glimpse into how government works and how complex it is,” she says. Life in Nashville is good for McMinn, her husband and their 4-year-old daughter. “We still work hard, but there’s a little more work-life

balance,” she says. “Family is very much central to people here.”

McMinn says she has been fortunate to work with a variety of design venues. “Some people enjoy one market more than others, but I gather strength in not doing that,” she says. “Different project types allow me to think about things differently.” She draws inspiration in the dynamic world of design itself: “Design is constantly evolving,” she says. “It’s about designing space that is at once functional, inspiring and culturally relevant. Design allows people to be open to cultures other than their own. It’s a real bridge.” **D**





SHE'S A RAINBOW

Susan Alexandra (BA '07) brings joy with her vibrant hand-painted jewelry

Handsy Earrings and Magic Collar: "You can tell so much about a person by looking at their hands and eyes," says Alexandra. "I am enamored with this idea."



Goodnight Moon Collar and Fortune Teller Necklace: “It’s interesting how the little subtle details of your childhood emerge later in life,” Alexandra says. “This collar was inspired by a tiny painting of a little girl staring out her window at a midnight sky that hung in my room when I was growing up.”

Photos: Leslie Kirchhoff

The style of jewelry designer Susan Alexandra

(BA '07) was born from mistakes. When the young artist took a metalworking class, she loved the process but couldn't master the required precision. Instead of giving up, she started covering flaws in a rainbow of painted patterns and designs. “That became my niche, my signature style—these painted pieces,” says Alexandra. “And that was to cover up imperfections!”

Today, Manhattan-based Alexandra sells her handmade jewelry worldwide—on online stores, in indie boutiques and everywhere in between. Her quirky rings, bracelets, necklaces and earrings take inspiration from Frida Kahlo, fruit salad and New York City, and have been featured everywhere from *Teen Vogue* to *Elle Magazine*. Even with all this success, Alexandra's jewelry-making goal remains the same: “I want it to bring joy.”

Alexandra grew up in Columbus, Ohio, dreaming of big-city life. She came to Columbia College Chicago to study fashion management and immerse herself in the city's hustle. She threw herself into the music scene, inspired by the colors and culture of Chicago hip-hop. Columbia—and the city at large—taught her the importance of fostering artistic friendships and building creative support systems.

“These people you meet, you're all kindred spirits, you're all artists in one way or another,” Alexandra says. “Columbia fosters that environment—it's all about who you know.”



“Fruit, glitter, flowers and excess are always inspiring to me,” Alexandra says. “For my lookbook shoot, I wanted it to be saturated with color and texture, practically bursting off the page. Think of a wild dinner party where the guests are fairies, mermaids, Marie Antoinette and Rihanna.”



“Although I make a full range of jewelry, my bracelets and cuffs have really connected with people,” Alexandra says. “I love these over-the-top, blingy cuffs with the most simple pared-down outfit. I find the rhinestone baubles at vintage stores or I hand make clay forms. Each is very limited edition, and no two are the same.”



Handsy Earrings: “I make every piece by hand, so customizing for the customer is always an option,” Alexandra says. “With the Handsy Earrings, I always take nail polish color requests. Black and red fingernails are the most popular thus far.”

“New York pushes me—emotionally, physically, everything. If you’re not the best or you’re not working the hardest, you’re going to be tossed aside.”

Alexandra got a piece of life-changing advice in a fashion anthropology class. One day, assistant professor Virginia Heaven pulled her aside with a few wise words: “Don’t rest on your laurels.”

“I still think about that,” Alexandra says. And she certainly hasn’t stopped to rest yet.

New York City life further shapes Alexandra’s urban-edged style. Today, she creates jewelry in her Manhattan apartment. “New York pushes me—emotionally, physically, everything,” she says. “If you’re not the best or you’re not working the hardest, you’re going to be tossed aside.”

She calls her jewelry-making process cathartic and intuitive—a time to sit down and process emotions, images, songs and gut instincts into wearable art. “My work is me. Everything is me,”

she says. “I feel like people, once and for all, are seeing me for who I am.”

Next up, Alexandra hopes to expand her line with more accessories, fragrances and lingerie, and even home décor like candles. In fact, she would love to grow into a total lifestyle brand. Through it all, she hopes to continue her mission of spreading color, fantasy and joy. “My jewelry is an escape for me,” she says, “and I want it to be an escape for people.” **D**

—Megan Kirby

A man looks at a memorial for Jovany Díaz. Jovany was celebrating his 15th birthday when he was shot and killed in his neighborhood. West Humboldt Park, Chicago, 2011.

EYEWITNESS

By documenting the ravages of youth violence, photographer Carlos Javier Ortiz ('02) captures communities' devastation, resilience and hope—and wants to spark conversations to curb the brutality

If gun violence is synonymous with the United States, then Chicago could serve as the nation's capital. This year's Fourth of July weekend alone ended with reports of 14 people murdered and another 60 injured by guns.

By bearing witness to urban brutality, Carlos Javier Ortiz ('02) hopes his 2014 book of photographs and essays, *We All We Got*, will spark discussions to help curb the city's violence.

PORTFOLIO

Growing up in Albany Park, the Puerto Rican-born Ortiz lost peers to violence in high school, and he also witnessed how his friends coped with the aftermath of senseless brutality. *We All We Got* is the culmination of eight years of documentary work exploring the fallout of families devastated by gun violence in both Chicago and Philadelphia.

With a love for photography that goes back to the Pentax camera he found in his sister's closet when he was 19, Ortiz studied photography at Columbia College in the late 1990s under the tutelage of John H. White, a Pulitzer Prize-winning photographer. Shortly after leaving Columbia, Ortiz landed a job with *The Chicago*

Defender and was among eight photographers commissioned to document the city in a project called "Chicago in the Year 2000."

Ortiz later noticed the same violence, along with its root causes, working in Philadelphia. "I felt like I needed to document it and put it in front of people," he says.

To tell the story of these violent cities, Ortiz approached grieving families and friends of victims "with an open heart" and explained his project. "I got to know people and would hang out with them for long periods of time," he says. "And I just paid attention to the things that were happening in their lives." ►

BELOW: Members of the Cazares family mourn after their nephew, Juan, 14, was killed. Juan played basketball (sometimes with gang members) at Cornell Square Park in Chicago's Back of the Yards neighborhood. Family members believe hanging out with the wrong people may have led to the eighth-grader's death. New City, Chicago, 2009.

RIGHT: The Bud Billiken Parade, the oldest African-American parade in the country, kicks off the new school year and celebrates black life in Chicago. Washington Park, Chicago, 2013.





“Photography doesn’t change the world, but it can influence individuals.”



ABOVE: Balloons are released in memory of Siretha White and Starkeisha Reed during a block party on South Marshfield Avenue and West 69th Street. The girls were killed days apart in March 2006. Englewood, Chicago, 2009.

LEFT: Girls in the Englewood neighborhood on Chicago’s South Side attend a block party to celebrate the lives of Starkeisha Reed, 14, and Siretha White, 12. Starkeisha and Siretha were killed days apart in March 2006. The girls’ mothers were friends, and both grew up on Honore Street, where the celebration took place. Englewood, Chicago, 2008.



Kids jump off a trampoline during a block party. Auburn Gresham, Chicago, 2010.

WEB EXTRA

For more information about Ortiz's Kickstarter campaign and how to purchase *We All We Got*, go to colum.edu/demo.

With more than 20,000 black-and-white photographs taken, Ortiz often catches people at their most vulnerable: mothers at the funerals of sons, the tears at candlelight vigils and the makeshift memorials that arise from the murder scene of a child. But Ortiz insists his pictures are not just about capturing a family's devastation; they also reveal their resilience. He documented two years of the recovery efforts of a teenager who suffered a spinal cord injury from a gunshot.


Supported by various fellowships and grants along the way, Ortiz took part in both group and solo exhibitions related to his book called *We All We Got*. The project has received attention from CBS News through the Huffington Post. Ortiz was invited to Yale to speak at a sociology conference, and he's even returned to Columbia College to serve as a guest lecturer in photography classes.

"Exhibits are great as places to go to look and contemplate," says Ortiz, who has also documented similar gun violence in Guatemala. "But a book is a conversation starter."

