Calendar of events

The American Pilot
by David Greig
DIRECTED BY BRANT RUSSELL
Ethel M. Barber Theater
January 29–February 7

Jump Rhythm Jazz
20th Anniversary Season
Dance Center of Columbia College Chicago
February 18–20

The Who’s Tommy
Music and lyrics by Pete Townshend
Book by Pete Townshend and Des McAnuff
DIRECTED BY GEOFF BUTTON
Josephine Louis Theater
February 18–March 7

The Handmaid’s Tale
ADAPTED AND DIRECTED BY CATHERINE MILLER HARDY
(based on the novel by Margaret Atwood)
Ethel M. Barber Theater
March 5–14

Air Guitar High
WRITTEN AND DIRECTED BY LAURA SCHELLHARDT
Ethel M. Barber Theater
April 9–18

Danceworks
ARTISTIC DIRECTION BY SUSAN A. LEE
Josephine Louis Theater
April 24–May 2

For more information on school events, see www.communication.northwestern.edu/news

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This fall I begin my tenth year as dean of the School of Communication. It feels like a good time to look back at the school’s long and influential history as well as to look forward to what we will accomplish in the coming years under the new leadership of President Morton Schapiro.

When I arrived at Northwestern in 2000, one of the first things I learned about was the defining impact Alvina Krause had on this school. Krause was a charismatic teacher in theatre and performance studies. She developed a curriculum for actors that combined state-of-the-art instruction in technique with deep engagement in a canon of dramatic literature. Generations of actors educated in her curriculum at Northwestern have become known for their command of enormous resources, from knowledge of specific works and roles to techniques of characterization to solid artistic and personal values.

Because of her importance to the school and to so many of its alumni, I was surprised to learn that nowhere on campus was there a tangible remembrance of her. As the first woman to serve as dean of the school, I felt a particular responsibility to do something to recognize her contributions. I am therefore pleased to report that because of contributions from her students, we have been able to establish an endowment in her name and to create a tribute to her. In October we held “A Celebration of Acting at Northwestern,” a series of presentations during which faculty and alumni remembered Krause and discussed the future of the acting program. The highlight of the celebration was the dedication of the Alvina Krause Studio, the new black box space in Annie May Swift Hall. The first feature in this issue of Dialogue highlights the acting program that is her legacy.

In 2005 we began a new program, the Communication Century Scholars, that provided special opportunities to the top 5 percent of our undergraduate majors in the expectation that they would be drawn to pursue cutting-edge scholarship, independent creative activities, and ultimately graduate studies in the communication arts and sciences. We want to identify our “best and brightest” and help them become the new generation of faculty leaders for our disciplines. Last June our first group of Communication Century Scholars graduated, and this issue’s second feature article introduces this first class and those coming behind them. They will be leading the school into its future, and I am sure it will be interesting to follow their progress.

Looking forward as well as looking back, I continue to be struck by the resilience of our traditions and the dynamism of our community. I am very proud to serve its students and faculty, and I encourage you to join me in thinking of new ways to strengthen and advance their work.

Barbara J. O’Keefe
Dean, School of Communication
Start a dialogue: dialogue@northwestern.edu
Celebrating acting
—and all the paths that cross the stage

Cindy Gold liked the attention. Starr Busby thought it was fun. Robin Willis loved being in front of people — and having them listen. Henry Godinez found after-school rehearsals a way to stay out of trouble. Dennis Zacek stumbled into acting and now quotes renowned British actor Michael Gambon when someone asks why he acts: “I like to yell, in public, at night.”

The acting bug: Once bitten, an actor faces a lifetime commitment to learning the craft, polishing skills, putting him- or herself up for rejection over and over. Maybe acting isn’t so different from any other career — except that the learning and rejection are all public.

Northwestern’s department of theatre teaches its acting students the long view. For the screen. For the stage. For the sacrifice and rejection as well as the accolades and applause. For the community that develops around a production, and the broad definition of what it means to be a working actor.

By any measure, the program successfully prepares students for roles on the stage and screen — but it’s the preparation students do for all the roles they will play that sets the program apart.

“We don’t just prepare students for the stage or the camera,” said Rives Collins, associate professor and theatre department chair. “We prepare them for life.”

The Northwestern way

When new theatre students come to campus, they’re ready. Smart, accomplished, driven — the sort of student Northwestern admits.

“Our students are interested in being better theatre artists,” said Henry Godinez, assistant professor of theatre and artistic director of the Theatre and Interpretation Center. “They’re really self-motivated.”

The program makes sure that the self-motivated are allowed the space they need to grow and create. And not just on the stage. The theatre program is first and foremost a liberal arts discipline. Students take courses outside the acting curriculum in art, science, whatever they’re interested in — and everything students learn off script is woven into what they bring to theatre.

“It’s a liberal arts education, which is an important point,” said Cindy Gold, associate professor of theatre and head of acting. “We’re not training actors. We’re using theatre as one of the humanities, as a tool to help train people.”

The Northwestern way is text based, teaching students to rely on the text to find hints about the characters they will embody. Students take most of their acting courses...
Acting like a professional

Northwestern acting students sometimes receive professional-level offers, but instead of having to take time off from school, they can make those opportunities part of their curriculum. “In the School of Communication, students are encouraged to do internships,” said theatre department chair Rives Collins. “There’s faculty expertise to mentor and support students throughout the process. We view the experience as a valuable component of a great education.”

Spotlight on Alex Weisman
Senior Alex Weisman usually plays grandpas and little boys, but during his internship with Chicago’s TimeLine Theatre — portraying one of the prep-school students in Alan Bennett’s The History Boys — he got to play a boy a lot closer to home. As Posner, one of the eight “history boys,” Weisman said he was “creating a character so close to my own body and my own experience that it was a huge challenge.”

Working so closely with a group was a new experience, too. “Everyone talks about how Chicago theatre is special in its emphasis on the ensemble, but I didn’t fully understand that until I started working with TimeLine.” The “boys” became great friends, a sort of ensemble-within-an-ensemble.

The show was so successful that the run was extended to 25 weeks. “Playing a role for what ended up being 140 performances was an intense challenge and a crash course in stamina,” said Weisman. “It’s been so valuable to figure out how to keep something fresh the 5th, the 50th, and the 105th time.” Weisman’s work has been noticed: He recently won a Jeff Equity Award for his performance.

Spotlight on Caitlin Collins
The Southern accent was tough. The commute downtown on the el took getting used to. And then there were the moments of intimacy on stage that had to be projected far and wide into the audience while remaining truthful to the moment. Senior Caitlin Collins encountered a number of learning opportunities while completing an acting internship at Chicago’s Goodman Theatre last spring.

Collins played the young girl Anna in Magnolia, Regina Taylor’s retelling of Chekhov’s The Cherry Orchard. “It was a challenge to find the right balance, bringing out Anna’s naïveté without dumbing her down,” she said. “It was important to do justice to her intelligence, courage, and compassion.”

Collins experienced many “ahah!” moments when what she learned on stage matched what she had learned in class, but she also learned a few things on her own. “In the field there isn’t a teacher or director always leading warm-ups or assigning character work, so you really have to own your own process,” said Collins. “I explored and discovered a lot about what the process might look like for me, or at least for me at this time in my life and with this specific character.”

In the Goodman Theatre production of Magnolia, Caitlin Collins (here with Cliff Chamberlain) played Anna, a teen who lives a sheltered life on a 1960s Southern plantation. The play was directed by Northwestern faculty member Anna D. Shapiro.

Alex Weisman (right) as Posner listens to Donald Brearley as his teacher in TimeLine Theatre’s production of The History Boys. The play was directed by Nick Bowling.

fall 2009 Dialogue
with the same group of 18 to 24 fellow students. “Students go through the experiential process together,” Collins said.

The result is a tightly bound troupe, each member a trained professional prepared to work in the theatre companies and the film and television studios of the real world, in the spotlight or behind the scenes.

**Preparation for the limelight**

Many graduates, of course, take to the stage. Dennis Zacek (GC65, GC70), for instance, can’t resist a good stage role when one comes along. “I keep returning to the boards,” he said. He played Lieutenant Rooney in the recent Northwestern production of *Arsenic and Old Lace* (see page 7).

Zacek is the artistic director of Victory Gardens Theatre, where he knows what to look for in up-and-comers. “In addition to experience, technique, knowledge of craft, and talent, the one key element is the person — himself or herself,” he explained. “Actors bring themselves to the stage.”

Starr Busby (BSM09), who graduated with a certificate in the music theatre program, learned that lesson while at Northwestern. “I learned who I am and that what I know is enough to do the work,” she recalled. “That freed me from a lot of self-doubt.” She appeared in *Caroline, or Change* at Chicago’s Court Theatre and recently sang background vocals for a Michael Jackson tribute concert.

Lili-Anne Brown (C95) got a different kind of lesson at Northwestern — a hard one. Disappointed by a decision made about a production, she was told that that was how the real world worked. “Although I was pretty mad about it, I have to admit, that was the best lesson of all.”

But there were other lessons. “I learned a ton about the process, politics, and business,” said Brown, a performance studies alumna whose theatrical credits include Chicago Shakespeare Theatre and Steppenwolf Theatre. “Some of Northwestern’s greatest assets are its wealth of student-written and student-produced shows. I got to direct. I learned how to put up a show, from start to finish.”

**Real-world application**

Students emerge from Northwestern ready for acclaim — and often go on to receive it. For big productions, of course, but also for independent films, documentaries, local and regional stage productions — and other pursuits away from the spotlight.

