Calendar of events

**Nickel and Dimed**
by Joan Holden
Based on Nickel and Dimed, On (Not) Getting By in America by Barbara Ehrenreich
DIREC TED BY JESS McLEO D (GC13)
Josephine Louis Theater
February 1–10

**Imagine U: The Musical Adventures of Flat Stanley**
Book by Timothy Allen McDonald
Lyrics by Timothy Allen McDonald and Jonathan K. Waller
Music by David Weinstein, Jonathan K. Waller, Timothy Allen McDonald, and Stephen Gabriel
Based on Flat Stanley by Jeff Brown
DIREC TED BY DAVID CATLIN (C88)
Mussetter-Struble Theater
February 8–17

**The Pajama Game**
Music and lyrics by Richard Adler and Jerry Ross
Book by George Abbott and Richard Bissell
DIREC TED BY PETER SULLIVAN
Ethel M. Barber Theater
February 15–March 3

**Occupy Dance 2013**
ARTISTIC DIRECTION BY ANNIE BESERRA (WCAS97)
Josephine Louis Theater
March 1–10

**The Exonerated**
by Jessica Blank and Eric Jensen
DIREC TED BY CAT MILLER (GC11)
Coproduced with Next Theatre Company and presented in partnership with the Center on Wrongful Convictions
Josephine Louis Theater
April 19–May 5

**Waa-Mu 2013**
DIREC TED BY DAVID H. BELL
Cahn Auditorium
May 3–12

**Imagine U: Sideways Stories from Wayside School**
Adapted by John Olive from Louis Sachar’s Wayside School novels
DIREC TED BY DAN CANTOR
Mussetter-Struble Theater
May 3–12

**How to End Poverty in 90 Minutes (With 199 People You May or May Not Know)**
CONCEIVED AND DIRECTED BY MICHAEL ROHD
Ethel M. Barber Theater
May 16–25

For more information about these and other school events, see www.communication.northwestern.edu

School breaks ground for new building
School of Communication donors Todd Warren (above, left) and Robert and Charlene Shaw (above, right) were on hand May 18 to help Dean Barbara O’Keefe and Northwestern and Bienen School of Music leaders break ground for the new Music and Communication building on the south campus. In remarks at the event, Dean O’Keefe said that uniting the theatre and performance studies departments and the dean’s office into a single space “will have a rippling and transformative effect across the entire School of Communication, dramatically improving the way each and every one of its five departments function.”

Construction on the five-story building has begun. Projected to open in September 2015, the facility offers many opportunities for naming gifts. For more information contact Anne Watkins at 847-467-2658.

In this issue

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On the cover: A scene from Retrocognition, a film by radio/television/film faculty member Eric Patrick (see page 7).
The history of the Northwestern University School of Communication has always been tied to media innovation. Responding to the evolution of needs in the wider world, the school’s first elocution courses developed into programs in public speaking, theatre, interpretation, speech education, and speech reeducation—an evolution that continues as electronic media and now digital media change the way people learn, work, play, and live.

That our disciplines have developed from one source has contributed to the school’s unique makeup. Programs that might be housed in different divisions at other universities find resonance and strength in partnership here. More than 130 years of seminal work by faculty and alumni across the communication arts and sciences offer strong evidence—for example, faculty legends such as Winifred Ward (C1905), whose “creative dramatics” principles are the basis for most children’s media produced today, and Raymond Carhart (GC34, GC36), Harold Westlake, and Helmer Myklebust, pioneering researchers who changed the way we understand the human body’s complex reception of messages. Today’s media reflects the crucial influence of such alumni as the late Bob Banner (GC48, H81), a leading producer of variety entertainment during TV’s “golden age”; Garry Marshall (J56), producer of so many classic TV shows and friend of the school; and rock radio innovator Allen Shaw (C66). Creating today’s media are such legends-in-the-making as Modern Family director Jason Winer (C94) and Lost writer Jeff Pinkner (C87). Further behind the scenes, alumni are making deals—as do talent managers David Gersh (C70), Jeff Jacobs (C85, GJ87), and Jeff Kwatinetz (C87, GC87)—and analyzing audiences, the specialty of Pierre Bouvard (C83). Others make decisions that affect the entire landscape of communications—such as former Federal Communications Commission chair Newton Minow (C49, L50, H65), whose policies set the stage for both public TV and communications satellites.

Our faculty and alumni have, in some cases literally, written the book on their subjects. But these stories are still being written—in schools and hospitals, in courtrooms and board rooms, and on film screens, TV screens, and screens increasingly small and mobile. In our classrooms our faculty members are bringing of-the-moment information back from their industries so that students who take courses in social media or creating online viral videos face the changing media landscape with confidence. In addition, the University’s collaborative environment sets a standard (see page 2) that students emulate through experiential learning (see page 10).

The School of Communication has always been inextricably tied to the history of media innovation, but—as this issue demonstrates—the future of media communication and entertainment is in good hands, too.
RESEARCHING, TEACHING, AND LEADING IN INNOVATION

This issue of Dialogue, the second in a series to focus on Northwestern University’s strategic plan and its platform of 10 greatest strengths, details the school’s contributions to media innovation. Here, three scholars from across the University discuss media research and why Northwestern is fertile ground for innovation.

**Pablo Boczkowski** is a professor in the Department of Communication Studies and director of the Program in Media, Technology, and Society, both housed in the School of Communication. He studies the transition from print to digital media, with a focus on the organizational and occupational dynamics of contemporary journalism. Boczkowski is the author of *Digitizing the News: Innovation in Online Newspapers* (MIT Press, 2004), *News at Work: Imitation in an Age of Information Abundance* (University of Chicago Press, 2010), and the forthcoming *The News Gap: When the Supply and Demand of Information Do Not Meet*.

**Fabián Bustamante** is an associate professor in the Robert R. McCormick School of Engineering and Applied Science’s Department of Electrical Engineering and Computer Science. His research interests span several areas of experimental systems, with a focus on large-scale distributed computing and networking in both wide-area and mobile environments.