With the creative end of the book in sight, Ortiz turned to Kickstarter in 2013 to raise \$10,000 to take it to publication. He raised more than \$12,000. "It was a great platform to help fund the book," says Ortiz, who recently finished a short documentary film about the book. "It also validates that people believe in your work."

As for the conversation starter, Ortiz hopes the individual connections he made with so many people affected by violence can reach an empathetic audience. "I know photography doesn't change the world," he says, "but it can influence individuals." ■

—William Meiners (MFA '96)



“Your gift has given
me the opportunity
to make it to the
big screen one day.”

—Savannah Quintanar ('17)

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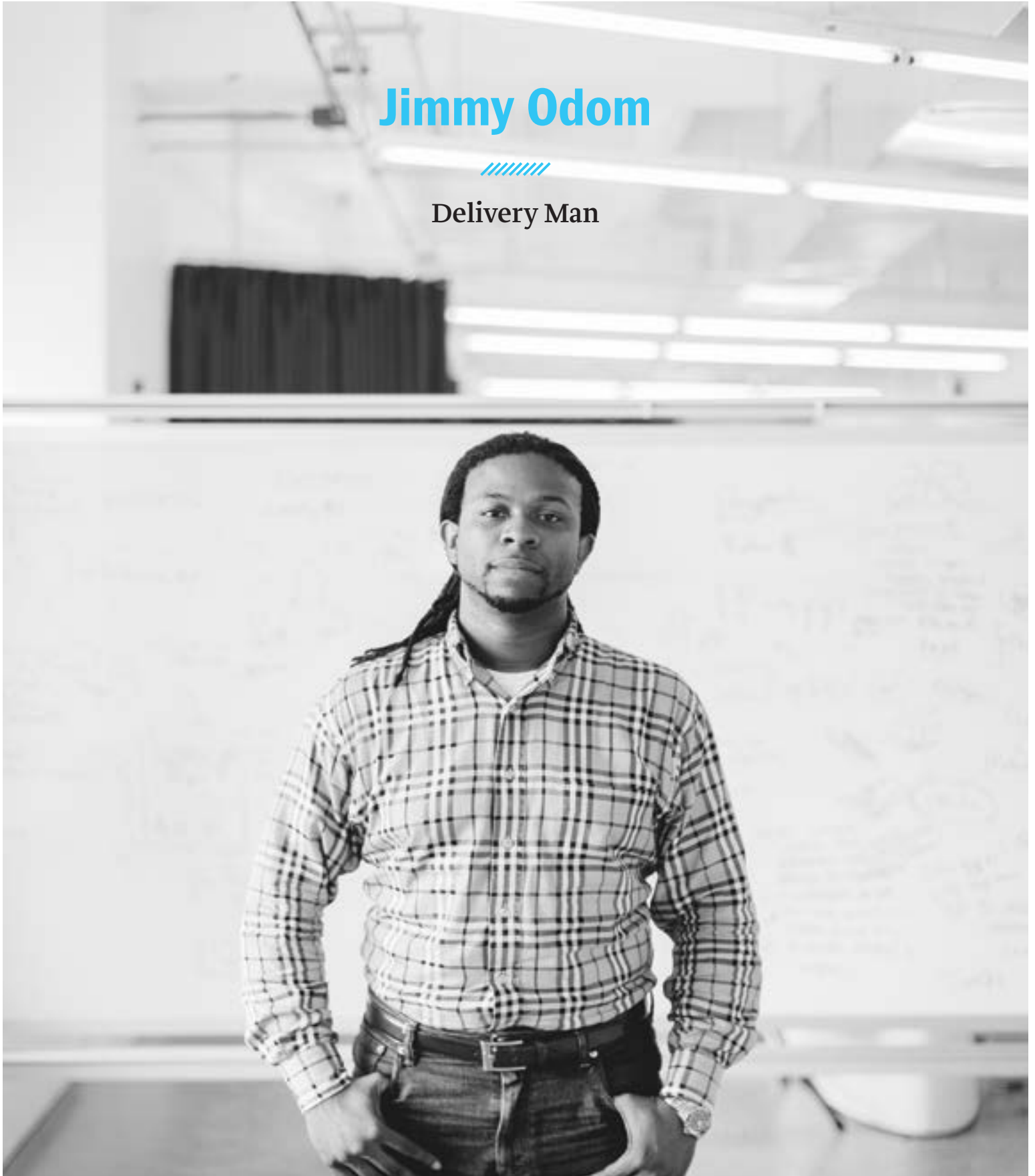
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Jimmy Odom



Delivery Man



“Zombies are why WeDeliver exists,” says Jimmy Odom ('12), founder and CEO of the innovative Chicago delivery service. This origin story began in 2012, when Odom's mom asked him to run to the pharmacy during a particularly climactic episode of *The Walking Dead*.

“This is my mom, right? Of course I'll go, but I'm going to be dreading it,” he remembers. “At that moment, I said, ‘I want to pay someone \$10 just so I don't have to do this.’”

Launched in July 2013, Odom's company WeDeliver turns everyday Chicagoans into drivers for local businesses. Delivery specialists log on to WeDeliver's mobile app and pick up same-day gigs listed by Chicago stores that partner with the company (more than 250), such as Glazed & Infused donuts, Trunk Club men's outfitters and Chicago Flower Market.

“Zombies are why WeDeliver exists.”

In its short life, WeDeliver has garnered quite a resumé. In 2012, the company won StartUp Weekend Chicago, a competition focused on launching new businesses. In 2014, WeDeliver was accepted into the highly competitive TechStars, a business accelerator offering start-ups mentorship and \$118,000 in seed funding in exchange for 7 percent to 10 percent company equity.

Before Odom became a start-up tycoon, he wanted to make movies. He grew up in a film-loving household with so many VHS tapes stacked in the basement that they hid the wallpaper. After his girlfriend bought a book called *How to Write a Screenplay* for 25 cents at



Salvation Army, he wrote his first script in 60 days. But he wanted to be a better writer and storyteller—which led him to Columbia College Chicago. “You couldn't be in Chicago and not know about Columbia's film program,” he says.

At Columbia, Odom produced short films and music videos under tight deadlines and shoestring budgets (which came in handy when he “bootstrapped” WeDeliver's launch). He uses skills he picked up in the film department every day at WeDeliver. After all, “A director is a CEO of a production,” he says.

As WeDeliver's CEO, Odom constantly adjusts to inspire, encourage and direct 22 office workers and more than 350 drivers. “When I look at the team, we need me to be a different

person almost all the time,” he says. “There are moments where I have to grow three times in my ability in a span of six days.”

As the company continues to grow past its one-year anniversary, Odom hopes to keep perfecting technology, building local connections and maybe even revisiting his film school days by creating marketing videos.

So could WeDeliver function in a zombie apocalypse? “Absolutely not! Our rates would be through the roof!” Odom says. But his mind is already racing: calculating fees, brainstorming about delivery specialists. “You'd have to pay in water, because water is a finite resource. This is what you have to think about,” he says—always a businessman, determined to survive. ▣

—Megan Kirby



Shannon Lengerich Suffoletto



Mover and Healer

Shannon Lengerich Suffoletto (MA '02, GLCMA '07, MPAC '13) began dancing at 3 years old. By junior high, she knew she wanted to eventually help people as a therapist or counselor. Through two passions and three Columbia College degrees, she's found her calling as a dance/movement therapist and wellness director.

Various forms of therapeutic dance have been around for thousands of years. Marian Chace, a dancer and teacher from Rhode Island, ushered in the movement for a dance therapy profession that began taking shape in the 1950s.

Suffoletto witnessed firsthand a healing transference through dance in her first job out of Columbia College in 2002. While at Chicago's Methodist Hospital, Suffoletto used music and movement to provide relief to patients with chronic mental illnesses. "We could be dancing, moving or even stretching," she says, "but we're working on their moods and self expression. You could see patients interacting in different ways with each other."

The Cincinnati native, who double majored in psychology and dance at Denison University, was introduced to dance movement therapy (and Columbia College) by an alumnus of both Denison and Columbia. "I knew I wanted to be a therapist, and I felt the power of movement," she says. "All someone had to do was tell me about dance/movement therapy and I was in."