Take Robin Willis (C08). By the time she arrived at Northwestern, she knew that her place was behind the scenes. “That’s not to say my acting courses were not of vital importance,” she said. “They were. I learned about being honest with myself, and about how I react to other people.”

Today Willis is completing a master’s degree in applied theatre at the University of KwaZulu-Natal in Durban, South Africa. In addition to her school work, she’s taken on projects helping African students develop and stage their own original productions and assisting inmates of a women’s prison in staging devised theatre. “I use my Northwestern education every day,” Willis said.

Maureen Towey (C02) came to Northwestern knowing she didn’t want to act; she wanted to direct. But the acting curriculum is at the heart of the University’s theatre major. “Which is a really great thing,” said Towey, now an active director. “It gives me dexterity with actors to have been through that training.”

Towey also has another role: special projects for the rock band Arcade Fire. She said her Northwestern experience pays off there, too. The job is untitled: creative director, project manager, jill-of-all-trades. “The band knows my background,” she said. “They make use of it.”

Acting or not, those who go through Northwestern’s theatre program continue to find new purposes for the experiences they’ve had. “Our students are motivated by wanting to express themselves, by wanting to comment in a meaningful way on the world in which they live,” said Godinez. “They’re motivated by a lot of different things, and they are able to take what they’ve learned and apply it in a lot of different ways.”
When the performers in the Theatre and Interpretation Center’s production of Arsenic and Old Lace took the stage this fall, they were honoring tradition: stage tradition, by presenting a beloved comedy, but also Northwestern theatre tradition, by bringing together faculty, students, alumni, and community members on the same stage.

The production was directed by Tony Award winner and performance studies professor emeritus Frank Galati (C65, GC67, GC71) and starred theatre faculty members Cindy Gold and Mary Poole (C75, GC87). The creative staff also included costume designer Virgil C. Johnson (GC67), professor emeritus of theatre, and sound designer Josh Horvath, lecturer in theatre. Other alumni involved in the production were set designer Collette Pollard (GC08), lighting designer Sarah Hughey (GC09), and, in the cast, Jeff Award winner Dennis Zacek (GC65, GC70).

Students played key roles on stage and off, as stage manager (senior Katie Adams) and in the cast (MFA in directing student Brad Akin; seniors Kevin Fugaro, Jefferson Grubbs, Betsy Hogg, and Matt Edmonds; junior Peter Hegel; and sophomore Will Kazda). Also featured was Chicago-area actor John Mohrlein.

Drawing on talent from all corners of the community was a hallmark of Northwestern’s earliest theatrical efforts. Although the first plays staged by Northwestern students were extracurricular activities, productions were later formalized as University Theatre, and, according to University Archives, its first official production was George S. Kaufman’s The Butter and Egg Man in 1928. Like University Theatre productions for years to come, the show featured a student cast and crew with faculty directors.

It’s a tradition worth keeping, said Rives Collins, chair of the theatre department. “When you bring together such a great pool of talent from across the entire community, you get a lot of energy on stage. It’s a tremendous teaching tool for our students to work with their faculty and with professionals.”

The students agree. “It’s really wonderful to work with such a great combination of faculty, alumni, students, and professionals,” said Betsy Hogg. “There’s been so little separation between all of us throughout the process. We’ve all been in the same room and on the same page the whole time.”

Will Kazda, working in only his second production, appreciated being treated like a professional so early in his career. “It was surprisingly low stress and low pressure, and I think that’s because everyone in the cast and crew was completely confident in everyone else to do their job.”

Not that the students weren’t a little star-struck. “Frank Galati’s production of Ragtime was the first Broadway show I ever saw, and now, over a decade later, I’m in a play directed by him,” said Jefferson Grubbs. “It’s a completely surreal experience.”

Surreal, but real, added Grubbs. “I feel like I’m at a professional theatre working with real professionals in the real world.”

“It was so interesting to watch where Frank Galati took us,” Peter Hegel said. “The enthusiasm and dedication that everyone gave back were just inspiring.”
Louis-Dreyfus and Hall: Keeping at It

Julia Louis-Dreyfus (C83) of The New Adventures of Old Christine and Seinfeld fame visited campus with her husband and television writer (Saturday Night Live, Watching Ellie) Brad Hall (C80) in May. The dynamic couple discussed the television business with students from the MFA program in writing for the screen and stage and held a Q&A session with theatre students.

“Brad and Julia emphasized that it’s not just how good a writer you are, it’s also what kind of a person you are,” said David Tolchinsky, radio/television/film department chair and director of the MFA program. “Are you someone that a producer or an actress wants to hang out with? Are you someone who can take criticism but who also has a vision? And if you are a difficult person, your writing better be d--- good.”

“Both Julia Louis-Dreyfus and Brad Hall have always been creators,” said MFA student Stephanie Kornick, who attended one of the sessions. “They never sat back and waited for a creative exec to hand them a role, idea, or script. Ever since they were students at Northwestern, they’ve been pooling their talents and skills to create projects. They encouraged us to be proactive and collaborative about our own work as well. Their visit was very inspiring, and they made the idea of a career in television seem attainable.”

Fellow MFA student Farhan Arshad said the couple stressed “the importance of new media, and reminded us how easily student films can now be created and broadcast with digital technology.”

Tolchinsky said the two were quite candid about the realities of the television business. “I was struck by Julia’s story of looking for one kind of character to play but then being surprised by a piece of writing that attracted her unexpectedly,” said Tolchinsky. “Brad also told great funny stories about successes and failures in the TV business. They both confirmed that we don’t always know what will take off, and the projects we care about most are sometimes the projects we must mourn. In general, they gave excellent, down-to-earth advice about being passionate, about showing up, and about keeping at it.”

Mary Zimmerman’s Arabian Nights

Performance studies professor Mary Zimmerman (C82, GC85, GC94) brought her critically acclaimed The Arabian Nights back to Chicago’s Lookingglass Theatre this summer. First produced at Lookingglass in 1992 in the shadow of the Gulf War, the play was staged at Berkeley Repertory Theatre in the fall of 2008 and moved to Kansas City Repertory Theatre before ending up back in Chicago.

“It remains for us an attempt to embody the remarkable richness of one of the great masterpieces of world literature,” said Zimmerman, a Lookingglass ensemble member, on the company’s web site. “In spite of time, distance, and rhetoric of difference, we find in these characters and tales — over and over — ourselves.” Zimmerman’s play explores the themes of love, forgiveness, and redemption in telling the tale of the compassionate Scheherazade, who risks her own life to save other women threatened by a brutal king.

The 2009 iteration of The Arabian Nights featured the work of Lookingglass company members and Northwestern alumni Daniel Ostling (GC96), Mara Blumenfeld (C92), Louise Lamson (C96), Alison Siple (C98), Andrew White (C87), David Catlin (C88), and Heidi Stillman (C89). Performer Pranidhi Varshney (C06) joined the cast for the Berkeley production. Zimmerman said the play has come full circle. With a diverse cast, many with relatives in the countries where the stories told in The Arabian Nights originated, she said the 2009 show “looks like it should on all levels and sounds like it should sound. I adore this show and I always adored it, but I feel like I’m satisfied now.”

This October, Zimmerman and Stillman conducted a workshop on The Arabian Nights with women at the University of the United Arab Emirates in Al-Ain. Zimmerman said the goal of the trip was to “have a cultural exchange, bringing a scene from the play back to its original language and country of origin,” as well as to explore the possibility of a Middle East tour of the show.

Mary Zimmerman quotations courtesy of Lookingglass Theatre Company.
Writers on collaboration

In May the External Programs, Internships, and Career Services (EPICS) office and the MFA program in writing for screen and stage hosted an interdisciplinary panel on writing. The panel brought together writing alumni and special guests from all corners of the creative arts to talk about screenwriting, television writing, and the relationship between writing, acting, producing, and directing in terms of both craft and business.

The panel included agent Kevin Crotty (WCAS92), cohead of the TV literary department at ICM; Robin Shorr (C98), writer for The Loop and Samantha Who; writer-director-producer Jon Collier, whose credits include Monk, The Simpsons, and King of the Hill; Steven Conrad (WCAS91), writer of The Pursuit of Happyness and The Weatherman and writer-director of The Promotion; and Zach Gilford (C04), an actor in Friday Night Lights. The moderator was MFA program director David Tolchinsky.

“Of course, there was some overlap. This was a question that the panelists all had to deal with, and how they addressed it is what really makes the difference.”

The panelists shared career tales, including Collier’s story of an early discouragement that turned into good luck. As MFA writing student Meridith Friedman recalled, “He told us how he got rejected when he applied to be a writer on Full House and thought his career was over. He was totally ready to throw in the towel, and the next day he was hired for The Simpsons.”

And while luck sometimes plays a role in success, the panelists agreed that hard work was key. “More than anything, the piece of advice that I walked away with was the importance of being prepared when opportunity strikes,” said Toby Herman (C09). “It seemed to come from unlikely or unexpected sources for each panelist, but because they’d each worked at their craft, they were ready.”

Jenny Hagel (C09) said the event was inspiring. “I came away from it thinking, ‘There’s not just one magical path to success.’ You have to find the way that makes sense for you.”

Learning from a pro

Laverne McKinnon (C87) taught a career development practicum on campus this fall for students interested in the entertainment industry. Coordinated by the EPICS office, the course provided students with tools and strategies to find entry-level jobs, focusing on building resumés, honing networking skills, sourcing internships and job leads, and learning how to set up and prepare for job interviews.