**Shane Greenstein** is a professor and the Kellogg Chair in Information Technology in the Kellogg School of Management. He studies the business economics of computing and communications as well as Internet infrastructure, including the adoption of client-server systems, the growth of commercial Internet access networks, the industrial economics of platforms, and changes in communications policy.

**FIRST ORDER OF BUSINESS: INNOVATION AS A TOPIC OF RESEARCH. TELL US ABOUT YOUR WORK.**

**Boczkowski** The past 30 years have seen a lot of development in the area of media and telecommunications technologies—anything from how information, messages, and content are created to how they are disseminated and how people receive them. My work looks at how traditional media organizations and the people who consume their products have dealt with these changes. For instance, you see newsrooms producing second-by-second updates, texts, and video. People get the news very differently than they once did.

**Greenstein** I study how network industries operate, particularly the commercial Internet, typically in the context of measuring the market behavior related to ISPs and platforms. It’s a challenging subject; the most topical work may be a moving target and may defy measurement, while the most measurable topic may be less interesting or important to market participants. It requires a constant conversation with colleagues from a range of disciplines as well as creative use of data.

**Bustamante** My work addresses some of the interesting challenges posed by the tremendous growth of the Internet and society’s reliance on connectivity. In the last decade alone the Internet population has quintupled to include more than 3 billion people. Concurrently, our distributed systems have evolved from small-scale, basic communication services like FTP to Internet-wide systems that bring us together, store our data always at reach, keep us informed and entertained, and search for our neighbors in the universe. These staggering trends are exposing the limits in our
understanding of how to build computing systems, what the underlying network looks like, how people interact in these environments, and even the research model we should apply to explore these issues. My work is driven by these challenges.

**HOW IS YOUR OWN WORK INNOVATIVE?**

**Boczkowski** What I’ve tried to do is bring together methodologies and disciplines that are not normally in conversation. My work uses both qualitative and quantitative methodologies to look at micro processes as well as big data sets. My new book examines the gap in news preferences of the media and consumers by combining analysis of big data sets and detailed interviews.

**Bustamante** My research work is primarily experimental, with problems coming from experimentation with existing computing systems and solutions that are tested in the real world. I have a strong preference for problems that affect large end-user populations (e.g., characterizing and comparing broadband Internet services, networked systems diagnostics for the Internet) and system solutions that could be readily deployed and adopted. These preferences both encourage innovation and, synergistically, ensure that my work has broad impact.

**Greenstein** Usually I find novel ways to measure behavior that sheds new light on the topic. For example, a research partner and I were the first to make a map of the commercial Internet. This showed how much ISPs were doing and what territories they were not covering. My most recent work about Wikipedia measured its political slant and showed how revision tended to make articles more neutral. The novelty arises from asking a new question.

**WHY IS NORTHWESTERN A FERTILE PLACE FOR INNOVATION?**

**Greenstein** Northwestern has an active intellectual culture. It supports a variety of researchers pursuing a wide array of topics. The schools also bring in many visitors, which renews the conversation and keeps it fresh.

**Bustamante** Innovation does not typically come from a single domain but rather through cross-fertilization. Great innovators tend to be renaissance people with broad interests in multiple fields of arts and sciences. The Northwestern culture values, encourages, and facilitates cross-disciplinary work and a renaissance style of education.

**Boczkowski** Northwestern is a very agile university environment. Many universities are slow-moving institutions, but Northwestern responds to a rapidly changing world by rewarding innovation, by betting on new ideas, and by lowering barriers to collaboration.

**HOW DO YOU TEACH STUDENTS TO BE INNOVATORS?**

**Greenstein** Most participants in technology markets have a strong tendency to believe they are the first to experience something. I like to teach students to see the repeated patterns in their own present experience, which fights that tendency. The more they can see the pattern, the further they can go in learning lessons from others, which helps them to avoid mistakes and to recognize the unique aspects of a situation.

**Bustamante** One particularly interesting McCormick program is Design Thinking and Communication, where undergraduates, early in their careers, work with real clients to solve real problems. Working with real people forces the students to communicate their ideas, reevaluating them in the process, and to learn the try, fail, try-again process behind innovation.

**Boczkowski** The School of Communication’s doctoral program in media, technology, and society is an institutional response to keeping up with the times. We study technology not as a subject but as the centerpiece of a wide array of disciplines. The program’s curriculum is flexible, individualized, and well suited to developing young scholars. We empower the students to be interdisciplinary and to think outside the box, and we offer them opportunities to innovate, to afford failure, and to try again.
**THE TAO OF TEAM BUILDING**

“Today, because of technology, it becomes possible for us to communicate and collaborate with anyone, any time, any place around the world,” said Noshir Contractor, professor of communication studies and the Jane S. and William J. White Professor of Behavioral Sciences in the McCormick School of Engineering and Applied Science. “So the question then becomes, having that choice, who do we decide to connect with?”

Contractor’s research suggests that the question deserves careful thought. He has been studying social and knowledge networks since the dawn of the digital age, and his findings point to an increased tendency of people in the workplace to collaborate in teams—often teams they’ve helped to assemble themselves. By looking at a number of different sample groups, including scientific proposals submitted to the Northwestern University Clinical and Translational Sciences Institute (NUCATS), he has been able to draw large-scale conclusions about “the science of team science.”

“We’ve found that people from multiple institutions were less likely to form, for instance, a software development team than people from the same institution,” said Contractor, “but when they did, the software they collaboratively developed was more likely to be successful.” Another finding involved expatriates living in a common country abroad: “People who come from the same country of origin were more likely to form a software development team, but the more successful collaborations happened when people from different countries of origin came together.”

Score a point for diversity. And as director of Northwestern’s Science of Networks in Communities Lab, Contractor has always practiced what he’s preached. The SONIC Lab is staffed by students from not only the School of Communication but also the McCormick School of Engineering and Applied Science and the Kellogg School of Management as well as visiting scholars from around the world. Said Contractor, “It’s an opportunity for them to work together on questions that they might not necessarily be able to answer by themselves.”