A scholarship helped bring Suffoletto to Columbia in 1999. Involved in the genesis of a young dance/movement therapy program with fewer than 10 master's students, she learned to combine movement theory with psychological training. "You're trained to be a therapist or counselor, but you're specifically trained in the mind and body connection," she says.

Suffoletto's own Columbia connection has lasted for some 15 years. At the urging of Susan Imus, chair of the Department of Creative Arts

Therapies, Suffoletto returned to Columbia in 2005 to teach part time. She received her Graduate Laban Certificate in Movement Analysis (GLCMA) in 2007, a forerunner to the Movement Pattern Analysis Consulting Certificate (MPAC) she earned in 2013 from Columbia—the first educational institution to grant the certificate.

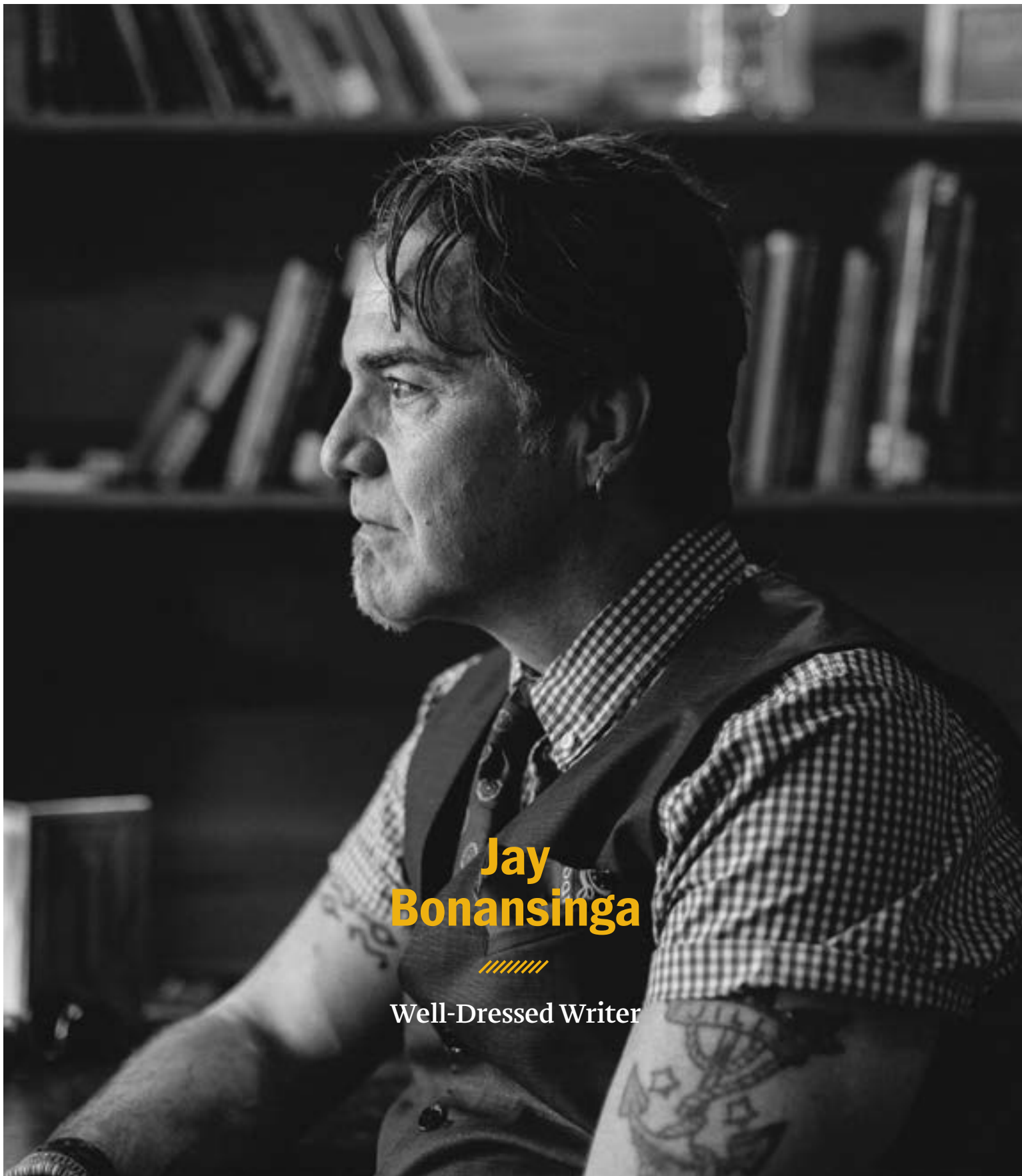
"As dance and psychology ran parallel in my life, I learned to combine them."

A training tool used in business and military for nearly 50 years, movement pattern analysis looks at how physical behaviors influence decision making. It's not, Suffoletto says, the study of body language or gestures, but an intricate pattern analysis that can help one better understand an individual's leadership style.

A role as the project director on a suicide prevention grant from the Substance Abuse and Mental Health Services Administration at Columbia led Suffoletto into suicide prevention work. In what she describes as a huge professional leap, she became the associate dean of wellness at Harper College before becoming the director of the Office of Health Promotion and Wellness at DePaul University in 2012. "I still do a lot of work through the mind and body connection," she says. "Taking care of the body is very much part of the prevention lens."

She remains a Columbia adjunct faculty member, still dancing every step of the way. "I've always loved helping people," she says. "As dance and psychology ran parallel in my life, I learned to combine them." ▣

—William Meiners (MFA '96)



**Jay
Bonansinga**



Well-Dressed Writer

At least five days a week, Jay Bonansinga (MA '88) gets up in the morning and puts on a jacket and tie. But he doesn't leave home. Instead, he begins writing—hammering out at least 1,250 words—some six daily pages that lead to a novel in four months. The workmanlike pace serves the author well. In 2011, Bonansinga stormed onto *The New York Times* bestseller list with *The Walking Dead: The Rise of the Governor*, a novel spin-off of the popular comic book and television series created by Robert Kirkman.

The business dress, partly an homage to *The Twilight Zone* creator Rod Serling—a mesmerizing hero of his youth—is also a reminder of the professional task at hand. And in a writing career that spans more than 20 years and 20 books, Bonansinga has professionally embraced everything from corporate freelance gigs to historical nonfiction to zombie prequels.

“Having [George] Romero’s cell phone number could be the reason I got the *Walking Dead* job.”

“I never really saw a distinction between writing films, television, comic books or literature,” says the Evanston-based Bonansinga, whose 2004 nonfiction debut, *The Sinking of the Eastland*, inspired *Eastland*, the Lookingglass Theatre’s Tony Award-winning musical. “To me it’s all part of the same storytelling pot.”

A film student with a focus on screenwriting, Bonansinga says the visual medium of his schooldays continuously pushes his work, especially now that’s he contracted to write four more *Walking Dead* novels.

Right out of Columbia, Bonansinga says his big break came out of his darkest days. When financing fell through on a \$1 million action movie set in Chicago, effectively spoiling his directorial debut, Bonansinga dropped into a depressive funk. “I said, ‘Never again.’ I knew I



had to get a manager or an agent to protect me,” he says. “And I decided to write these ideas I had for films as books. Then I could only lose the words on the page.”

The author’s first novel, *The Black Maria*, a Bram Stoker Award finalist published in 1994, led to collaboration with George Romero on the film adaptation. Another of Bonansinga’s cinematic heroes, Romero created the 1968 cult classic *Night of the Living Dead*. “Having Romero’s cell phone number could be the reason I got the *Walking Dead* job,” he jokes.

A self-described “middle class” writer, Bonansinga thought he was in the running for a *Walking Dead* novelization, a somewhat glorified writing exercise of turning a script into a novel. To his surprise, however, Kirkman wanted serious original novels, like prequels. So the series began with Bonansinga’s back story on the Governor, a notorious villain.

In 2009, Bonansinga returned to his filmmaking roots, reworking an old short story into *Stash*, a mockumentary starring Tim Kazurinsky and Marilyn Chambers that’s set around a service that discreetly removes pornography from a deceased person’s home. Independently financed and produced for \$120,000, *Stash* was a film festival favorite and appeared in some 50 million households through on-demand services.