McKinnon’s expertise equips her to advise students on navigating the competitive and challenging entertainment industry from many points of view. She is the new executive vice president of original programming and development for Studio 3 Partners (EPIX). She founded her own production company, Shibui Entertainment, and has been an executive for 50 Cannon Entertainment and CBS.

MFA student Anthony Werner said McKinnon’s experience allowed her to cite many real-world examples in class. “She seems to have a grasp on things that will benefit the wide variety of people in the course,” said Werner. Senior communication studies major Kathryn Podobinski said she enrolled in the class to “gain a professional’s insight and opinion on the current job market.”

McKinnon visited campus twice earlier in the year — in April and June — to conduct career sessions with MFA and undergraduate students as well as to lead individual student advising sessions. These meetings ultimately served as precursors to the fall course, which proved so popular that two sections were offered.
In June, 10 distinguished students were among the School of Communication graduates walking across the Pick-Staiger Concert Hall stage to receive their diplomas. These 10 were the first to spend all four of their years at Northwestern as members of the school’s prestigious Communication Century Scholars program. An enrichment program that links students more closely with faculty, Communication Century Scholars provides opportunities for learning about fellowships, grants, and extracurricular lectures that enhance the undergraduate experience. The program also offers opportunities for independent research and creative activity.

Students are selected based on academic engagement. Faculty and administrators can nominate current students, but many Communication Century Scholars are invited on admission to Northwestern, based on past academic and extracurricular achievement. Recent program scholars include Nicole Ripley (C06), who won a Fulbright Fellowship; senior Betsy Hogg, who acted off-Broadway; Stephanie Fine (C08), who worked on the staff of a prominent political campaign; and communication sciences and disorders graduate Anil Roy (C08), who coauthored a research article that appeared in a leading neuroscience journal. “Their gifts are such that they don’t just excel in one domain,” said program coordinator and associate dean Jane Rankin. “They may be skilled performers or meticulous research assistants, but they are also masters in other areas — acquiring proficiency in Arabic or Chinese, organizing a campus charity event, or writing an award-winning screenplay. The Communication Century Scholars program is positioned to help them realize all those gifts.”

The scholars attend a wide range of enrichment events throughout the year. These have included such activities as a dialogue on electronic news media with faculty and attending a play directed by performance studies professor Mary Zimmerman.

The program welcomed its first group of incoming freshmen in fall 2005. The members of that first class — Jaron Bernstein, Kirsten Huppler, Michael Kessler, Ross Neumann, Bryce Norbitz, Jessica Novak, Erika Rankin (no relation to Jane Rankin), Alex Schwarm, Kaelan Strouse, and Eugenio Vargas — are now alumni.

Strouse (C09) took advantage of the program as soon as he came to Northwestern. During his freshman year, with faculty support, he put together a proposal for research on Elizabethan production styles. With Jane Rankin’s help the proposal was approved, and he received funding for six weeks in England the following summer to pursue independent research at London’s famed Globe Theatre. “Right away,” said Strouse, “I was given support from a network of people who wanted to see me succeed.”

For radio/television/film graduate Alex Schwarm (C09), attending program events and interacting with administrators and faculty proved to be invaluable experiences. “When you’re in the club of the Century Scholars, you have more access to professors,” said Schwarm. “The program allows you to be in a setting where you are viewing professors as artists or scholars who are approachable people, not just people who give lectures and grade papers.”

Being part of the program lets students investigate and explore. Schwarm knew when he enrolled that he wanted to pursue
As we bid farewell to the first graduating class of Communication Century Scholars, current scholars are adding luster to the School of Communication. These students represent just a few of the many outstanding students invited to be part of the program.

Dani Alcorn is a sophomore double-majoring in radio/television/film and premedical biology, with focuses on screenwriting and neurobiology. One of her passions is Shakespeare. She has performed in or directed a dozen plays, including Julius Caesar, A Midsummer Night’s Dream, Henry V, Macbeth, and Hamlet. After high school she wrote a young adult novel, an Orwellian narrative examining the politics of fear and the nature of social responsibility.

Darren Barrere is a sophomore performance studies major. Last year he performed in four campus productions, including the 67th annual Dolphin Show and the 78th annual Waa-Mu Show. For his academic and extracurricular achievements, he was awarded this year’s Robert M. Cumnock Scholarship, presented to the School of Communication’s most outstanding first-year student. Over the summer he performed in Bye Bye Birdie, The Sandman, and the American Music Theatre Project’s reading of Ace.

Alyssa Vera Ramos is a junior theatre and English major passionate about education and effecting social change through theatre. She is currently the special events cochair of Purple Crayon Players, a student-run campus theatre and community outreach organization that produces theatre by, with, and for youth. Ramos is also an actress. Favorite credits include Aunt Dan and Lemon (Northwestern MFA), The Vagina Monologues (NU College Feminists), and What We May Be: A Shakespearean Remix (Gorilla Tango Theatre).

Theodore Chou is a junior communication sciences and disorders major with a global health and chemistry minor. His research delves into epidemiology and how that field’s methods can shed light on modern epidemics, such as the increasing prevalence of autism spectrum disorders. Chou is also currently involved in the Chicago Healthy Aging Study as a research assistant. He works on campus as a community assistant in the freshman quad and plays intramural sports such as Ultimate Frisbee, volleyball, and soccer year-round.

Stacey Nwokeyi, a senior theatre major, is currently president of the African American Theatre Ensemble and an executive of the African Students Association. This past summer she immersed herself in the Undergraduate Research Grant–funded project “Cast-ability: Black Actors in Chicago.” Her senior honors thesis focuses on African-Canadian Theatre. Nwokeyi assistant-directed the theatre department’s spring production of Joshua Sobol’s Ghetto and is directing and producing Djanet Sears’s Harlem Duet. Her recent performing credits include The Bacchae, Diva Daughters Dupree, and The Velveteen Rabbit.

As a Communication Century Scholar, Jessica Novak (C09) found avenues she had never even considered. Originally interested in theatre, she was secretly fascinated with fashion marketing. An on-campus guest speaker from the Gucci Group inspired a turning point, and she ultimately majored in communication studies and psychology as a basis for pursuing a fashion marketing career. Novak advises new scholars to establish a social network early on. “It’s important to get to know your professors,” she said, “and to take advantage of any alumni connections.”

The Communication Century Scholars program is funded by donations from friends and alumni of the school, including generous support from the Zylpha and Stanford Clinton Sr. Dean’s Fund (established by their son Bruce Clinton, a 1959 Northwestern graduate in undergraduate business).

“The School of Communication is in a period of dynamic growth and change, and the Communication Century Scholars program reflects that,” said Rankin. “Looking to the future, the combination of outstanding faculty and online media should enable even more opportunities for these highly capable students to identify opportunities, demonstrate outstanding achievement, and pursue their dreams.”
Welcome to new faculty

Tenured faculty

Pamela Souza, Associate Professor, Communication Sciences and Disorders

“Three people the same age can come into a hearing clinic with the same audiogram — a graphic representation of hearing loss — and, on being given the same hearing aids, get wildly different results,” said Pamela Souza, associate professor of communication sciences and disorders.

“It’s really about the relationship between the ear and the brain,” she said. “There are factors there that we don’t yet know how to measure.” That’s the job of research — in Souza’s case, translational research that puts the findings of pure science, “bench” research, to work in practical applications, or at the “bedside.”

Before coming to Northwestern, Souza was associate professor of speech and hearing science at the University of Washington, where she joined the faculty after earning her PhD at Syracuse University in 1996. She is a widely published researcher, and six of her articles have been cited by Hearing Journal as “best in audiology.” Her research interests include how age-related deficits in speech understanding, including changes in sound processing over time, decrease the effectiveness of hearing aids, cochlear implants, and other amplification devices.

Older adults are a general focus for her work, especially people who say they’ve tried hearing aids unsuccessfully. “There are two possibilities in play there,” explained Souza. “Either it’s the device itself, or it’s how we are able to process sound. As we age, we can no longer use the same speech information we could when we were younger.”

Souza gets to hear directly from patients because she’s both a researcher and a clinician. “Clinical work is important to me,” said Souza, a contract audiologist for the Veterans Administration. “It reminds me why we do research in the first place, for real people with real problems. There’s an immediacy to having the person sitting in the chair in front of you.”

Souza thinks her work is a good fit with the research already being done at Northwestern. “Every audiology researcher wants to be at Northwestern,” she said. “I feel very lucky to be here.”

Tenure-track faculty

Max Dawson
Assistant Professor, Radio/Television/Film

A graduate of Northwestern’s PhD program in screen cultures, Max Dawson joins the faculty after serving as assistant professor in the department of communication and culture at Indiana University. His research examines television’s fraught relationship to new media technologies, exploring how innovations ranging from the remote control to the mobile phone have unsettled long-standing notions of television’s uses and cultural meanings. Dawson’s published writings include articles in Technology and Culture, Convergence, and the Journal of Popular Film and Television and chapters in the edited volumes American Thought and Culture in the 21st Century (Columbia University Press) and Television as Digital Media (Duke University Press). His current projects include coediting a special mobile-television issue of the online journal Wi as well as writing an article on the 2009 digital television transition and the manuscript TV Repair, tracing the history of television’s encounters with new media technologies.