**WIKI TRICKS**

The gates to the wide, wide world of Wikipedia are being thrown open even further, thanks to the efforts of communication studies associate professor Darren Gergle (above) and his fellow researchers. Gergle has been working in tandem with doctoral students Brent Hecht, Patti Bao, and others to develop a software system that gives users a sweeping look inside the popular online encyclopedia, recently ranked the world’s sixth-most-visited website by the web-measuring service Alexa.

Omnipedia, as Gergle and his team have named their software, is one of 10 current research projects in the School of Communication’s CollabLab, which Gergle directs. The software allows a user to search a given subject in Wikipedia, then retrieves the information from 25 different language editions across the site, compares that information, and translates selected entries into the user’s
MEASURING THE MEDIA

It’s a big job, but somebody has to do it. James Webster, who began his career studying television audience behavior, has expanded his research to include online media users. A professor of media, technology, and society, Webster (below, leading a panel of online metrics gurus for the School of Communication’s Office of External Programs, Internships, and Career Services) is the lead author of *Ratings Analysis: The Theory and Practice of Audience Research* and a consultant to such companies as Nielsen and Turner Broadcasting. He has found many challenges to looking at the digital landscape and trying to measure those elusive users.

“The volume of new material is essentially unlimited,” he said. “And everybody has a soapbox now, everybody can publish to a worldwide audience, but the undeniable, inescapable fact is there’s only so much human attention to go around. So I can post stuff on my blog—if I had a blog—but there’s no guarantee that anybody’s going to look at it. And if nobody looks at it, then so what? I might as well be talking to myself, which is essentially what most bloggers are doing.”

Webster said that attracting user attention is the holy grail in today’s online world. His recent paper exploring this subject won the University of Amsterdam’s McQuail Award, and he plans to expand the material into a book. Though many in his field worry that so much user choice will lead people to consume only like-minded media—and that society will become increasingly polarized as a result—Webster is unconvinced. “Maybe I want to believe that it’s not as bad as it seems,” he said, “but there is good data suggesting that most people out there have a very broad and varied diet of content.”

*native tongue.* An Omnipedia search of “beauty,” for example, suggests a big difference between Eastern and Western perspectives: Japanese-only topics emphasize “character,” while English topics discuss “the eye of the beholder” and physical traits.

“We’ve had a lot of interest in this from journalists who are trying to understand different perspectives on news stories,” said Gergle. Other potential Omnipedia users include people working in international relations, travelers, and the countless volunteers across the globe who edit the Wikipedia site. Although the Omnipedia software is still being tested, Gergle and his team hope to make it publicly available. The team’s ultimate goal, said Gergle, is “to use what we’re learning to create applications that are more culturally aware and hyperlingual.”

James Webster (left) moderates a discussion by media executives Gian Fulgoni, Jon Sayer, Kate Sirkin, and Jon Suarez-Davis (SCS97).
TELE-REBELLIONS

Communication studies assistant professor Aymar Jean Christian can pinpoint the moment when the future of television took a hairpin turn. “YouTube premiered in 2005,” he said, “and the mainstream media started writing about it by December, when the Saturday Night Live skit ‘Lazy Sunday’ came out and went viral.” In the six years that followed, said Christian, “thousands of people began creating their own shows, some of them with little or no money at all.”

This six-year “sweet spot,” as he calls it—which introduced viewers to web series they could watch on their laptops and smartphones—is the subject of his forthcoming book, tentatively titled Off the Line: Independent Television and the Pitch to Reinvent Hollywood. As an active member of the independent television community, Christian is in a unique position to report the story. His blog, Televisual, introduces readers to countless web series, many of which he has championed over the years. Christian has written widely about new media for Slate, the Washington Post, Tubefilter, and others. He’s even produced a web series of his own, She’s Out of Order (left), to be released in early 2013.

Christian said that bigger, bank-rolled series are starting to dominate the online landscape (“Netflix is about to release a show by David Fincher, starring Kevin Spacey, that they allegedly spent a hundred million dollars making”), but he remains most interested in smaller, independent web series. A few that are on his current radar include The Outs, Broad City, and Lenox Avenue. “Part of my job is to spotlight projects like these,” he said. And while the new professor can legitimately claim many titles—scholar, journalist, critic, producer—he sees himself in a less circumscribed light: “I feel like I’m in the business of raising awareness.”

BRAIN GAMES

You might call James Booth, the Jo Ann G. and Peter F. Dolle Professor in Learning Disabilities, a mind reader. He directs the Developmental Cognitive Neuroscience Laboratory, where he and fellow researchers study the mechanisms of brain development in children, and they recently hit on something big. They were caught off guard in examining the brain activity of kids who exhibited high levels of skill in areas such as reading and spelling.

“Traditionally, people have thought the areas of the brain that process what children see and what they hear operate separately,” Booth explained. “These have been called unimodal areas. What we’re finding, though, is that better reading and spelling are associated with greater sensitivity in these areas to both modalities, so we’re seeing signs of multisensory integration in the brains of children who are highly skilled.”

Booth infers that presenting multisensory information (“not just words they see and not just words they hear, but both simultaneously”) to less skilled readers could encourage this same kind of brain activity, boosting their ability to learn.

And what better platform to do this than the Internet?

“You’d have to be careful,” said Booth. “I’m no web designer, but you’d want to be smart about designing interfaces that don’t overwhelm the child. I’ve been on a lot of websites where there’s way too much going on—beeps and blips and flashes. But in terms of basic reading, it may be that designing websites with an accompaniment of visual and auditory word forms could actually help kids read better.”
TIME TRAVELER

Eric Patrick is what you’d call a modern filmmaker. His award-winning films have been screened at such au courant venues as the Brooklyn International Film Festival, South by Southwest, and even New York’s Museum of Modern Art. Still, to gather material for his latest movie, the associate professor of radio/television/film found himself delving into the past.