But it’s the work, that storytelling, that gets Bonansinga into a coat and tie each day. He doesn’t feel like he’s slumming when writing about zombies or being particularly highbrow when writing nonfiction. He’s simply all in. “That’s maybe the key to surviving as an artist,” he says. “It’s a crazy and fickle business that’s full of heartache. You need to get to a place where you really enjoy the stretching of the canvas, or the editing—really every aspect of the work.” ■ —William Meiners (MFA '96)



Precious Davis



Life Changer

“When I was 4, I told my grandma I wanted to be a little girl, and she said, ‘Don’t ever say that again,’” says Precious Davis (BA ’13), previously known as Nathan. Though her Pentecostal upbringing in Lincoln, Neb., made it difficult to realize her gender identity, that didn’t stop Davis from becoming an acclaimed drag performer, and ultimately a national trans advocate who coordinates youth outreach at Center on Halsted, an organization in Chicago’s Boystown neighborhood that provides support for the LGBT community.

No matter what her grandmother said, Davis loved being a girl; as a child, she slipped on her older sister’s high heels at every opportunity.

“It was magic,” she says. “I felt superhuman.”

An early introduction to theatre gave Davis an outlet for expressing herself, and she took to the spotlight immediately. The lights, the costumes and the supercharged moment before she entered the stage all made the young Davis fall in love with performing.

“I feel like I’m imparting to the next generation empowerment, encouragement, a space to identify with who they are.”

Though she kept up with drama and music throughout high school, Davis found her true calling performing drag. One night out during college at the University of Nebraska, she entered and won a drag contest for newbies, performing under the pet name she had always called her friends in high school: Precious Jewel.

“I liked being Precious,” Davis says. “She felt right; she felt whole.”

After making a name for herself performing drag in Lincoln—emulating divas such as Whitney Houston and rocking an ’80s vibe—Davis felt she had grown too big for that pond and moved to Chicago, enrolling in Columbia College’s theatre program. She later added liberal education to her major.

Theatre professor Brian Shaw ushered Davis into an internship with About Face Theatre, a company that aims to shed light on LGBT issues. Davis now serves as an artistic associate, helping to select programming each season.

Davis’ time at Columbia was hectic but formative. She worked part time in retail, paid her own way through school and performed drag in Boystown many a sleepless night, living off of tips and nominal booking fees. Just before graduating, she had to take a two-year pause in her education, during which she started working at Center on Halsted.

As a youth outreach coordinator, Davis—who made GLAAD’s 2013 and 2014 “Trans 100” lists and was named one of *Windy City Times*’ “30 Under 30”—plans events for African-American and Hispanic LGBT youth, from art shows to dance parties, and teaches HIV prevention. And when she says the kids have taught her, it’s more than a platitude: They unknowingly convinced Davis to make the surgical transition in 2011.

“I feel like the young people were subconsciously putting a mirror up to me,” she says. “I sat at my desk and said, ‘I wish I could be sitting here as Precious,’ and someone said to me, ‘Why can’t you?’ And it just sort of switched something in my head.”

In return, Davis offers her support to a new wave of LGBT people, giving them the acceptance and resources she didn’t have.

“The work is inspiring,” she says. “I feel like I’m imparting to the next generation empowerment, encouragement, a space to identify with who they are.” ■ —Hannah Lorenz (’16)

See what's happening, get involved

Dear Alumni,

What can an incredibly busy professional do when they want to give back to their alma mater by mentoring young alumni, but time and travel obligations make it impossible to reach everyone? Meet the mentees all at once! That is just what Paul Broucek (BA '74), the president of music at Warner Bros., did this past May. Paul hosted a luncheon in the executive dining room at Warner Bros. for seven music business alumni. He offered advice, took questions and gave contact referrals to a music supervisor, a film executive, three composers and two artists. This is what being a part of the Chicago Alumni Association & Network (CAAN) is all about!

We know your energy is in demand, but take the time to connect with the members of the Columbia College Chicago alumni community, whether by attending Alumni Weekend, having coffee with an alum you just met on LinkedIn or hosting a lunch for young alumni who hold you in high regard. These are just a few of the ways you can be a meaningful part of CAAN.

The Office of Alumni Relations posts many opportunities on the alumni website at colum.edu/alumni, so be sure to spend some time there. Update your profile, opt-in to our newsletters, register for an event and click over to our social media pages. It's all there!

Best regards,



Sarah Schroeder
Director of Alumni Relations, West Coast

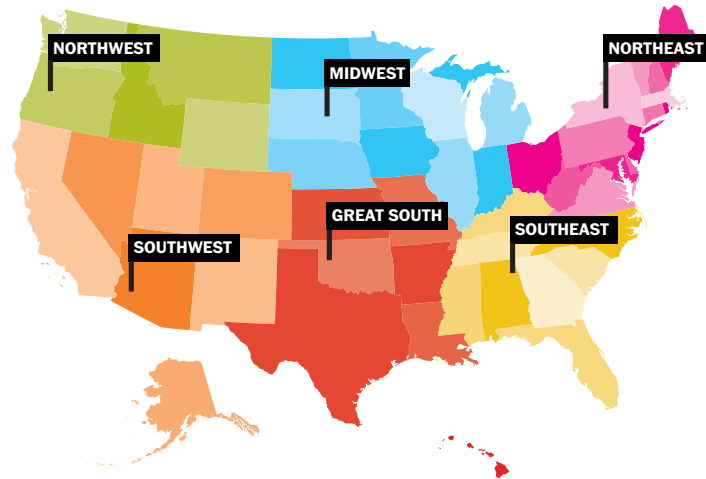
CONTACT THE OFFICE OF ALUMNI RELATIONS

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CAAN UPDATES

See what's happening in your city, and get involved with the Columbia Alumni Association & Network!



Atlanta

Local alumni held a meet-up in the heart of Buckhead at The Bucket Shop Café. If you would like to help organize an Atlanta chapter, please contact Sarah Schroeder at sschroeder@colum.edu or Nisa Dalmas (BA '93) at nisadalmas@hotmail.com.

Chicago

Marty Kane (BA '06), chair of the Young Alumni Committee, and fellow committee members Kelsey Lindsey (BFA '11) and Chelsea Middendorf (BA '12) hosted a CAAN Chicago: Young Alumni Welcome Event for the 2014 graduates at Estelle's in Wicker Park. If you are interested in volunteering for the YA Committee, or getting to know the Chicago Chapter volunteers, please email Margi Cole at caanchicagoprez@gmail.com.

Denver

CAAN Denver held a preview screening for alumni and the cast and crew of Sean J. S. Jourdan's (MFA '09) film *Teddy Boy* at the Denver Film Society. Other Columbia alums who worked on the film include Kuba Zelazek (BA '03), Jeremy Long ('03), Caity Birmingham (MFA '09) and Laura Klein (MFA '10). For more info on future chapter events and chapter activity, please contact Pat Blum (BA '84) at pbcaanden@aol.com.

Detroit

Alumni in the Detroit area hosted a wonderful evening of networking at the historic Kresge Court at the Detroit Institute of Arts. If you are an alum in the area, please contact Julie Atty (BA '10) at julie.atty@gmail.com.

Los Angeles

Many thanks to Paul Broucek (BA '74) for hosting a mentoring lunch with music business alumni in May. CAAN LA hosted its 7th Annual CAAN Connect and a sold-out Comedy Night with Northwestern University in June. Kyle Kinane (BA '02) headlined and shared the stage with alumni Brian Billuni ('13), Sheila Chalakee (BA '05), Drew Janda (BA '11) and Sardia Robinson (BA '99), while Jill Adams (BA '11) directed the show. Alumni enjoyed a walk down memory lane on July 10 with a return to their first networking location, The Formosa Cafe. The summer ended with a bang on Aug. 1 when alumni cheered on the Cubs at Dodgers Stadium during a Friday night fireworks game. For more info on future chapter events and chapter activity, please contact Sarah Schroeder at sschroeder@colum.edu.

New York

CAAN NY has regularly scheduled networking meetings at Puck Fair in Manhattan and at Passenger Bar in Brooklyn, owned by alumna Melissa Aubert (BA '98). For more info on future chapter events and chapter activity, please contact James "Woody" Woodward (MA '03) at jameswoodward917@gmail.com.