Spencer Parsons
Assistant Professor, Radio/Television/Film

Spencer Parsons received a BA in English from Kenyon College and an MFA in film production from the University of Texas at Austin. In Austin he served as senior programmer for the Cinematexas International Short Film Festival, worked with the programming committee of South by Southwest Film Festival, wrote frequently for the Austin Chronicle, taught film production at UT, and directed award-winning short films such as Resolution and Once and Future Ashole. His first feature film, I’ll Come Running, premiered at the 2008 Los Angeles Film Festival and debuts on IFC’s Festival Direct Video On Demand service this fall.

Michael Rohd
Assistant Professor, Theatre

Michael Rohd is founding artistic director of Sojourn Theatre — a 2005 recipient of the Animating Democracy Exemplar Award from Americans for the Arts — in Portland, Oregon. He is an associate artist with Cornerstone Theater Company and Ping Chong & Company. His work has been supported by the Theatre Communications Group, Ford Foundation, National Endowment for the Arts, Multi-Arts Production Fund, Doris Duke Charitable Foundation, and arts councils around the nation. Rohd has current and upcoming projects with Oregon Shakespeare Festival, Kansas City Repertory, Washington’s Woolly Mammoth Theatre, Chicago’s House Theatre, and Sojourn Theatre. Author of the book Theatre for Community, Conflict, and Dialogue (Heinemann Drama), he holds an MFA in directing and public dialogue from Virginia Tech.
Jessica Thebus
Assistant Professor, Theatre

Jessica Thebus is an associate artist with Chicago’s Steppenwolf Theatre Company, where she has directed Intimate Apparel, Dead Man’s Cell Phone, When the Messenger Is Hot, and Sonia Flew. Also in the Chicago area she has directed Our Town at Lookingglass Theatre (with Anna D. Shapiro), The Clean House at the Goodman Theatre, Euridice at Victory Gardens, The Turn of the Screw at Writer’s Theatre, and Jekyll and Hyde, Inherit the Wind, and Red Herring at Northlight Theatre. Favorite projects include the Red Herring, and Hyde, Inherit the Wind, and Red Herring.

Lecturers

Jonah Feldman
Lecturer, Communication Studies

A Chicago native who grew up in Oak Park, Jonah Feldman earned a degree in communication studies with a rhetoric focus at the University of Texas and then studied at the University of Michigan, where he earned a degree in cultural anthropology with a focus on Japanese culture. His current research interest is narrative construction in the Israel-Palestine conflict. A competitive debater in high school and college, Feldman has served as a debate coach at Harvard and Dartmouth. He teaches theories of argumentation and is a coach for Northwestern’s debate team.

Erik Gernand
Lecturer, Radio/Television/Film

A graduate of Northwestern’s MFA program in writing for the screen and stage, Erik Gernand has written and directed short films that have screened at more than 50 festivals, including South by Southwest, Palm Springs International Shortfest, and Chicago International. His films have been broadcast on IFC, the Logo Channel, and WTTW-Chicago. Gernand’s short film Crafty was distributed on DVD by Strand Releasing in 2009. He is the cofounder of the Media Bunch, an Atlanta-based video production company, and a member of the board of directors of Split Pillow, a nonprofit Chicago-based film company.

Weiko Lin
Lecturer, Radio/Television/Film

Weiko Lin holds a BA in English and an MFA in film and television from UCLA, where he was a Samuel Goldwyn Writing Award winner. He started his career in theatre, writing and directing plays and musicals produced at UCLA’s Royce Hall, Veterans Wadsworth Theatre, and Century City Playhouse. His most recent play, The Best Man, received its world premiere at East West Players’ David Henry Hwang Theater. In film Lin will serve as executive producer of a dramatic feature. He recently wrote for the Mark Gordon Company and Reason Pictures. Currently he has a comedy and a TV pilot in development and is developing an action thriller. As a Fulbright senior specialist, Lin has taught screenwriting at Taipei National University of the Arts. He has also taught screenwriting at the University of California, San Diego, and the University of California, Riverside.

Kirsten Pike
Lecturer, Radio/Television/Film

Kirsten Pike is a graduate of Northwestern’s PhD program in screen cultures. Her dissertation, “Girls Gone Liberated? Feminism and Femininity in Preteen Girls’ Media, 1968–1980,” explores how teen magazines, TV shows, advertisements, and films depicted second-wave feminist ideals for preteen readers and audiences during the women’s liberation era. Her chapter on Seventeen magazine was accepted for publication in the forthcoming book Mediated Girlhoods: New Explorations of Girls’ Media Culture, edited by Mary Celeste Kearney (Peter Lang). This fall Pike is teaching the radio/television/film courses Girls’ Media Culture and The TV sitcom.

Regina Stewart
Lecturer, Radio/Television/Film

A graduate of the Warner Bros. Writers Workshop and a longtime member of the Writers Guild of America, Regina Stewart is a network television writer-producer who has authored more than 30 episodic scripts and six original pilots. Her writing and executive producing credits include Empty Nest, The George Lopez Show, The Norm, MacDonald Show, Still Standing, and Dharma and Greg, for which she garnered two Golden Globe nominations and a People’s Choice Award. She is also the recipient of an Environmental Media Award and two SHINE awards for honest portrayal of teen sexuality issues in half-hour comedy. Stewart has consulted on a number of feature film scripts as well as countless television pilots, including The Big Bang Theory. She is a graduate of Georgetown University.

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Faculty feats


James R. Booth (PhD, University of Maryland), Jo Ann G. and Peter F. Dolle Professor in Learning Disabilities in the department of communication sciences and disorders, was promoted to full professor and was awarded a grant from the National Institute of Mental Health to study multiple pathway models of attention deficit hyperactivity disorder (ADHD). He also authored the chapter “Development and Language” in Encyclopedia of Behavioral Neuroscience, edited by George Koob, Richard Thompson, and Michel Le Moal (Elsevier).

Rives Collins (MFA, Arizona State University), associate professor and chair of the theatre department, was recently elected president of the American Alliance for Theatre and Education, which “connects and inspires a growing collective of theatre artists, educators, and scholars committed to transforming young people and communities through the theatre arts.”

Noshir Contractor (PhD, University of Southern California), Jane S. and William J. White Professor of Behavioral Sciences in the department of communication studies and director of the Science of Networks in Communities (SONIC) Laboratory, served as a moderator for a panel on media and information at the October conference “Innovation, Organizations, and Society,” cohosted by the School of Communication and the University of Chicago’s Booth School of Business. He has also been named a director of the Web Science Trust, which advances the Web Science Research Initiative’s launch of web science as a new academic discipline. Earlier this year an article he coauthored, “Computational Social Science,” was published in Science. His paper “Knowledge Seeking and Provision in Work Teams across Multiple Knowledge Areas: A Network Formulation to Test and Extend Transactive Memory Theory,” coauthored with Jing Wang, received the Best Paper award at the Interdisciplinary Network for Group Research 2009 annual conference.

Scott Curtis (PhD, University of Iowa), associate professor of radio/television/film, spoke on “Photography and Medical Observation” for the science studies program at the University of California, San Diego, in April and on “Framing Babies: Arnold Gesell’s Infant Behavior Films” for the Institute for Contemporary Art at Switzerland’s University of Zurich in September. He also contributed chapters to three books published this past summer: “Einfühlung und die frühe deutsche Filmmethode” (Empathy and Early German Film Theory) in Einfühlung, Zur Geschichte und Gegenwart eines ästhetischen Konzepts (Empathy: On the History and Contemporary Significance of an Aesthetic Concept), edited by Robin Curtis and Gertrud Koch (Wilhelm Fink Verlag); “Images of Efficiency: The Films of Frank B. Gilbreth” in Films That Work: Industrial Film and the Productivity of Media, edited by Vinzent Hediger and Patrick Vonderau (Amsterdam University Press); and “Between Observation and Spectatorship: Medicine, Movies, and Mass Culture in Imperial Germany” in Film 1900: Technology, Perception, Culture, edited by Klaus Kreimeier and Anemone Ligensa (John Libbey).

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With recent communication studies PhD graduates Lauren Grill (C05, GC07, GC09), Kathleen Galvin (PhD, Northwestern University), professor of communication studies, cowrote “Opening up the Conversation on Genetics and Genomics in Families: The Space for Family and Health Communication,” published in Communication Yearbook 33, edited by Christina S. Beck (Lawrence Erlbaum Associates).

Darren Gergle (PhD, Carnegie Mellon University), assistant professor of communication studies, won the Graduate School’s 2008–09 Clarence L. Ver Steeg Graduate Faculty Award for graduate mentoring.

Cindy Gold (MFA, Alabama Shakespeare Festival), associate professor of theatre and head of acting, and Mary Poole (PhD, Northwestern University), senior lecturer in theatre, played the “sisters who kill” in the Theatre and Interpretation Center’s fall production of Arsenic and Old Lace, directed by performance studies professor emeritus Frank Galati. The cast also included alumni Dennis Zacek (GC65, GC70). This winter Gold will perform in Awake and Sing at Northlight Theatre, directed by Tony Award nominee Amy Morton.

The most recent issue of TriQuarterly, a literary journal produced at Northwestern, featured contributions by School of Communication faculty members Paul Edwards (C72, GC73), associate professor of performance studies; Frank Galati (C65, GC67, GC71), professor emeritus of performance studies; Virgil Johnson (GC67), professor emeritus of theatre; David Kersnar (C88, GC08), lecturer in theatre; Anna D. Shapiro, associate professor of theatre; Mary Zimmerman (C82, GC85, GC94), professor of performance studies; and David Catlin (C88), visiting assistant professor of theatre. Also contributing to the issue were alumni Laura Eason (C89), Martha Lavey (C79, GC86, GC94), and Bruce Norris (C82).
Research on information overload by Yoram Kalman (PhD, University of Haifa), visiting scholar in the Center for Technology and Social Behavior, was cited in articles in Harvard Business Review and The Guardian.