He was haunted, he said, by the voices in World War II–era radio dramas. These audio recordings—“media relics,” as Patrick called them—“seemed to carry with them some sort of psychological residue of that particular time.” He decided to draw on the sound from those recordings, along with period images in photo collages, to create a film that would challenge the stereotypes of yet another media genre from days gone by: the family sitcoms of the 1950s and ’60s.

In a process he likened to “media archeology,” Patrick cut up pieces of the old media and reassembled them to skew his animated characters’ appearances and to reveal the “institutionalized trauma” he heard embedded in the sound. “I wanted the audience to feel like they were watching an Ozzie and Harriet episode that had been put into a blender and spit out,” he said. The final product, Retrocognition—funded by the Guggenheim Foundation and the School of Communication—burned up the festival circuit this year, earning a MAshRome Film Fest Best-in-Fest award and the Accolade Competition’s Award of Excellence in Experimental Film in Los Angeles.

Patrick’s next project will mark his safe return to the 21st century. He is collaborating with Ellen Wartella, Sheikh Hamad Bin Khalifa Al-Thani Professor in Communication in the Department of Communication Studies, on a series of short animated films to teach children about reproductive health. “I’m also planning to do some animated infographics about government programs for an older audience,” he said. “I’m thinking of it as a Schoolhouse Rock! for adults.”

REEL WORLD RELATIONS

Film, one of the oldest and most elegant forms of media, exerts tremendous power, and nobody knows this better than Hamid Naficy, Sheikh Hamad Bin Khalifa Al-Thani Professor in Communication. He points to the Iranian drama A Separation, which won the Oscar for best foreign language film earlier this year. “It was not only popular in Iran and the United States, but also in Israel,” he said. “It sold out. In the two weeks the film was shown, 30,000 Israelis attended the screenings. One of them was quoted in the New York Times saying, ‘Iranians are just like us. Why would we want to bomb them? They have aging parents, children in school. They need a maid.’

“Between countries where diplomatic relations don’t exist,” continued Naficy, “movies are sometimes the only way with which to communicate and to learn about one another. They are, in many ways, our greatest cultural ambassadors.” And Naficy has made it his life’s work to see these cinematic foot soldiers make the global rounds. A leading authority on diasporic cinema, he is the author of the definitive four-volume series A Social History of Iranian Cinema and the founder of two long-running Iranian film festivals in Los Angeles and Houston as well as a consultant for Chicago’s Iranian film festival. These festivals have introduced Western audiences to such movies as A Separation, Kandahar, Taste of Cherry, and This Is Not a Film.

“We invite filmmakers from Iran to come and talk to the audiences,” said Naficy. “People make connections. Some spark in somebody’s mind will go off during a film or a talk with a filmmaker, and something good will come of it. That’s the nature of education. You can’t really predict what sparks will go off. But my job is to create an environment potent enough so that they do.”
**skill seeker**

Who’s benefiting from the digital revolution, and who’s getting left behind? This is one of the questions that drives Eszter Hargittai, associate professor of communication studies. A fellow at Harvard’s Berkman Center for Internet and Society, Hargittai leads the School of Communication’s Web Use Project, and her work has been funded by Google and Nokia, among others.

A firm believer that improving online skills is the key to creating a more equitable digital landscape, Hargittai recently collected a massive wave of new data about young adult Internet users. Some surprising new discoveries shook out. Prior studies, for example, have found that in 2009 and 2010 African Americans were more likely than others to begin using Twitter—exemplified (above) by communication studies major Morgan Richardson (C13). Thanks to Hargittai’s “panel data” (information about the same people gathered over time), she was able to say why. “We found that an interest in entertainment and celebrity news was a major driver of Twitter adoption by 2010,” she said, “and that more African Americans—at least in our sample—seemed to be interested in that.”

Hargittai’s big-picture research goals still revolve around online skills. “I want to demystify the assumption that young people, just because they grow up with technology, are automatically savvy with it,” she said. “Every time a new technology gets introduced, we go through the same cycle. Let’s give schools computers! Let’s give schools Internet access! Let’s give schools tablets! And that’s a first step, but you can’t dump these things on schools and expect people to start using them immediately in informed ways. Part of my goal is to get people to understand that it’s not just about the hardware.”

**by the book**

Being book smart seems like an obvious job requirement for a university professor, but in the case of Janice Radway, the Walter Dill Scott Professor of Communication Studies, it’s just the tip of the iceberg. An expert in reader-response theory, Radway studies the relationship between readers and literary texts. She is also widely known for her scholarship in the “history of the book” field. An author in her own right as well, she has written *A Feeling for Books* and *Reading the Romance*, which recently won the International Communication Association’s Fellows Book Award.

Although a self-professed “print person,” Radway has nonetheless watched the emergence of digital media with fascination.

“We don’t really yet know if it’s a revolution on the order of, say, the printing press,” she said. “We don’t know if it’s so powerfully different that it’s going to reorganize the notion of authorship or the process of reading itself.” She does think, however, that the digital shift is bound to affect copyright laws—as well as fans’ relationships to books, thanks to social media, bloggers, and emerging online communities.

While she appreciates e-books and online magazines, Radway is much more interested in the kind of media you can get your hands on. “I’m doing a project on zines right now,” she said. “These are handmade magazines produced mostly by girls and young women in the 1990s.” While today’s creators of their counterparts might opt for the more ephemeral platform of Facebook, the zines that Radway studies are finding their way into libraries and archival collections, and she aims to highlight their historical value by conducting interviews with the era’s prominent zinesters. “I want to preserve a record of how these young women thought,” said Radway, “and also explore what’s happened to them as they’ve aged.”
ORPHAN RESCUE

No, she doesn’t work in international adoption or children’s services, but associate professor of radio/television/film Jacqueline Stewart is still in the business of helping orphans find homes. In addition to being an author and expert on film archiving and preservation, Stewart is also a champion of what’s known as orphan media—motion pictures from outside the commercial mainstream. Orphan films include everything from unreleased pictures to public domain materials to home movies—and the latter are what first drew Stewart to the cause.