If you live in a major city and would like to work with the Office of Alumni Relations on organizing and engaging alumni in your area, please contact Sarah Schroeder at sschroeder@colum.edu. Volunteer leaders should be prepared to host one to three events per year, regularly connect with local alumni via social media, and promote the Alumni Scholarship Fund.

At the 7th Annual CAAN Connect in Los Angeles in June, alumni networked with industry insiders and each other. TOP: Jason Smith (BA '06), Colleen Hart (BA '08), Jessica Weiner (BA '08) and Avelance Phillips (BA '08). MIDDLE: Ryan Thiel (BA '04) and Scott Thiel (BA '02). BOTTOM: Andy Coleman (BA '04) and Meghan Mathes (BA '09).



Photos: N.A. Kimmen

CAAN NATIONAL BOARD WELCOMES NINE NEW MEMBERS

This summer's Columbia Alumni Association & Network (CAAN) National Board elections had nine of 12 seats up for re-election. Nearly 80 graduates applied for these seats, which made for some very keen competition. Board elections are held each summer, so if you're interested in running, please check out Alumni News on the alumni website for details and the application. Both are posted late spring.

CAAN NATIONAL BOARD MEMBERSHIP FOR FISCAL YEAR '15:

Regional Representatives

Midwest:

Joan Hammel (BA '86)
Chicago, singer/songwriter

Southeast:

Joanna DeJesus (BA '10)
Miami, freelance film/TV production

Southwest:

Pat Blum (BA '84)
Denver, vice president of a mutual fund, broker-dealership and advisory firm

Great South:

Cassandra McCottrell (BA '07)
St. Louis, freelance TV producer

Northwest:

Howard Shapiro (BA '53)
Portland, Ore., retired PR professional

Northeast:

Jim Woodward (MA '03)
New York, talent agent at Universal Attractions and Lateral Management

Member-At-Large Representatives

Marie Chairt (BA '05)
Minneapolis, account executive facility solutions at Staples

Kim Chavarria (BA '90)
Los Angeles, Rose Bowl Stadium, marketing

Jodi Hardee (MA '04)
Denver, communications specialist for Commerce City

Marty Kane (BA '06)
Chicago, drummer for the band The Damn Choir

Joy Shanaberger (BA '09)
Washington, D.C., senior analyst to the under secretary of Defense for Acquisition, Technology and Logistics

Jonathan Weber (BA '03)
Los Angeles, management and production coordinator at Key Creatives

STAY CONNECTED



Stay in theLoop, update your info, and check out new alumni events at colum.edu/Alumni



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Columbia College Chicago Alumni



Twitter
twitter.com/ColumAlum



LinkedIn
Columbia College Chicago ALUMNI

Submit your class notes at colum.edu/alumni

CLASS NOTES

What are you doing out there?
We want to know! To submit your news, go to colum.edu/alumni, click on "Promote Yourself," and submit a class note. If you've never logged in before, you'll need to complete a quick registration first.

Class news information will be printed based on availability of space. Announcements that are incomplete or older than one year cannot be considered for publication. Deadline for the Spring/Summer 2015 issue is Feb. 1.

1970s

Steve Cushing ('74) authored the book *Pioneers of the Blues Revival* from the University of Illinois Press. Cushing has been on air for many years as the host of the *Blues Before Sunrise* radio program.

Dave Kohl (BA '75) wrote, narrated and published an audio book for potential home sellers, *8 Hours To Sell Your Home*.

Jacquie Lewis (BA '75) co-edited the book *Weaving Dreams Into the Classroom: Practical Ideas for Teaching about Dreams and Dreaming at Every Grade Level, Including Adult Education*.

1980s

Zoe Keithley (MA '87) has led Story Workshop Sacramento writing workshops for more than a dozen years. Keithley is a Columbia College Story Workshop-trained writer and teacher of writing, and has worked in public school classrooms modeling Story Workshop techniques in Chicago.

Kevin Miller (BA '82) has published more than 100 crime, horror, fantasy and science fiction stories and poems. His stories have appeared in *All About Eve* and *Barren Worlds*, among others.

Karl Oschner (BA '85) received the National Distinguished Teacher Award from the National Catholic Educational Association for dedication and commitment to excellence.



Anthony Chiappetta (BA '95) and Andrew Amani (BA '99) combine high art and comic books to create *Ethereality*

High art and comic book fans alike can find some common ground in *Ethereality*, a photorealistic graphic novel project by two Columbia College Chicago alums (plus a squad of performers, makeup artists and costume designers). Photographer Anthony Chiappetta (BA '95) and stunt coordinator Andrew Amani (BA '99) met in 2013 on a photo shoot for *DEMO* ("Fight Club," Issue 19) and their artistic partnership grew from there.

Taking cues from anime, opera and comic books, *Ethereality* collects an extensive series of stylized photographs in a loose fantasy narrative. Instead of relying on words, the project focuses on dramatic movements and detailed character portraits. The team hopes to release the book by the end of 2014, appealing to collectors of high-art books as well as the Comic-Con crowd.

"Watching movies as a kid, I always would freeze the movie and try to expand that one scene," says Chiappetta. "That's what got me into photography when I was younger—looking at one moment in time and seeing what could happen in that split second. Which is what we want our audience to do [with this book]. Daydream in one single image, and have a fantasy of their own while they turn the pages." —Megan Kirby

Steve Pink ('89) directed the film *About Last Night*, based on the play *Sexual Perversity in Chicago* by David Mamet. The film, starring Kevin Hart and Michael Ealy, opened on Valentine's Day.

1990s

Shelley Acoca ('92) is the East Coast entertainment and lifestyles editor for the Associated Press. Acoca previously worked at the *Miami Herald*, *Newsday* and *Fox News Magazine*.

Phillip Bartell (BA '92) edited the film *Dear White People*, which won the U.S. Dramatic Special Jury Award for Breakthrough Talent at

the 2014 Sundance Film Festival and was recently picked up by Lionsgate.

Arnie Bernstein (MA '94) visited the historical Sanctuary of the South Britain Congregational Church to talk about his book *Swastika Nation: Fritz Kuhn and the Rise and Fall of the German-American Bund*. The book is being reissued in paperback by Picador in September. Translation rights for the book have been bought by Rebis Publishing House for publication in Poland.

Michael Costa (BA '94) won a *Folio Magazine* "Eddie" award for media design, placing first in

B2B, Overall Digital Categories and Best Overall Use of Video. He produced, shot and edited the hotel, restaurant, lounge and kitchen story packages for *Hotels Magazine's* digital edition and website.

Chester Gregory (BA '95) headlined Lincoln Center's American Songbook series on June 12.

Mary Launi (BA '97) was a featured artist for the month of April at the Westmont Public Library.

Michael Matthews (BA '99) and **Cynthia Sciacca** (BA '99) are collaborating in Los Angeles on a new musical, *Psyche: A Modern*

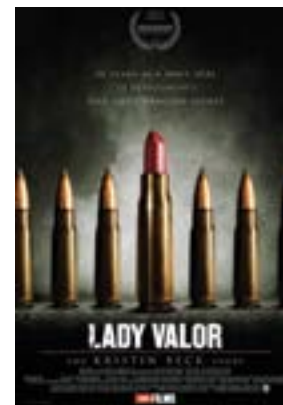
Rock Opera. Matthews is directing and Sciacca is co-starring.

Chris McKay (BA '91) was the editor and animation co-director on *The LEGO Movie*, which opened on Feb. 7. The film set a box-office record as the second highest-grossing movie ever to open in February. **David Tuber** (BA '05) was the storyboard artist.

Andrea Miles (BA '94) debut novel, *Trespassers*, will be published by She Writes Press in October. Haunting and hard edged, *Trespassers* is an unflinching exploration of what happens to an individual and a family in the aftermath of abuse.

Mary Mitchell (BA '91) and **Jen Sabella** ('07) were named two of the most powerful women in Chicago journalism by media blogger Robert Feder. Mitchell is a long-time columnist for the *Chicago Sun-Times*, and Sabella is the senior editor of DNAinfo.com Chicago.

Joseph Sikora (BA '98) appears in *Power*, a new TV series on the Starz cable network. Sikora's screen credits include the TV series *Boardwalk Empire*; *CSI: NY*; *Law & Order: SVU* and *Criminal Minds*; and the feature films *Shutter Island*, *Jack Reacher* and *Trust*.