David Kersnar (MFA, Northwestern University), adjunct lecturer in theatre and Lookingglass Theatre co-founder, cowrote music that was featured on Grammy-nominated recording artist Jai Uttal’s latest album, Thunder Love. The music was written for the 2006 Lookingglass production Sita Ram, an adaptation of the Hindu epic The Ramayana.


Nina Kraus (PhD, Northwestern University), Hugh Knowles Professor in Audiology, has had a record year in terms of publications generated by her laboratory. More than 20 publications appeared in 2009, many in influential journals such as Proceedings of the National Academy of Sciences, Neuron, Journal of Neuroscience, Cerebral Cortex, and Journal of Cognitive Neuroscience.

Fond farewells to recent retirees

Craig Kinzer (MFA, New York University), associate professor emeritus of theatre, said, “ Redirecting a life after 25 years in the academy is not easy, but the right thing to do.” Since retiring he has completed the book Men Who Cook: Journeys of Discovery in the Kitchen — part memoir and part instruction manual — in addition to launching an online video instruction series, developing leadership and communication curricula for business managers and executives, developing user-generated content for web communication and marketing, continuing to raise two kids, and finishing a major house renovation.

Although Charles Kleinhans (PhD, Indiana University), associate professor emeritus of radio/television/film, is no longer on campus, he continues to be professionally active, writing articles that have been widely published in academic journals and coediting Jump Cut: A Review of Contemporary Media (www.ejumpcut.org), a leading film and video publication that he founded in 1974. Kleinhans taught courses in microcomputer graphics, film and video making, media literacy, and popular culture as well as production aesthetics, experimental and documentary film and video, and Hollywood cinema.

In teaching his final Northwestern documentary film class last fall, Lawrence Lichty (PhD, Ohio State University), professor emeritus of radio/television/film, opened his classroom to some of his award-winning collaborators. Guests included Kenn Rabin, archival scene researcher for Good Night and Good Luck; Andrew Pearson, producer of Vietnam: A Television History; Dan Eisenberg, editor of the TV series Eyes on the Prize; and Mary Ann Watson, author of Defining Visions: Television and the American Experience in the 20th Century. Last year Lichty also taught Television and Politics (covering the 2008 presidential election) with communication studies professor James Ettema. Lichty will continue to collaborate with Ettema on documentary film scholarship.

Dominic Missimi (MA, Wayne State University) is currently professor emeritus in service of theatre, teaching his last full year at Northwestern. For 2010-11 he will be on a leave of absence, though he may be involved in occasional projects at the school. As of fall 2011 Missimi will no longer be head of music theatre, director of Waa-Mu, executive director of the American Music Theatre Project, or a full-time teacher, but he says he plans to “have a presence in all of those activities, just not the full-time responsibilities.”

David Zarefsky (PhD, Northwestern University), professor emeritus of communication studies, Owen L. Coon Professor Emeritus of Argumentation and Debate, and former dean of the School of Communication, said he has “no grand plan” for retirement. “I intend to read, write, spend time with my family, and teach occasionally,” he said. “Beyond this year, I plan to figure it out as I go along.” After a series of lectures around the country between now and March, including four lectures this fall for the Alumnae of Northwestern Continuing Education Program, Zarefsky will spend spring 2010 as a visiting professor at Harvard University.

Eszter Hargitai (PhD, Princeton University), associate professor of communication studies, and coauthors Jason Gallo and Matthew Kane (CO5) received the Best Paper Award of the American Sociological Association’s communication and information technology section for “Cross-ideological Discussions among Conservative and Liberal Bloggers,” published in the journal Public Choice. Hargitai’s coauthored paper “Trust on the Web: How Young Adults Judge the Credibility of Online Content” was named one of the top two faculty papers by the International Communication Association’s communication and technology division. She authored four articles published in the past six months as well as the book Research Confidential: Solutions to Problems Most Social Scientists Pretend They Never Have (University of Michigan Press), issued in September. Her work was covered in the New York Times and other media outlets.

Robert Hariman (PhD, University of Minnesota), professor and chair of the communication studies department, was selected as the 2009 recipient of the National Communication Association’s monograph (best article) award for “Parody and Public Culture.” His other recent publications include “Future Imperfect: Imagining Rhetorical Culture Theory” in Culture+Rhetoric, edited by Ivo Strecker and Stephen Tyler (Berghahn Books), and “Images of the Fall of the Berlin Wall: When History Becomes Public Art” with John Louis Lucaites in the Heinrich Böll Foundation’s digital forum Eingebrannte Bilder: Zum Verhältnis von kollektivem Gedächtnis, Erinnerungskultur und Politik (Burnt Images: The Relationship among Collective Memory, Remembrance Culture, and Politics).
Faculty feats

Paul Leonardi (PhD, Stanford University), assistant professor of communication studies, received the Gerardine DeSanctis Dissertation Award from the Academy of Management’s organizational communication and information systems division, honorable mention for the 2008 W. Charles Redding Dissertation Award from the International Communication Association’s organizational communication division, and the National Communication Association’s Gerald Miller Dissertation Award, all for his doctoral dissertation, “Organizing Technology: Toward a Theory of Sociomaterial Imbrication.” He also authored several articles published over the past six months.

Jennifer Light (PhD, Harvard University), associate professor of communication studies, has given invited lectures at symposia, including Columbia University’s “Cities and the New Wars” and the University of Utah’s “Frontiers of New Media.” She presented her work to the nascent Research Network on Youth, New Media, and Political Participation at the MacArthur Foundation. Her new book The Nature of Cities, published by Johns Hopkins University Press in May, received honorable mention for the 2009 Lewis Mumford Prize for best book in American planning history.


Dominic Missimi (MA, Wayne State University), professor emeritus of theatre in service, staged the Johnny Mercer Gala Concert in June and directed Northwestern Summer Music Theatre Festival’s Bye Bye Birdie, which opened in July. He also created and directed the concept “Divas, Diva, Diva’s” and directed a reading of The Doctor in Spite of Himself, a new musical by Sheldon Harnick (BSM49), both performed in August. In addition, Missimi taught a sell-out class of 500 students for the Alumnae of Northwestern’s Continuing Education Program and staged Bernstein’s seldom-performed Mass with a cast of 200 in Cahn Auditorium in November. He returns to Marriott’s Lincolnshire Theatre for its holiday production of My Fair Lady starring Heidi Kettenring (C95).

New initiative to organize those who study organizations

Did you have a childhood in the scouts? An office job out of college? When you leave your day job, do you have a family to come home to?

Paul Leonardi, assistant professor of communication studies, says these spheres are all organizations — organizations that shape and are shaped by the way people, firms, communities, and markets interact. Leonardi is one of the cofounders of Social Interaction and Organizing at Northwestern (SION), a new initiative — and an organization in itself, of course — that will bring together the wide range of Northwestern faculty and students who have an interest in organizing and social interaction.

“The ubiquity of organizations is such that we rarely stop to consider how organizations influence our lives,” said Leonardi. “We forget that, every day, we take some action that produces, perpetuates, or changes the organizations we belong to.”

Processes of organizing and social interaction are areas of study for academics in many fields, including management, communication, education, engineering psychology, and sociology. SION will provide a regular forum for those interested in the topic to come together to share and discuss ideas. A speaker series will bring prominent scholars in the field to campus to talk about their work.

The inaugural symposium on October 16 drew more than 50 faculty and graduate students from departments across campus.

“The room was really abuzz with excitement about the potential for collaboration and new research projects,” said Leonardi. “We are very optimistic that SION will bring people together and help to establish new areas of research and new research partnerships.”

Molly Shanahan (MA, Ohio State University), lecturer in dance, and her dance company Mad Shak have joined the main roster of artists represented by Ivan Sygoda of Pentacle, a prestigious New York booking agency for contemporary dance. Mad Shak is the first Chicago dance company to be part of the Pentacle roster. In October the company performed “Stamina of Curiosity: Our Strange Elevations” as part of the 50th-anniversary season of Milwaukee’s longest-running performance series, Alverno Presents. The ensemble performed after a two-week onstage residency at Alverno’s 900-seat theatre.

Jessica Thebus (PhD, Northwestern University), assistant professor of theatre, received the inaugural Piven Chicago Theater Visionary Award, directed Sex with Strangers at Chicago’s Steppenwolf Theatre, and will direct Paula Vogel’s A Civil War Christmas at Boston’s Huntington Theater this season.

David Tolchinsky (MFA, University of Southern California), associate professor and chair of the radio/television/film department, is a finalist for the Djerassi Residency Award/San Francisco Film Society Screenwriting Fellowship for his In Search of Spudding Gray. The fellowship is part of the society’s expanded suite of filmmaker services programs and activities designed to foster creativity and further the careers of independent filmmakers. The finalists were selected from more than 65 applicants from all across the United States and beyond, including Colombia, Canada, the United Kingdom, Israel, and South Africa.