Since 2005 she has directed the South Side Home Movie Project, an ongoing effort to preserve and exhibit the home movies of South Side Chicagoans. Stewart describes their personal footage of birthday parties, streetscapes, and civil rights marches as “an amazing visual history, one that’s of great value to all sorts of historians, let alone people who study film.”

More recently Stewart helped curate the 2011 Los Angeles film series L.A. Rebellion: Creating a New Black Cinema, showcasing the work of African American filmmakers who studied at UCLA from the late 1960s through the early ’80s. Many of their films had been so woefully neglected by history that they, too, qualified as orphans. She and her colleagues found themselves going through dusty garages and storage spaces in an attempt to recover material. In some cases filmmakers had even thrown their work away. “As a scholar,” said Stewart, “I can take the time to go to some obscure location and watch a film on a flatbed projector and write something about it. And that’s fine, and that’s the way a lot of films that are on the margins of film history have been treated. But that’s not what these filmmakers wanted when they made these films. They had a hope that people would see them.” Now, thanks to the work of Stewart and her collaborators, they can.

For Ozge Samanci, assistant professor of radio/television/film, innovation means seeing things differently. “Media” can be a recycled grocery bag or the back of an old photograph, where Samanci turns small moments of daily life into miniature pieces of art for her website www.ordinarycomics.com. “When I pick an ordinary moment and focus on it, that moment ceases to be ordinary,” she said. “Actually, nothing in life is ordinary.” Samanci’s other projects include Sneaky Time (www.vimeo.com/46451082), an art installation that speeds and slows time in response to human interaction, and Dare to Disappoint, a forthcoming autobiographical graphic novel.
SOCIAL JUSTICE INSPIRES STUDENT MEDIA

Someone wearing a face mask and hazardous-material gear throws a giant ball toward a stranger on a Chicago street. Some targets stop and stare. But eventually, some join in the game, smile, and even make friends. That was the experiment presented by the documentary series Sky Pilots, a project by Eric Bodge (C11) and Collin Davis (C11) that looked at the value of human interaction. The project was partially funded by a grant from Inspire Media, a Northwestern student-run media group that lives up to its name.

“Our ultimate goal is to empower students to produce media on a social issue that they care about,” said student copresident Rayyan Najeeb (C13). “We want this to be an avenue for students to uplift the campus community, spreading awareness and serving as agents for change.”

“We believe the greatest way to promote social change is to present information to a broader community in a creative and interesting way,” adds copresident Jessica Smasal (WCAS14). The group funds one full film and several smaller grants each year and shows funded work at an annual spring symposium.

Some projects are certainly reaching a broader community. Language of the Unheard (above), a film directed by Jacqueline Reyno (C11) and Matthew Litwiller (C11), focuses on political and cultural issues plaguing the Pine Ridge Indian Reservation in South Dakota. The film has been accepted to festivals around the country and beyond—including the 2012 Cannes Short Film Corner in France, where it took top documentary honors in the American Pavilion Student Filmmaker Showcase. Director of photography and coproducer Travis LaBella (C11) also won the Student Heritage Award for documentary from the American Society of Cinematographers.

Inspire Media has inspired its own participants. “Not only have I been exposed to so many social issues because of Inspire Media and the various ways these issues can mobilize a population, I have been able to understand what granters look for in a potential pitch and how to deal with mitigating the challenges in supporting these projects with expertise and finances,” said Najeeb. “Most important, I have developed a network of friends and colleagues who will and have gone on to do phenomenal things.”

Experiential extracurriculars

How do you encourage creative people? Hand them the reins. These student media groups and activities put our students in charge early in their creative careers.

Studio 22

Studio 22 is a student-run production company that funds 10 or more projects a year—several through the Bindley Film Grants (see page 24)—and hosts a red-carpet premiere (below) for student work each spring. Films produced through Studio 22 have gone on to festivals across the country. Studio 22 alumni include TV producer David Zucker (C86); screen and stage writer-actor-director Zach Braff (C97); TV writers Janae Bakken (C96), Eric Gilliland (C84), and Justin Spitzer (C99); actress and puppeteer Stephanie d’Abruzzo (C93); sports content executive Jay Sharman (C95); and Michael Grizzi (C86), senior vice president of legal affairs for Paramount Pictures.
Niteskool

For more than 22 years Niteskool Productions has been an advocate for Northwestern student bands and musicians. The group takes on the roles of booking agent, publicist, and video producer, helping fledgling artists professionalize themselves and get heard. Each year one lucky band or artist gets the star treatment: a full-length, professionally produced music video of the recipient’s original music. Past projects have included videos for “Five Years” by Kelsey Wild (C12), directed by Andrew Van Beek (C11), and for “Lose My Mind” by OluRotimi “Rotimi” Akinosho (C10), directed by Travis LaBella (C11). Alumni include Maureen Grosser (C04), now on the marketing staff for BMG Chrysalis. Watch videos at vimeo.com.

WNUR

WNUR 89.3 calls itself “Chicago’s Sound Experiment”—a student-run, community-supported experiment that ranges from big band jazz to hip-hop to news and sports. From its campus studios the station produces a signal accessible to nearly 3 million potential listeners throughout the Chicago area. WNUR also streams live on the web to listeners around the world and occasionally offers live shows, as when Jason Dong (WCAS13) deejayed the annual School of Communication picnic (above). Over the station’s 60-year history, alumni have included Allen Shaw (C66), who pioneered the album-oriented rock format (only the best songs from big-selling albums, with a minimum of disc jockey talk) that most stations use today; Neal Sabin (C78) of Chicago’s Weigel Broadcasting; Pierre Bouvard (C83) of SVP Media Sales; ESPN sports business reporter Darren Rovel (C00); Arcade Fire musician Will Butler (WCAS05); This American Life host Ira Glass (C81); TV producer Garry Marshall (J56); actors Richard Benjamin (C60) and Paula Prentiss Benjamin (C59); and sports journalist David Revsine (WCAS91).