Jen White (BA '99) was director of photography for *Lady Valor: The Kristin Beck Story*, which premiered at South by Southwest.



Kyle Heller's (BA '08) film *At the Devil's Door* premiered at South by Southwest. His video app, Cinematique, was also recently featured in an article by *Wired*.

2000s

Kaiser Ahmed (BA '08) will direct the Chicago premiere of Sam Shepard's play *The Late Henry Moss* at The Artistic Home. Ahmed is an artistic associate at The Artistic Home, whose co-founder, actor/director John Mossman, teaches in Columbia's Cinema Art + Science program. Ahmed's creative team includes another theatre alumnus, dramaturge **Cody Spellman** (BA '13).

David Baker (MFA '00) directed the feature documentary *American Wine Story*, which premiered at a sold-out audience at the 2014 Newport Beach Film Festival. *American Wine Story* follows the stories of dozens of people who left behind past lives to pursue their winemaking dreams to various degrees of success.

Valentino Burney (BA '08) is the owner and host of "Good Energy Hour" on Soul 106. His studio, Good Energy Studios, organizes the Party in Peace Tour for unsigned artists. Burney also teaches children about self-esteem, bullying and peer pressure for the Good Energy Youth Engagement Program at Providence Englewood Charter School.

Elizabeth Calhoun-Girtley (MA '07) is the owner of two businesses in Chicago: LCG Events, LLC, and Pose By LCG Photography. She is the author of *Loyalty Beyond the Bars*.

Robyn Coffin (BA '02) has a role in the upcoming feature film *Finding Hope*. She also plays a recurring role on NBC's *Chicago Fire*.

John-Michael Damato (BA '08) was second unit director for the film *Boys of Abu Ghraib*, which received theatrical release in 10 cities in March. It is also available through various video-on-demand services, and will be released in the United Kingdom, Germany, Japan and Iran.

Benjamin Dehaven (BA '00) wrote the Most Wished for Book of the Year on the website Indie-Bound: *Confessions of a Self-Help Writer*.

Brandon Dermer (BA '08) wrote and directed the music video for "No One Survives" by Nekrogoblikon, which competed in the music video competition at South by Southwest. Since graduating, Dermer has written and directed narrative music videos that received praise from Vimeo, Huffington Post, BloodyDisgusting and Pitchfork.

Brandon Faris (BA '02) launched LEAPframe, a digital film and motion design boutique.

Selena Fragassi (BA '04) had an article anthologized in *That Devil Music: Best Rock Writing 2014*. Fragassi works in Chicago as a freelance music journalist, and launched her own site, *Boxx Magazine* (which profiles women in music), in 2012.

Colette Gabriel (BA '02) is operations manager of Keslow Camera in Chicago. Keslow Camera is a motion picture film and digital cinema camera rental company with locations in Los Angeles, Chicago, Santa Fe, New Orleans and Miami.

Theresa Guleserian (BA '05) was the production designer on the film *The One I Love*, which premiered at Sundance and was bought by RADiUS-TWC. It will receive theatrical release in the fourth quarter of 2014. The romantic comedy, directed by the Duplass brothers (*Jeff, Who Lives at Home*), stars Mark Duplass, Elisabeth Moss and Ted Danson.

David Heinz (BA '02) edited *Adult World*, starring John Cusack and Emma Roberts. He was also an editor for *This Means War* and a visual effects editor for *Dawn of the Planet of the Apes*, *X-Men Origins: Wolverine*.

Victor Holstein (BA '04) starred as Master Page in Shakespeare's classic comedy *The Merry Wives of Windsor* at First Folio Theatre from July 12 to Aug. 10.

Lorrisa Julianus ('03) appeared on *Chicago PD*. She also stars in the upcoming SAG short films *Til Death Do Us Part* and *Marked*, both crewed by several Columbia film alumni.

Elizabeth Kiefer (BA '09) wrote an article on birth control for *Teen Vogue*.

Jesse Klug (BFA '05) designed the lights for *Death and the Maiden*, starring Sandra Oh, at Victory Gardens Theater. Klug's upcoming assignments include *Seussical* at Chicago Shakespeare Theater, *On the Town* at Marriott Theatre in Lincolnshire, Ill., and *Cats* at Paramount Theatre in Aurora, Ill.

Sarah Koteles (BA '04) completed her short film *Natura*, with director of photography **Tari Segal** (BA '03). The film was recently accepted into the New Hope Film Festival and the Costa Rica International Film Fest.

Morgan Mack (BA '09) works in Los Angeles for fashion designer/stylist/author Rachel Zoe.

Michael McGuirk (BA '08) directed the short film *Ship of Fools*, which screened at Coachella, the St. Tropez International Film Festival and the Cannes Film Festival at The Short Film Corner.

Quinn Mines (BA '07) started an online boutique called I Am Trendii, filled with the latest fashion and fashion accessories.

Kevin B. O'Reilly ('02) joined the College of American Pathologists

in November 2013 as senior editor of its monthly magazine, *CAP Today*.

Rachael Perrotta (BA '02) was named "Best Anti-Establishment Mouthpiece" for her work as publicist for Occupy Chicago in the *Chicago Reader's* Best of Chicago edition.

Mike Przygoda (BFA '03) was music director for the Strawdog Theatre's well-received show *Miss Marx*. The cast included **Samantha Bailey** ('11) and **Justine Turner** (BA '02), and **Alexander Lavell** (BA '13) was assistant director.

Samara Smith (BA '01) screened her first feature film, *A Devil in God's House*, in honor of Child Abuse Awareness Month. *A Devil in God's House* is based on a true story about a teenage girl who is sexually abused by the clergymen of her church.

Eric Stolze (BA '08) penned the screenplay for the horror film *Late Phases*, which premiered at South by Southwest.

Dane Story (BA '05) is developing a pilot called *Lost Detroit*, and completed a successful \$10,000 Kickstarter campaign to raise funds to produce a 20- to 25-minute teaser.

Jordan Vogt-Roberts (BA '06) directed the comedy pilot *You're the Worst*, which has been picked up by FX with a 10-episode order.



Kate Simons ('00) published *observe: a journal for photographers*, a blank journal for noting camera settings in the field and writing observations. The journal is available at ShopColumbia, Amazon and Barnes & Noble.

Lena Waithe (BA '06), producer of the award-winning film *Dear White People*, was named one of *Variety's* "10 Comics to Watch" and *Essence Magazine's* "75 Most Powerful Black Women in Hollywood."

Kevin Wiczer (BA '05) directed Theatre Nebula's production of the musical Monty Python's *Spamalot*.

Nicole Wiesner (BA '00) and **Alzan Pelesic** (BA '02) are ensemble members of Chicago's cutting-edge Trap Door Theater and appear in Trap Door's new show *Regarding the Just*, a stage adaptation of Albert Camus' *Les Justes*.

I JUST...



- Acted in a play
- Published a book
- Performed at Madison Square Garden
- Appeared on *Project Runway*
- Started a business
- Found my calling
- Got married
- Had a baby
- Got a new job
- Retired

Whatever you've been doing, we want to know. Go to colum.edu/alumni, click on "Promote Yourself," and submit a class note. If you've never logged in before, you'll need to complete a quick registration first.

Is your *DEMO* still going to mom's house? Reading someone else's copy? Make it right: Update your address at colum.edu/demo/subscribe.

ALUMNI NEWS & NOTES

Joseph Yeoman (BA '07) launched his first company, Grand-Box, which provides a monthly care package for older loved ones and seniors, connecting families all across the United States.

2010s

Tyler Berg (BA '10) performs on a new album with the eight-piece hip-hop/soul/jazz fusion band Sidewalk Chalk.

Justin Bostian's (BA '13) essay "Staying Power" was selected as an honorable mention in the March 2015 issue of *Plain China*.

Zack Cieslak (BA '13), **Evan Bartlett** ('15) and **Tim Jacks** (BA '14) are biking across the country, making a documentary web series dedicated to dismantling the cultural stigmas around cancer.

Stephen Danos (MFA '11) published the poetry chapbook *Gravitational* with The New Megaphone.