Debra Tolchinsky (MFA, School of the Art Institute of Chicago), assistant professor of radio/television/film, and David Tolchinsky cocrated The Horror Show at New York City’s Dorsky Gallery Curatorial Programs August 7–September 2. The exhibit spanned video, painting, photography, audio, and installation and featured a variety of artists, including radio/television/film associate professor Jeffrey Sconce (PhD, University of Wisconsin–Madison), art theory and practice professor Jeanne Dunning, and Dan Silverstein, the Block Museum’s manager of exhibitions and facilities. A 30-page catalog accompanying the show featured essays by Dunning, Sconce, and radio/television/film professor Laura Kipnis (MFA, Nova Scotia College of Art and Design).

A scene from Sex with Strangers, directed by Jessica Thebus


Jing Zheng (PhD, Michigan State University), research associate professor of communication sciences and disorders, received the 2009 J. Welles Henderson Grant in Auditory Science for her National Institute on Disability and Rehabilitation Research–sponsored project “Investigating the Relationship between Prestin’s Function and Outer Hair Cell Vulnerability.”

Faculty promotions

Amy Booth (PhD, University of Pittsburgh), communication sciences and disorders, to associate professor

James Booth (PhD, University of Maryland–College Park), communication sciences and disorders, to full professor as Jo Ann G. and Peter F. Delle Professor in Learning Disabilities

Todd Rosenthal (MFA, Yale University), theatre, to associate professor

Beverly Wright (PhD, University of Texas at Austin), communication sciences and disorders, to full professor

Mary Zimmerman (PhD, Northwestern University), Jaharis Family Foundation Professor in Performance Studies, directed The Arabian Nights this past summer for Chicago’s Lookingglass Theatre, where it broke box office records that had stood for more than 20 years. The show was nominated for three Jeff Awards, including best production, and won for best costumes. Lookingglass was the final stop on a three-city tour of the show last season (see “Newsmakers,” page 8). Zimmerman’s Metropolitan Opera productions of Bellini’s La Sonnambula and Donizetti’s Lucia di Lammermoor were broadcast into movie theaters worldwide last spring and also aired nationwide on PBS.

www.communication.northwestern.edu/faculty
Class notes are selected from alumni submissions to Northwestern magazine at www.northwestern.edu/ magazine, stories of alumni featured in the media as identified by the University’s Office of Alumni Relations and Development, and updates sent to Dialogue either by mail or by e-mail at dialogue@northwestern.edu.

1940s

Lois Weisberg (C46) was honored in April with the Lookingglass Award for Civic Engagement.

Cloris Leachman (C48) has written an autobiography, Cloris, issued by Kensington Publishing.

1950s

Caryl Kreuger (C50) is the author of 1,444 Fun Things to Do with Kids, her 16th published book.

Lawrence P. “Pete” Goodman (C54, GC55) is the author of Smoking Frog Live!, a Mayan-background action adventure novel set in the modern Yucatan that was published by Sterling & Ross.

Jack Anderson (C57) — a dance historian and critic and a poet — delivered a paper on the choreography of Léonide Massine as part of “The Spirit of Diaghilev,” a May conference at Boston University celebrating the 100th anniversary of the Ballets Russes. His 10th book of poetry, Getting Lost in a City Like This, was published in April.

Elaine Fantle Shimberg (C58) has written 21 books on health care and family issues. Abernathy House Publishing recently issued her two latest children’s books, Max, the Magical Mouse and Emily Goes to Camp Lobster Claw.

1960s

Dennis Parichy (C60) sums up his experiences and ideas about lighting design in his book Illuminating the Play: The Artistry of Lighting Design, published in June. A three-time Tony nominee, he examines four productions he has designed in the course of his four-decade career. The book includes a CD with 250 illustrations.

Richard Gephardt (C62, H92) was elected to a directorship of Ford Motor Company.

Frank Galati (C65, GC67, GC71), associate director of Chicago’s Goodman Theatre and Northwestern professor emeritus, received an honorary degree from Western Illinois University.

Sherry Lansing (C66) was the featured speaker at Occidental College’s graduation ceremony.

1970s

Jacqueline Jones (C70, GC84), formerly an assistant commissioner in New Jersey’s Department of Education, was named senior adviser to the secretary for early learning in the U.S. Department of Education’s office of the secretary.

Andrea Meditch (C70) was named director of the Film and Media Arts Initiative in Michigan State University’s College of Communication Arts and Sciences.

Donald-Brian Johnson (C72, GC76) is the coauthor of Décor: Porcelain, Glass, and Metal Furnishings for the Home (Schiffer Publishing, 2009), his 12th reference book on aspects of mid-20th-century décor. Johnson’s syndicated column, “Smack Dab in the Middle: Design Trends of the Mid-Twentieth Century,” appears monthly in antique publications throughout the United States.

Jeff Ravitz (C72) designed the lighting for the PBS pledge drive special featuring Wayne Dyer. Other recent designs include a music video for performer Erika Jayne and the lighting for an investment firm infomercial.

Christopher Claeys (C77), long-time senior editor and senior partner with Chicago’s Cutters editing firm, recently edited and coproduced the feature-length documentary We Believe — Chicago and Its Cubs.

Katherine O’Neil (C77) was recognized by Princeton University as one of four outstanding secondary school teachers.

Bruce Henderson (C78, GC79, GC83) recently received one of five Faculty Excellence Awards at Ithaca College, where he is a professor of speech communication and has taught since 1988. The award is the college’s highest faculty honor.

1980s

Michael Greif (C81) received a 2009 Tony Award nomination for best director of a musical for Next to Normal.

Rebecca U. Harris (C81) was appointed director of the Center for the Arts at Northwestern University.

1990s

Terry Glover (C79) was promoted to managing editor of Ebony magazine.

Chris Havlik (C79), broadcast editor for the Associated Press’s western region in Phoenix, received the Dale W. Burgess Award from the Indiana Associated Press Managing Editors.

Alumnus produces PBS documentary

Radio/television/film alumnus Roger Brown (C75) has produced a documentary for PBS on how underground, informal economies can be harnessed to benefit the world’s poor. The Power of the Poor features Hernando de Soto, a renowned Peruvian economist, author, and property rights activist. Premiered on PBS on October 8, the film was produced by Brown’s Evanston-based company, Trillium Productions.

The documentary takes viewers through the evolution of de Soto’s ideas and the work he’s done in his country. As a Peruvian youth growing up in Switzerland, de Soto learned that his host country was not unlike his homeland: impoverished and struggling with a fractured economy. In 1981 de Soto took the lessons he had learned from Switzerland’s dramatic economic recovery and, with colleagues at his Institute for Liberty and Democracy (ILD), applied them in Peru.

Before de Soto and the ILD began their work, more than 90 percent of Peruvian businesses operated outside the law. As a direct result of real estate and business formalization programs designed by the ILD, the urban poor of Peru received $20.6 billion in net benefits, and 1.8 million urban dwellings were formalized between 1991 and 2008. The ILD created policies that helped raise Peru’s economic growth rate throughout the 1990s to one of the highest in the world.

“De Soto has given me a first-person, slap-in-the-face regard for the overwhelming difficulties the majority of humanity face,” said Brown. “Despite being locked out of the system, the poor continue to produce in an extralegal system. How much better off would we all be if they were allowed to reach their full potential?”

Roger Brown on location in Peru for The Power of the Poor.
Anucha Browne Sanders (C85) received the AAUW/NASPA Women of Distinction Award.

Deborah A. Tudor (GC85, 92) was promoted from associate professor and chair of Southern Illinois University’s department of cinema and photography to associate dean of its College of Mass Communication and Media Arts.

Joseph Bonaccorsi (C86) was appointed senior vice president, general counsel, and secretary for Akorn, a pharmaceuticals manufacturer.

David W. Zucker (C86) is executive producer of CBS’s new series The Good Wife and returning series NUMB3RS (now in its sixth season), the HBO Churchill drama Into the Storm, and The Pillars of the Earth, an upcoming eight-hour limited series based on Ken Follett’s historical fiction.

Susan Booth (C87) won an Alumni Merit Award from Northwestern University.

Daniel Guyette (C87) was appointed dean of the College of Fine and Performing Arts at Western Washington University.

Audrey Heller (GC87) has collected her playful, staged photographs in her first book, Overlooked Undertakings, published in May. Her book, artwork, and exhibition schedule can be found at www.audreyheller.com.

Martin Hall (C88) was named vice president of energy policy at FirstEnergy Corporation.

Melissa Ross (C88) joined WJCT Public Broadcasting in Jacksonville, Florida, as host and producer for its call-in show First Coast Connect.

Joshua A. Siegel (C88) was named one of New Hampshire’s leading sports-medicine physicians by New Hampshire magazine.

Cyndi Maxey (C89) is coauthor of Speak Up! A Woman’s Guide to Presenting Like a Pro, published by St. Martin’s Griffin.

Jon Shaiman (C89) joined the news team at Treasure Coast Florida’s WPTV News Channel 5.

Kate Taylor (C89), most recently a director in strategy practice for Archstone Consulting, was named vice president of strategic planning for the New York Times Company.

Brian d’Arcy James (C90) received a 2009 Tony Award nomination as best lead actor in a musical for his performance in Shrek: The Musical.

H. D. Motyl (GC90), assistant professor in Southern Illinois University’s department of radio-television, recently received a faculty development grant to produce the documentary Cowboy Christmas, focusing on three cowboys as they travel the professional rodeo circuit.

Jim Lasko (GC92) was named the first artist-in-residence for the Chicago Office of Tourism this summer.

Kent Smith (C92) was hired as vice president of sales and clinical at NICO Corporation.