RTVF sitcom class

Through the collaboration of multiple radio/television/film courses and faculty members—and some 80 students—the school has produced its first curricular sitcom. With student executive producers Joey Capuana (C13), Rachel Pologe (C12), and Gregory Porper (C12) at the helm and with Northwestern students cast through the shared General Auditions Database, the group produced three 15-minute episodes of Sidekicked, which premiered on campus this past spring. The sitcom follows an anxious college freshman eager to escape the shadow of a famous high school friend, only to find that they’ve been assigned as dorm roommates.

Weekend Filmmakers Project

For the last two years, incoming radio/television/film freshmen have been handed a camera, three prompts—and a figurative stopwatch. The freshmen spend one of their first weekends on campus producing original short films in less than 48 hours and then sharing their work. One project is awarded a grant toward its team’s next film (above, 2012 winners Adam Snyder, Michael Nowakowski, and Alex Baker). “Community is a big part of this,” said Erik Gernand (GC09), the project’s faculty coordinator. “We want students to begin to forge relationships, both professional and personal, early in their time here. Hopefully, those relationships will last throughout their tenure at Northwestern and even beyond.”
Faculty focus

Thomas Bradshaw (MFA, Brooklyn College) is adapting Harriet Beecher Stowe’s novel Uncle Tom’s Cabin for the screen. His latest play, Job, opened at New York’s The Flea in September.

Rebroning, a play by Zayd Dohrn (MFA, New York University) produced last year by SFPlayhouse, has been nominated for a Bay Area Critics Circle Award for best original script. Rebroning enjoyed a sold-out run last spring at Chance Theatre in Los Angeles, where it was a Backstage and LA Stage Scene critics’ pick. A TV script by Dohrn was selected as the winning dramatic script in the Writers Guild of America East’s Pilot Competition.

Paul Edwards (PhD, University of Texas at Austin) adapted and directed Shirley Jackson’s novel We Have Always Lived in the Castle for Chicago’s City Lit Theater. The February production featured many Northwestern talents, including Elise Walter (C10) in the lead role, sound designer Daniel Carlyon (C1t), costume designer Emily Tarleton (GC13), and prop designer Jacob Watson (C11).

To Walk Alone, in the Dark, a short play by Erik Gernand (MFA, Northwestern University), was produced at Chicago’s American Theater Company in March as part of its 10x10 New Play Festival. In September a workshop production of his play The Beautiful Dark was staged at New York’s T. Schreiber Studio, where it was the New Works Project Winner.

Rebecca Gilman (MFA, University of Iowa) received the 2012 Great Plains Playwright Award from the Great Plains Theatre Conference. She also won a creative writing grant from the American Scandinavian Foundation.

Cindy Gold (MFA, Alabama Shakespeare Festival) performed in a new production of The Music Man for a three-month run at Glimmerglass Opera in Cooperstown, New York, followed by a three-week run—with the entire 172-member cast and crew and full sets and costumes—at the Oman Royal Opera House at the request of Oman’s royal family.

D. Soyini Madison (PhD, Northwestern University) adapted and directed Labor Rites at Northwestern’s Wallis Theater in May. The multimedia performance explored the history of the labor movement in the United States.

Hamid Naficy (PhD, University of California, Los Angeles) was chosen as a 2012–13 faculty affiliate at Northwestern’s Alice Kaplan Institute for the Humanities. The institute provides selected faculty with support for research and a space for cross-disciplinary discussion. In October Naficy presented a keynote address to the 2012 Iranian Alliances Across Boarders conference. Also that month, The Globalizing Era, 1984–2010, the final volume of his four-volume A Social History of Iranian Cinema, was issued by Duke University Press.

Saturday Morning Massacre, a film by Spencer Parsons (MFA, University of Texas at Austin), premiered at the LA Film Festival in June and won the best-feature award at the Minneapolis Underground Film Festival in August. It also screened at Alabama’s Sidewalk Moving Pictures Festival in August and premiered abroad in the Netherlands at the BUT (B-Movies, Underground, and Trash) Film Festival in September. The horror-comedy follows a team of self-styled ghost hunters on a haunted house investigation gone wrong, mashing up such beloved childhood favorites as Scooby-Doo and Nancy Drew with cult shockers like The Texas Chainsaw Massacre.

Retrocognitions (see page 7), an animated film by Eric Patrick (MFA, California Institute of the Arts), played film festivals around the world over the summer, winning the MAshPrime Award at Italy’s MAshRome and special jury mentions at Spain’s Fescurts and the MAshRome and special jury mentions at France’s US embassy, the symposium was held at the National Air and Space Museum in Washington, DC.

Sandra Richards (PhD, Stanford University) is the first director of liberal arts for Northwestern University in Qatar. She is also the first professor of African American studies and theatre in residence at NU-Q.

James Schwoch (PhD, Northwestern University) gave a lecture and participated in events at Telstar 50, a 50th-anniversary celebration of the first transatlantic global transmission of a television signal via communication satellite—the event that launched today’s international telecommunications and global television. Cosponsored by the Smithsonian Institution and France’s US embassy, the symposium was held at the National Air and Space Museum in Washington, DC.

Billy Siegenfeld (MA, New York University) gave the Stone Camryn Lecture on the History of Dance at Chicago’s Newberry Library in April. His topic was “The Art of Misbehaving: Jump Rhythm Technique, American Rhythm Dancing, and the Aesthetics of Not Being Good.” Siegenfeld and his Jump Rhythm company will perform at the library in April.

A scene from D. Soyini Madison’s Labor Rites
Three win ICA awards

Three School of Communication faculty members in the Department of Communication Studies have been named winners of annual awards by the International Communication Association.