Devon Edwards (BA '11) was named Chicago Filmmaker of the Year by RAW, an international collective of artists. The Red Line Project recently published a story on Edwards' life, education and aspirations.

Dustin Erikstrup (BA '12) was named one of *Windy City Times'* "30 Under 30," which honors members of the LGBTQIA community. Erikstrup is a manager of special events at Center on Halsted.



In June, comedian **Kyle Kinane** (BA '02) headlined Chicago Comedy Night at ComedySportz in Los Angeles. Proceeds from the show benefit the Columbia College Chicago Alumni Scholarship Fund and the Northwestern University Entertainment Alliance West.



Artist **Bryan Butt** (BA '11) and curator **Lisa Lindvay** (MFA '09) show off their work at the Alumni on 5 spring opening exhibition and reception in May.



Barbara Plochman (BA '79) and **Doris Rolland** (BA '82) attend a summer Evanston/Skokie alumni event to meet President and CEO Kwang-Wu Kim.



Jessie Ann (Morrison) Foley's (MFA '12) novel *The Carnival at Bray* was awarded the Sheehan Prize for Young Adult Lit, and is being published by Elephant Rock Books in October.

Joel Everett (BM '10) was awarded a regional Emmy for Music Composer/Arranger for the documentary *Merger: Making the Twin City*.

Kelly Forsythe (MFA '12) published the poetry chapbook *Helix* with *Floating Wolf Quarterly*.

Trace Headrick (BA '13) is working for KTXS in Abilene, Texas, as a news producer.

Callie Johnson (BFA '12) played the title role in *Carrie: The Musical*, presented by Bailiwick Chicago at Victory Gardens. The production's ensemble also included Columbia musical theatre student **Conner Meinhart** ('14) and **John Martinez** ('13); **Heather Stuck** (BA '06) was stage manager.

Justin Limoli (MFA '13) published *Bloodletting in Minor Scales* [A

Canvas In Arms] with Plays Inverse Press, coming later this year.

Sam Medina (BA '14) is touring with the band Rebellion as a videographer. He produced, shot, directed and edited update videos on the road over the course of the two months to promote the group's fourth studio album, *Count Me In*.

Sara Peck (MFA '12) will publish a collection of poetry titled *Here You Are* with Horse Less Press in 2015. She also published the chapbook *Yr Lad Bob* with Persistent Editions in 2013.

Jason Potash (BA '07), along with fellow alum **Kyle Heller** (BA '08), produced the film *Brightest Star*, which hit theaters in January and is now available on iTunes. The film stars Allison Janney and Chris Lowell and is expanded from the 2009 short film *Some Boys Don't Leave*.

Nick Puetz (BA '12) and **John Xydis** ('12) founded the digital cinema production house Pink Hippo Productions, which works on indie movies, projects set for Netflix distribution and more.

Jason Reblando (MFA '10) was named one of the best visual artists to see in Chicago by CBS Chicago for his exhibition "Our Work: Modern Jobs—Ancient Origins" at the University of Chicago's Oriental Institute.

Josh Salt (BA '14) was the understudy for Daniel Radcliffe in the Tony-nominated Broadway play *The Cripple of Inishmaan*, and took the stage for Radcliffe on short notice.

Jenny Seay (BA '01; MFA '10) became the new manager of individual giving and major gifts at Boys & Girls Clubs of Chicago in October 2013.

Marty Susmaras (BA '10) has been promoted to full-time head photographer at L.H. Selman Ltd. in Chicago. He photographs glass paperweights sold in auctions and for online private sale.

Francesca Thompson's (BA '12) story "Homecoming" was selected as an honorable mention in the October issue of *Plain China*.

Cyn Vargas (MFA '13) was named as one of the 25 Writers to Watch from the Guild Literary Complex. Her short-story collection will be published by Curbside Splendor Publishing in 2015.

IN MEMORIAM

Marilyn Gutiérrez Malavé (BA '90; MA '07) passed away at the age of 46 on June 8 after a two-year battle with cancer. She was a bilingual voiceover artist and media specialist.

Notable achievements from the college community



Apes of Wrath, directed by Jen Ellison, plays out on Second City's e.t.c. stage.

Stephen Asma (Humanities, History and Social Sciences) completed a lecture tour of China where he presented research at prestigious universities in Shanghai, Xi'an and Beijing. He was invited to present a lecture/demonstration on American blues and jazz music at the U.S. Embassy in Beijing.

Dawoud Bey (Photography) and **Taisha Paggett** (Dance) had work featured in the Whitney Museum of American Art Biennial.

Suzanne Blum Malley (School of Liberal Arts & Sciences) delivered the keynote address at The Midwestern Conference on Literature, Language and Media held at Northern Illinois University in March.

Elgin-Bokari Smith (Center for Community Arts Partnerships) created Pocket Con, a one-day Chicago comics convention that focuses on work by black artists and other underrepresented groups. The third annual Pocket Con was held July 12.

Peter Cook (American Sign Language) was a 2013-14 Visiting Fellow with the Neubauer Collegium at the University of Chicago.

Pamela Dittmer McKuen (Journalism) received a health care journalism award, the Media Orthopaedic Reporting Excellence (MORE) award from the American Academy of Orthopaedic Surgeons, for her story on advances in joint replacement technology in *Chicago Life Magazine*.

Jen Ellison (Theatre) directed the 38th annual revue of The Second City's e.t.c. theatre, called *Apes of Wrath*.

Joan Giroux (Art + Design), **Jim DeRogatis** (English) and **Louis Silverstein** (Humanities, History and Social Sciences) were the featured presenters for "Changing The World: Music, Art & Cultural Consciousness" at Intersections, a March event co-sponsored by the Chicago Cultural Center.

Kristina Gosh and **Erika Valenciana** (Center for Community Arts Partnerships) gave 30-minute "Playground Talks" at SXSW's Education Expo.

Norma Green (Journalism) reviewed "Scribblin' for a Livin': Mark Twain's Pivotal Period in Buffalo" in *American Journalism: A Journal of Media History* Vol. 30, No. 4. Green is a manuscript evaluator for the quarterly journal of the American Journalism Historians Association.

Kate Hamerton (Humanities, History and Social Sciences), **Ames Hawkins** (English) and **Erin McCarthy** (HHSS) received the School of Liberal Arts and Sciences/Institute for the Study of Women & Gender in the Arts & Media Fellowship to conduct their own projects or research.

Re'Lynn Hansen (Creative Writing) won the PRISM International prize in Creative Nonfiction for her essay "Reunion," which appeared in the spring issue of *PRISM International*, a publication of the Creative

Writing program at the University of British Columbia.

Cheryl Boone Isaacs (Semester in LA), president of the Academy of Motion Picture Arts and Sciences, spoke on stage at the Academy Awards about the Los Angeles movie museum scheduled to open in 2017.

Garnett Kilberg Cohen (Creative Writing) had pieces published in three journals: "Beer Bottle on Bathtub Rim" in *Confrontation*; "The Marriage of Heaven and Hell in the Midwest" in *The Chicago Quarterly Review*; and "Dust to Dust" in *The Prague Revue*. She will publish a collection of short stories, *End of Days*, in September. She was also nominated for a Pushcart Prize.

Megan Kirby (Institutional Marketing and Communications) won *The Southeast Review's* World's Best Short-Short Story Contest. Her story, "Knead," will appear in the publication.

Aviya Kushner (Creative Writing) held a nonfiction residency at the Vermont Studio Center.

Kris E. Larsen and **Jessica Young** (Creative Arts Therapies) had two chapters published in the book *Grief and the Expressive Arts* about movement techniques they created to facilitate the grieving process.

Elio Leturia (Journalism) performed in the play *La Fulana Respetuosa (The Respectable Prostitute)* by Jean-Paul Sartre at Chicago's Agujón Theater.

Leturia also produced the play's promotional video, poster and postcard.

Weihua Li (Science and Mathematics) gave a talk titled "Crossed products and MF algebras" at the 2014 Joint Mathematics Meetings in Baltimore. Her talk was part of a special session at the conference, "Classification problems in operator algebras."

Jenny Magnus (Interdisciplinary Arts) published *Observations of an Orchestrated Catastrophe* in February. She ran *Magnus in Play*, a seven-play retrospective of her work, as part of the 25th annual Rhinofest.