Jason Moore (C93), Tony-nominated director of such Broadway shows as Avenue Q and Shrek: The Musical, will make his feature film directorial debut with a new movie musical based on the 1983 film comedy Valley Girl.

Julie Baron (GC95), principal of Communication Works in Arlington Heights, Illinois, was elected Chicago chapter president of the International Association of Business Communicators.

Kathryn Hahn (C95) appeared in the films Step Brothers and Revolutionary Road.

Preston Fretwell (C96) was appointed vice president of sales at Reflex Systems, a virtualization management and security company.

Michael Goldrich (GC96) was appointed director of global web services and e-commerce for Dolce Hotels and Resorts.

Emery H. Chang (C97), an internal medicine and pediatric (med-peds) specialist, was appointed assistant clinical professor at UCLA’s David Geffen School of Medicine. He continues as the associate program director of the med-peds residency program, chief operating officer of the new med-peds transition program, medical director at the Catalyst Foundation, and associate medical director of the AIDS Research Alliance.

Jessica Arinella (C98) starred in Kung Pow Wow, which screened at the Berkshire International Film Festival.

Cephalopod: Northwestern collaboration at its finest

The play Cephalopod was written by Kyle Warren (C09), workshoped in the creative writing for the media program, and produced on campus by Vertigo Productions in February. On a whim Warren submitted the script to the New York International Fringe Festival, and Cephalopod was one of 200 plays selected to be presented in Manhattan theatres for five performances in August.

A full Northwestern cast and crew brought the show together. Rebecca Stevens (C09) directed; Lindsay Meck (C07) produced. The cast consisted of Lily Howard (C09), Jessica Cummings (C07), Matthew Naclerio (C04), and Emily Zacharias (C75). All 30 members of the creative team — lighting, set, costume, props, and sound designers plus stage managers, fundraisers, publicity representatives, event coordinators, and graphic designers — were Northwestern alumni currently working in New York.

The play depicts the tragedies of Mary, a housewife unhinged by the loss of her child, her failing marriage to a squid scientist, and her frustrations with her pot-smoking mother. Struggling to stay afloat, Mary extends tentative tentacles to the late Princess Diana, who makes nightly appearances in Mary’s basement to challenge her to board games.


Lily Howard (C09) as Princess Diana in Cephalopod. She was the only member of the original Northwestern cast to travel with the production to the New York International Fringe Festival.
Northwestern University Entertainment Alliance

NUEA-East has kept its members entertained and busy throughout the past several months. In August the group hosted an informal bar night celebrating Northwestern talent associated with this year’s New York International Fringe Festival. A month later, at the 79th Street Boat Basin, NUEA-East hosted its annual Autumn Kickoff, a festive gathering designed to welcome recent graduates to the city.

Coming up in early winter, NUEA and the Medill Club will cosponsor the panel discussion “Do Critics Still Count?” The panel will include seasoned alumni critics, journalists, and artists debating the relevance of arts and entertainment critics in the print and broadcast media in an era of bloggers, Facebook, and Twitter. For more information about this event and others, visit www.nuea.org.

In September NUEA-West hosted its annual “Surviving L.A.” panel, which featured alumni offering valuable advice, insider information, and war stories. This year’s event featured Temple Williams (C87) of 51 Minds Entertainment, Josh Goldenberg (C04) of Red Wagon Entertainment, Jason Winer (C94) of Modern Family, Anne Dudek (C97) of House M.D., Brian Heckler (C93) of Bart Got a Room, and John Ross (C05) of UTA.

In October NUEA-West was thrilled to welcome Northwestern’s new president at a reception at the Beverly Wilshire. “Hundreds of alumni came out despite the rain to meet President Schapiro and mingle with fellow alumni,” said NUEA-West copresident April Wright. “We were all excited to have a new president with such strong ties to the Los Angeles area, as he shared his personal experiences working at the University of Southern California and marrying a ‘valley girl.’”

Later this fall NUEA-West offers two industry panels: “Below the Line,” featuring film-production professionals discussing industry trends and market forces, and “Casting Directors for Actors,” an opportunity for thespians to perfect their audition skills. The quarterly Short Film Nights continue to offer Northwestern filmmakers a chance to show their work in public and mingle with other aspiring filmmakers. For information about these programs and to renew your membership online, visit www.nueawest.org.

Four theatre alumni and longtime friends — from left, Maia (Rosenfeld) Madison (C96), Kate Baldwin (C97), Amber Gainey Meade (C96), and Stephanie March (C96) — celebrate Madison’s opening in Made in Heaven at New York’s SoHo Playhouse. Baldwin is starring on Broadway in Finian’s Rainbow, Gainey Meade appears in the upcoming Disney film A Christmas Carol, and March has begun a new season of Law & Order: SVU.

Cathryn Humphris (C98) joined the writing staff of the award-winning AMC drama Mad Men as an executive story editor.

Robert N. “Nat” Kreamer (C99) joined the board of directors of Lonestar Capital Corporation.

Jaime Yeh (C99, GC07) was promoted to director of product marketing at CME Group.

Enriqueta “Queta” Rodriguez Bauer (GC00) became the first Chicago-area Latina to earn the accredited business communicator (ABC) designation from the International Association of Business Communicators.

Jennie Eisenhower (C00) performed in Forbidden Broadway’s Greatest Hits this summer at Philadelphia’s Walnut Street Theatre.

Sidney Haynes (GC02) was named vice president of business development at Empyrean Benefit Solutions.

Roshni Nadar (C03) was named CEO and executive director at HCL Corporation.

Colleen Clemency (C04) received her PhD in counseling psychology from Arizona State University. Currently completing a postdoctoral fellowship in integrated primary care psychology at the Edith Norse Rogers V.A. Hospital in Bedford, Massachusetts, she recently gave a symposium on disordered eating among actors and dancers.

Jennifer Lee Snowden (C04) released her first CD, the jazz-soul-rock album In My Own Company, for which she wrote all the songs.

Jillian Hogan (C05) was promoted to producer at the Chicago health care advertising agency AbelsonTaylor.

Jane Valadka (C06) was promoted to assistant account executive at the Chicago health care advertising agency AbelsonTaylor.

Vianca Monet Dyer (C07), most recently greetings coordinator for the White House office of presidential correspondence, was named a staff assistant in the office of congressional relations in the U.S. Department of Agriculture’s office of the secretary.

New University President Morton Schapiro speaks to a group of Northwestern alumni, donors, and parents at the Lincoln Center in New York City. Schapiro also spoke to a group of West Coast alumni this fall.

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Matthew Smith (GC08) has been invited to join Manhattan Class Company’s Playwrights Coalition. In November MCC presented a reading of his new play, 7 Ways to Mourn the Dead.

Erik Gernand (GC09) wrote and directed the short film Non-Love-Song, which was accepted for the United Kingdom’s Iris Prize Festival as well as the Chicago International, Chicago Lesbian & Gay International, St. Louis International, Olympia, Seattle Gay & Lesbian, Montreal LGBT, and Southwest Gay & Lesbian Film Festivals. Previously it screened in Los Angeles’s Outfest. Gernand has joined the Northwestern University faculty (see page 13).

Jennifer Hagel (GC09) received a student grant from the National Board of Review for her film Positive Comment. The film was accepted for the 2009 LA Comedy Festival, was screened at the HBO Screening Room in Manhattan, and will appear on MTV’s Logo Network in April. Hagel recently completed the short film Tech Support with Erik Gernand (GC09), and www.tripourtravel.com published her travel article on Chicago’s Andersonville neighborhood.

Mike Salomon (C09) won the Dentyne Realrelationships Playwriting Contest for one-act plays focusing on personal relationships in the digital age, receiving a one-year mentorship with New York’s Manhattan Theatre Club and a $7,500 cash prize.

Kaelan Strouse (C09) played the title role in Joseph and the Amazing Technicolor Dreamcoat, the first collaboration between Chicago’s Rising Stars Theatre Company and St. Patrick High School.

Tyrell Sutton (C09) signed a three-year contract with the Green Bay Packers.

Ben Viccellio (GC09) joined Kenyon College’s department of dance and drama as a 2009–10 visiting assistant professor.

Qatar students visit Evanston campus

Eight Northwestern students from the new Qatar campus paid a visit to the Evanston campus in May. Students from both the School of Communication and Medill School of Journalism programs, fresh from finishing their first college year, toured Chicago museums, architecture, and shopping venues over Memorial Day weekend before spending quality time on campus the following week — visiting classes, attending lectures, participating in extracurricular activities, and enjoying Dillo Day festivities. Several of the students were visiting the United States for the first time.

Melanie Fridgant, a communication student from France who is enrolled on the Qatar campus, said she always thought she’d attend college in the United States, but when her father’s job took her family to Qatar, she opted to enroll at NU-Q instead. Visiting Evanston solidified her desire to study abroad for a year in the United States. Fridgant was impressed by campus student groups, specifically the Daily Northwestern. Student groups are in the formative stages at NU-Q, she said, and she hoped they could someday be as organized and established as the groups in Evanston.

NU-Q student Lolwa Al-Jefairi, originally from Qatar, found the Evanston campus quite different from her home campus but felt right at home in the classrooms here. “The way NU-Q instructors teach is similar to how the class is taught here,” Al-Jefairi said of Pablo Boczkowski’s Sociology of Online News class. She also found the multiple schools of Northwestern’s Evanston campus (Weinberg, Communication, McCormick, etc.) similar to how Education City is organized in Qatar with multiple universities (Northwestern, Carnegie Mellon, Georgetown, Texas A&M, etc.). And now that Al-Jefairi has had the opportunity to see Northwestern campuses on both sides of the Atlantic, she is able to appreciate the similarities and differences between the two. Of her home campus in Qatar, she said, “It’s NU, but it’s NU-Q, mixing in our culture and traditions.”