Paul Leonardi, associate professor, received the ICA Young Scholar Award. Presented on the basis of published work, productivity, rigor of research produced, and promise of continuing scholarship, the award honors one scholar each year whose career is no more than seven years past the PhD. Leonardi also holds the Pentair-D. Eugene and Bonnie L. Nugent Associate Professorship in Manufacturing in the McCormick School of Engineering and Applied Science and a faculty appointment in the Kellogg School of Management. He recently won the Western Academy of Management’s Ascendant Scholar Award.

Janice Radway, the Walter Dill Scott Professor of Communication, won the ICA Fellows Book Award for Reading the Romance: Women, Patriarchy, and Popular Literature (University of North Carolina Press, 1984). The award recognizes books that have “stood the test of time” in contributing to the scholarship of communication and social sciences. Radway also teaches gender studies and American studies in the Weinberg College of Arts and Sciences.

Ellen Wartella, Sheikh Hamad Bin Khalifa Al-Thani Professor in Communication, was awarded the Applied/Public Policy Research Award for her ongoing studies of children, media, and health. The award honors a systematic body of communication research studying a particular applied or policy problem for the betterment of society. Wartella also holds appointments in Weinberg College and the School of Education and Social Policy.

Jacob Smith (PhD, Indiana University) explores the origins of stunt culture in his recently published The Thrill Makers: Celebrity, Masculinity, and Stunt Performance (University of California Press, 2012). The book profiles lion tamers, bridge jumpers, airplane wing walkers, human flies, and other death-defying entertainers who performed before and during the birth of Hollywood cinema.

Walt Spangler (MFA, Yale University) designed the set for Good People at Chicago’s Steppenwolf Theatre this fall.

Lynn Spigel (PhD, University of California, Los Angeles) was named a 2012 Guggenheim Fellow by the John Simon Guggenheim Memorial Foundation for her current book project, Imagining the Smart Home: The Fabulous Future of Everyday Life. The book examines the history of smart homes and digital technologies for everyday life.

Jessica Thebus (PhD, Northwestern University) directed the Chicago-area premiere of Julie Marie Myatt’s Welcome Home, Jenny Sutter at Evanston’s Next Theatre this fall.

Fast Talk, the documentary on college debate by Debra Tolchinsky (MFA, School of the Art Institute), won the awards for best documentary at the Iowa Film Festival in June and best feature documentary at the Chagrin Documentary Film Festival in October.

James Webster (PhD, Indiana University) won the University of Amsterdam’s Denis McQuail Award for his article “The Duality of Media: A Structurational Theory of Public Attention,” published in Communication Theory in 2011. He will give the annual McQuail Lecture and will be this year’s honorary fellow in the Amsterdam School of Communication Research.

Harvey Young (PhD, Cornell University) coedited (with Rebecca Rugg) the anthology Reimagining A Raisin in the Sun (Northwestern University Press, 2012). The book collects four post-2009 plays—including the Pulitzer Prize–winning Clybourne Park by Bruce Norris (C82)—inspired by Lorraine Hansberry’s groundbreaking A Raisin in the Sun.

Professor emeritus of performance studies Frank Galati (C65, GC67, GC71) and Anna D. Shapiro, the Marjorie Hoffman Hagan, Class of 1934, Chair in Theatre, discussed stage directing in Chicago at an April event hosted by the Sarah Siddons Society. The conversation was led by Martha Lavey (C79, GC86, GC94, H10), artistic director of Chicago’s Steppenwolf Theatre Company, and introduced by Dominic Missimi, professor emeritus of theatre and the society’s executive director.
Bleich awarded teaching honor

William Bleich, senior lecturer and associate chair of the Department of Radio/Television/Film, received a top Northwestern teaching honor in May when he was named a Charles Deering McCormick University Distinguished Lecturer. The distinction recognizes individual faculty members who have “consistently demonstrated outstanding performance in classroom teaching or who have developed significant innovations that have also influenced the methods and teaching effectiveness of other faculty.”

Rosenthal sets stage for Mythbusters

The only American designer ever to receive the Laurence Olivier Award for best set design, associate professor of theatre Todd Rosenthal (second from right) has created unforgettable sets for theaters all over the world. A recent project, however, took him beyond the stage: Rosenthal designed a museum exhibit for the Discovery Channel series MythBusters.

MythBusters: The Explosive Exhibition ran from March to September at Chicago's Museum of Science and Industry. It included a “Running in the Rain” display, where visitors sprinted through drizzle in a 20-foot-long shipping container; a “Dodge a Bullet” exhibit; and tandem phone booths where visitors could attempt Clark Kent–like wardrobe transformations.

The exhibit was so successful that Rosenthal has been asked back to help spearhead an upcoming Sherlock Holmes exhibition. But he has scarcely turned his back on the stage. For Atlanta’s Alliance Theater he recently created the set for the new musical Ghost Brothers of Darkland County, written by Stephen King (book) and John Mellencamp (music and lyrics) and produced by T-Bone Burnett. For Chicago's Steppenwolf Theatre, Rosenthal designed Three Sisters, directed by longtime collaborator Anna D. Shapiro, Marjorie Hoffman Hagan, Class of 1934, Chair in Theatre, with assistant professor of theatre Dassia Posner as dramaturg.

Award winners lead in the classroom and beyond

Every year School of Communication students nominate instructors for one of the school’s teaching awards. The Galbut Outstanding Faculty Award, supported by gifts from the Galbut family, honors a faculty member who has been outstanding in teaching and in engaging students both inside and outside the classroom. The Clarence Simon Awards for Outstanding Teaching and Mentoring recognize up to three faculty members across the school; Simon served the school as a teacher and administrator for many years.