Eric May's (Creative Writing; BA '75) debut novel, *Bedrock Faith*, was chosen as WBEZ's book of the month. His short story, "An American Family," was published in *Solstice Literary Magazine*.

Amy Mooney (Art + Design) participated in the forum "Root, Branch and Blossom: Social Origins of Chicago's New Negro Intellectuals and Artists." Mooney discussed "Strategies for Visualizing Cultural Capital: The Black Portrait." The project, funded by the National Endowment for the Humanities, will result in a book, several symposia and curriculum development for Chicago Public Schools.

John Mossman (Cinema Art + Science) played the title role in *Jacob* at Provision Theater.

Sarah Odishoo's (English) essay "Eat Me: Instructions From the Unseen" was listed among notable essays in *The Best American Essays 2013*. Her creative nonfiction story, "Intimations of the Marvelous," was published in the February issue of *Knee-Jerk Magazine*.

Dominic Pacyga (Humanities, History and Social Sciences) was awarded the Mieczyslaw Haiman Award from the Polish American Historical Association. The award is given annually to an American scholar "for sustained contribution to the study of Polish Americans."

Sheldon Patinkin (Theatre) directed City Lit's production of *The Tempest*.

Mark Porter (Exhibitions, Performance Student Spaces) had a kinetic sculpture, "Translator," on display in the exhibition *Gambiologos 2.0* at the Museu dos Brinquedos in Brazil.

Pegeen Reichert Powell's (English) book *Retention & Resistance: Writing Instruction and Students Who Leave* was published by Utah State University Press.

Brendan Riley (English) was on the Comic-Con panel "Zombie Myths & Misconceptions" along with the author of *World War Z* and several other zombie experts. Riley teaches the *Zombies in Popular Media* course at Columbia. The course was also a featured answer on *Jeopardy!* on July 9.

Susan Schultz (Journalism) was named president of Columbia's Community Media Workshop.

April Sheridan (Center for Book and Paper Arts) co-curated *In Clipping Signal*, an exhibit of visual poetry at Spudnik Press Cooperative.

Bruce Sheridan (Cinema Art + Science) gave a lecture about his journey from science to cinema, titled "Human creativity and the centrality of arts in 21st century education," at the University of Auckland in New Zealand. He also participated in three panels at CIMMfest and has joined the festival's advisory board.

Jeff Spitz (Cinema Art + Science) and his wife created a documentary, *Food Patriots*, inspired by their teenage son's battle with a foodborne disease.

Sam Weller (Creative Writing; MFA '01) had two short stories—"Weird" and "A Song for My Father"—published in the May 25 edition of the *Chicago Tribune Printers Row Journal*.

Kimo Williams (Music) received the Excellence in the Arts Award from the Vietnam Veterans of America at the 2014 National Leadership and Education Conference in August.

UPCOMING EVENTS

Fall/Winter 2014-15



THROUGH DEC. 20

Michael L. Abramson: Pulse of the Night

Museum of Contemporary Photography, 600 S. Michigan Ave. mocp.org

Experience the first public exhibition of Abramson's South Side series, a black-and-white photography collection documenting the exuberant nightlife of Chicago's South Side in the 1970s.



MARCH 12-15, 2015

Dave Douglas Residency Concerts

The Jazz Showcase, 806 S. Plymouth Ct. colum.edu/music

American jazz trumpeter, composer and bandleader Dave Douglas completes his week-long residency during these on-campus performances.



SEPT. 18-NOV. 8

Papercuts: The Contemporary Art of Papercutting

Center for Book and Paper Arts
and Glass Curtain Gallery,
1104 S. Wabash Ave.

Papercuts features seven artists whose works bring a broad range of international perspectives to the contemporary art of papercutting.

OCT. 15-25

Into the Woods

New Studio, 72 E. 11th St.
colum.edu/theatre

Using familiar folktale characters and the stories of the Brothers Grimm, *Into the Woods* discovers what follows "happily ever after." Directed by Sheldon Patinkin.

OCT. 16-18

Rosy Simas Danse

The Dance Center,
1306 S. Michigan Ave.,
colum.edu/dancecenter

Rosy Simas examines her Native American heritage in a mixed-media solo dance work, *We Wait in the Darkness*, in collaboration with photographer/film-maker Douglas Beasley and French composer Francois Richomme.

OCT. 16-DEC. 20

Michael Schmelling: Your Blues

Museum of Contemporary
Photography, 600 S. Michigan Ave.,
mocp.org



Schmelling explores Chicago's musical landscape in this year-long commissioned series. From house parties to blues clubs, he calls attention to the DIY feeling spread throughout the city.

NOV. 13-DEC. 13

TYPES by Display

Averill and Bernard Leviton
A+D Gallery, 619 S. Wabash Ave.

TYPES presents an exploration of typography by turning print design, signage, environmental graphics and more into a full gallery installation. Curated by Jamilee Polson.

FEB. 5-7, 2015

David Roussève/ REALITY

The Dance Center,
1306 S. Michigan Ave.,
colum.edu/dancecenter

Learn the story of Junior, a gay African-American teenager, in this coming-of-age production. David Roussève's 10-person company dances, accompanied by Junior's confessional texts displayed on stage.

Moving Pictures

Kyle Cogan (BA '12) shares how Columbia led him to animate graphics for the NFL



Kyle Cogan

Kyle Cogan (BA '12) spends hours, days, even weeks on graphics that will appear on screen for five seconds or less. But his hard work pays off—the Columbia College Chicago TV grad is a seasonal motion graphics designer at NFL Films, and in the off-season, he and three friends create animation for an ever-growing roster of local and national clients. The aspiring filmmaker shares his career highlights so far.

In Wayne Kumingo's documentary class, I made a documentary about one of my friend's bands. The rough cut was good enough to pass, but he helped me model it to almost be TV ready. I'll never forget it because that was a turning point. People saw that, and that led to my internship at JBTV [where he and roommate Marty Kane (BA '12) won a Regional Emmy Award for a 20th anniversary title sequence], which led to the NFL internship.

On his favorite NFL projects: As an intern at NFL, there was this show, *NFL Top 100*. It's a 10-episode series in the off-season,

ranking the players based on what they did the year before. I shadowed my boss on set, and when we got back, he was like, "Go mock something up [for the title card]." I made this mock-up—the graphic was this 3-D locking mechanism—and the next day, the executive producers of *Top 100* came into my little cubicle, and I played it, and they're like, "That's awesome. Let's do that." So this project that [started] as a mock-up turned into the real thing. I update it every year, but it's the same design from when I was an intern. It's been airing for three years like that. That was my last semester, and I got hired the next month.

[Kane] and I got to create the whole graphics package for the Pittsburgh Steelers from scratch—every single defense animation, touchdown [animation]. When you go to the game and you see it in front of 40,000 people, it's pretty cool. It looks cool on your computer, but it looks *really* cool on Jumbotron.

"[At Columbia], everything is what you make it."

On the evolution of Simian Design Group, the company he started with friends and fellow alumni Kane, Tom Kinstle (BA '12) and TJ Connor (BA '10): It started as a way to brand my side projects—my music videos and stuff like that—that technically weren't making any money at the time, but it's evolved into a company. We did a lot of visual effects for this *Brain Games* commercial for *National Geographic* [partnering with Evolve Images, which sought out Simian after seeing its lyric video for pop singer Jessie J], and we do all the graphics exclusively for the show *No Limits* on Animal Planet, which we got through a connection at Columbia: one of my professors, Kristin Pichaske. It's one thing to work with bigger companies like the NFL, but in the off-season, it's cool to see what you can do through your own connections and have more creative leeway.

On Columbia College Chicago's influence: [At Columbia], everything is what you make it. You can go to the classes and pass, but I really appreciated how much [my teachers] pushed me to be creative and to do crazy things. When I went to NFL, they were like, "You've done a ton of stuff." But it was because of classes and the job through school [Frequency TV] and the internships. Combine the three and you do have a lot of experience. You don't get stuff like that without having Columbia.

To see Cogan's best work—including the mind-blowing Brain Games trailer, his most challenging project to date—visit kylecogan.net. ■

—As told to Hannah Lorenz ('16)

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