NU-Q student affairs specialist Becca Donaldson (C08) accompanied the students on their trip. She said they had the opportunity to meet with current Evanston students, “planting the seeds for further relationships and collaboration in the coming years.” Perhaps most important, “Students commented on their realization of being part of something so much greater than themselves, which may help lay the basis for the pride and confidence that will inspire them through these formative years.”

Susan Dun, NU-Q associate dean for admissions and student affairs, said the students came back to Qatar “infused with energy and ideas” to continue building their home campus.

“Because they are the pioneers, they do not have established student groups to join or upperclass students from whom to learn,” Dun said. “Rather, they have created everything themselves. Having the opportunity to visit Evanston and learn about Northwestern culture and traditions as well as learn from the Evanston-campus students and organizations is an invaluable experience for them as they continue to create NU-Q student life.”

www.qatar.northwestern.edu
The following death notices were compiled by Northwestern’s Office of Alumni Relations and Development and from updates sent to Dialogue by staff or by alumni by mail or by e-mail at dialogue@northwestern.edu.

Alumni

Mary Anne Wheeler (C33) died March 18 at age 97 in Phoenix.

Frances O. Allen (C40) died May 1 at age 90 in Delray Beach, Florida.

Yvonne M. Schenk (C40) died at age 90 in Los Gatos, California.

Virginia E. Jobst (C41, GC47) died August 15 at age 91 in Park Ridge, Illinois.

Signe H. Hanson (C43) died April 29 at age 87.

Jack E. McCandless (C44) died April 30 at age 88 in Denver.

Mary P. Hunt (C45) died June 24 at age 85 in Carmel Valley, California.

Gloria H. Murphy (C45) died February 19 at age 84 in Bridgewater, New Jersey.

Polly Silver Myers (C45) died June 9 at age 84 in Springfield, Illinois.

Eva K. Tamminga (C45) died April 19 in Austin, Texas.

Patrice R. Sundstrand (C46) died February 28 at age 85 in Kalamazoo, Michigan.

Lawrence D. Adelman (C47) died at age 85 in Phoenix.

Dorothy O. Schmiedt (C47) died March 2 at age 86 in Gering, Nebraska.

Margaret H. Smith (C47) died August 21 at age 83.

John P. Dyal (C48) died May 18 at age 82 in El Paso, Texas.

William H. Fitzsimmons (C48) died March 14 at age 86 in Southampton, New York.

Barbara B. Marcus (C48) died April 19 in Austin, Texas.

Lawrence D. Adelman (C47) died at age 85 in Phoenix.

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Barbara B. Marcus (C48) died April 19 in Austin, Texas.

Eva K. Tamminga (C48) died February 28 at age 85 in Elkhorn, Wisconsin.

Donald William Rosborough (C50) died at age 83 in St. Petersburg, Florida.

Thomas E. Arend (C51) died February 4 at age 81 in Pacific Palisades, California.

Helen L. Murry (C52) died May 21 at age 78 in Houston.

Clyde L. Rousey (GC52) died August 6 at age 79 in Charlotte, North Carolina.

William A. Lehnerd (C54, GC61) died May 27 at age 79 in Butler, Pennsylvania.

Jacqueline G. Lapan (C57) died September 1 at age 74 in Bloomington, Illinois.

Mary Castro (C60) died January 3 at age 71 in Ramona, California.

John R. Stillman (C68) died April 7 at age 62 in New York City.

Philip B. Laurenson (C69) died March 16 at age 62.

Bernard F. Downs (GC70) died August 4 at age 77 in Tampa, Florida.

Anita L. Hurtig (GC71) died August 6 at age 77 in Evanston.

Cheryl A. Walker (C73) died July 27 at age 59 in Orange County, California.

Dorcas M. Johnson (C87) died in January at age 43.

Trisha Apte (C07) died March 19 at age 22 in Nashville.

In memory

Faculty

Stuart Kaminsky (GC72) died October 9 at age 75 in St. Louis. Widely known for writing detective novels set around the globe, Kaminsky was a professor in Northwestern’s radio/television/film department from 1972 until 1989. In 2006 the Mystery Writers of America named him a Grand Master. In addition to his more than 70 novels, he also wrote non-fiction books on film directors Don Siegel, Ingmar Bergman, and John Huston as well as actor-director Clint Eastwood.

“Stuart was passionately interested in film and as an academic was especially interested in the analysis of popular film genres,” said his colleague Mimi White, professor of radio/television/film and senior associate dean for the communication program at Northwestern University in Qatar. “His avid interest in popular genres, along with his interest in writing, doubtless informed his move into writing mystery and detective fiction. One of his best-known series was about a detective in Hollywood during the studio era. At Northwestern he is one of the people who was instrumental in initiating what developed into the undergraduate certificate in screenwriting.”

Kaminsky is survived by four children, Peter (WCAS87, GC89), Toby, Lucy, and Tasha; three grandchildren; and his wife, Enid Perll.
Friends

Earnest (Chris) E. Christensen (EB49) died March 14 while on a cruise to Singapore with his wife of 58 years, Phyllis (Pinkie) Nash Christensen (C51). They raised three children in the Glenview, Illinois, area. A former member of the Chicago Board of Trade, Christensen was a founding partner of CGM Financial. He was a strong supporter of the School of Communication’s National Advisory Council, of which his widow is a valued member.

Owen L. Coon Jr. died May 28 at age 77 in Lake Forest, Illinois. He was the son of Owen L. Coon (WCA15, L19), founder of the Owen Coon Foundation, which has generously supported the Northwestern debate team over the years. Funding from the Coon Foundation allowed the team to host the National Debate Tournament in 2005 and has supported the debaters’ participation in many events each year. A devoted family man, Owen Coon Jr. was the second vice president of his family’s foundation, of which his son, Owen L. Coon III, is first vice president.

“The Northwestern Debate Society is saddened to hear of the loss of Owen L. Coon Jr.,” said program coordinator Luke P. Hill (SESP05). “His generosity to the debate society has allowed hundreds of students to excel at the highest level of intercollegiate competition and to experience the Northwestern community. We are deeply appreciative of his years of support and guidance.”

Theodore William Van Zelst (McC45, GMCc48) died July 6 at age 86. Van Zelst was one of six individuals in the University’s history to receive all three Northwestern alumni awards — the Alumni Service Award, the Alumni Merit Award, and in 1988 the Alumni Medal. Northwestern’s highest alumni honor. His career involved founding firms in consulting engineering, instrument manufacturing, mineral exploration, and land management. Among these was Soiltest, which Van Zelst led to become the world’s largest manufacturer of engineering testing equipment for roads, airfields, dams, and heavy construction projects. With his wife, Louann Van Zelst (C49, GC51), he was a dedicated supporter of the School of Communication for more than 30 years. The Van Zelst Research Chair in Communication was established at the School of Communication in 1981 with a charitable gift from the Van Zelsts. The rotating fund permits a professor to devote a year to research on an important issue in communication; the gift also provides for an annual lecture.

When people learn that Jane Steiner Hoffman (C86) and her husband, Michael B. Hoffman (WCAS72, G73), both graduated from Northwestern, they often ask if the two met there.

“It’s not as simple as that. The Hoffmans attended different Northwestern schools during different decades. But their respective Northwestern experiences helped to shape their careers and nurture the interests they share.

One of those interests is sustainable energy. The couple coauthored Green: Your Place in the New Energy Revolution, a book that analyzes worldwide renewable energy resources and the politics of the energy crisis facing America.

Jane is the founder of the Presidential Forum on Renewable Energy, a nonprofit organization that draws high-level attention to issues of renewable energy and climate change. Michael is a managing director of Riverstone Holdings LLC, where he runs the world’s largest renewable energy fund.

Before joining Riverstone in 2003, Michael served for 15 years as senior managing director and head of the mergers and acquisitions advisory business of the Blackstone Group. Jane began her career at Salomon Brothers investment bank in New York but knew she wanted to go into politics. Her first public service position was as deputy commissioner of the New York City Commission for the United Nations in 1994. From 2005 to 2007 she served as a commissioner for New York’s Public Authority Reform.

Jane says that Northwestern has a “mythic importance” to her, as it’s the place where she learned how to solve problems creatively. “The premise of our book is using creativity to solve the ancient problems of overdependency on a single resource,” she said.

Michael’s Northwestern experience brought him to where he is today, too. A geography course led him to a master’s degree in urban economics, which took him to Washington, D.C. After serving in the Ford administration, earning an MBA at Harvard Business School, and working on Wall Street, he’s back to the energy business.

Michael recently chaired his 35th Northwestern reunion; Jane is a new member of the University’s Board of Trustees and has been a member of the School of Communication’s National Advisory Council for four years. “I enjoy staying in contact with the school,” she said, “and hope I can contribute in some small way to help Northwestern expand and scale new heights.”

The Hoffmans are already contributing on a grand scale. They recently pledged a gift to fund the Jane Steiner Hoffman and Michael Hoffman Assistant Professorship in the Roxelyn and Richard Pepper Department of Communication Sciences and Disorders.

“We all have a moral imperative to give back in whatever way we can,” said Jane. “Northwestern was a seminal time in our lives for different reasons. What better way to show thanks to the institution that helped us become who we are.”