The 2012 Galbut Outstanding Faculty Award recipient is Erik Gernand (left), lecturer in radio/television/film. The 2012 Clarence Simon Award recipients are Michael Rohd (center), assistant professor of theatre; Amy Booth (right), associate professor of communication sciences and disorders; and Janice Radway (see page 8), Walter Dill Scott Professor of Communication Studies.
New scholars join the School of Communication faculty

TENURED PROFESSORS

Michelle Shumate, associate professor of communication studies, comes to Northwestern from the Department of Communication at the University of Illinois at Urbana-Champaign, where she was the director of the interorganizational networks research group. She investigates the dynamics of interorganizational networks designed to affect large social issues, developing and testing theories to visualize, understand, and enable effective interorganizational networks in a variety of contexts (including nongovernmental organization–corporate partnerships, development and disease NGOs, expert-NGO partnerships in sustainable development, and interorganizational networks for healthy communities). A National Science Foundation CAREER Award recipient, Shumate was also honored with a Beckman Fellowship at the University of Illinois’s Center for Advanced Study. She received her PhD from the Annenberg School for Communication at the University of Southern California.

Aymar Jean Christian joins the Department of Communication Studies. He is a doctoral candidate in the Annenberg School for Communication at the University of Pennsylvania, focusing on new media and cultural production. Christian researches how producers and organizations create and distribute web series, integrating scholarship on television and media industry studies.

Marcus Doshi joins the Department of Theatre. He is a scenic and lighting designer for theatre, opera, and dance whose work has been seen across the world, including projects with New York’s Theatre for a New Audience, London’s Barbican, and Amsterdam’s Het Muziektheatre. An associate artist with New York’s Moving Theater and the Kuwait-based international theatre company Sabab, Doshi holds an MFA in stage design from Yale University.

Elizabeth Gerber joins the Department of Communication Studies. She is also an assistant professor of mechanical engineering and Allen K. and Johnnie Cordell Breed Junior Professor of Design in Northwestern’s McCormick School of Engineering and Applied Science. Gerber’s interests include design, innovation management, and organizational behavior. The founder of Design for America, in which students take on extracurricular design work to address social and local needs, she holds a PhD in management science and engineering from Stanford University.

TENURE-TRACK PROFESSORS

Jeremy Birnholtz joins the Department of Communication Studies. A 1996 Northwestern graduate in radio/television/film, he received his PhD from the University of Michigan. Birnholtz’s research focuses on human-computer interaction issues such as attention, information sharing, and collaboration through the use of technology. Recent publications and talks include articles on young people’s attention to instant messaging, attention interruptions in seniors with chronic pain, and deception in text messaging.

Marcela A. Fuentes joins the Department of Performance Studies. Her work explores contemporary performances and appropriations of technology for social change. Fuentes was awarded an Andrew W. Mellon “Cultures in Transnational Perspective” Postdoctoral Fellowship at the University of California, Los Angeles, where she taught in the School of Theater as well as the Spanish and women’s studies departments. Fuentes holds a PhD from New York University.

Casey Lew-Williams joins the Pepper Department of Communication Sciences and Disorders. His work focuses on the cognitive mechanisms that enable language learning and how different learning experiences shape language outcomes. Lew-Williams’s research with infants, toddlers, and bilingual children has been funded by the National Science Foundation and the National Institute of Child Health and Human Development. He received his PhD in developmental psychology from Stanford University.

Tina Grieco-Calub joins the Roxelyn and Richard Pepper Department of Communication Sciences and Disorders. Her research, which has received funding from the National Institutes of Health, focuses on auditory development and language processing in young children, particularly those with cochlear implants. Grieco-Calub earned her PhD in neuroscience from Northwestern in 2005.

Elizabeth Gerber joins the Department of Communication Studies. She is also an assistant professor of mechanical engineering and Allen K. and Johnnie Cordell Breed Junior Professor of Design in Northwestern’s McCormick School of Engineering and Applied Science. Gerber’s interests include design, innovation management, and organizational behavior. The founder of Design for America, in which students take on extracurricular design work to address social and local needs, she holds a PhD in management science and engineering from Stanford University.
Amy Shirong Lu joins the Department of Communication Studies. She studies the persuasive mechanism of media and communication technologies and their behavioral and psychological health applications. She is also interested in narratives and virtual media characters (in animation and video games) and their potential application in communicating health messages among youth of different cultures. Lu earned her PhD in mass communication at the University of North Carolina, Chapel Hill.

Anne Marie Piper joins the Department of Communication Studies. She researches how new computer interfaces support learning activities and the communication needs of individuals with disabilities. Previously a user-experience researcher at Microsoft and LeapFrog, Piper earned her PhD in cognitive science at the University of California, San Diego.

Jason Tait Sanchez joins the Pepper Department of Communication Sciences and Disorders. His research, supported by the National Institute on Deafness and Other Communication Disorders and the National Organization for Hearing Research, focuses on the development of excitatory transmission in the auditory brainstem. He received his PhD in audiology from Kent State University.

Aaron Shaw joins the Department of Communication Studies. He is a research fellow at the Berkman Center for Internet and Society at Harvard University and a PhD candidate in sociology at the University of California, Berkeley. Shaw studies political and economic dimensions of collective action online.

Elizabeth W. Son joins the Department of Theatre. Her research and teaching interests include transnational Asian and Asian American theatre and performance; cultural studies; gender and sexuality studies; trauma, memory, and human rights; and the arts and social change. Son earned her PhD in American studies at Yale University.

Walt Spangler joins the Department of Theatre after two years as a Northwestern visiting professor in stage design. He designs sets for theatre, opera, and dance. Spangler’s extensive credits with Chicago’s Goodman Theatre include King Lear, Desire Under the Elms, and A True History of the Johnstown Flood, for which he received a 2010 Joseph Jefferson Award. Winner of the 2011 Michael Merritt Award for Excellence in Design and Collaboration, he holds an MFA in set design from the Yale School of Drama.

Peter Erickson, one of the founders of feminist Shakespeare criticism in the early 1980s, is currently one of a group of scholars working to establish the study of race, including racial whiteness, in the field of Renaissance culture. He is the author of Patriarchal Structures in Shakespeare’s Drama, Citing Shakespeare: The Reinterpretation of Race in Contemporary Literature and Art, and Rewriting Shakespeare, Rewriting Ourselves. Erickson holds a PhD from the University of California, Santa Cruz.

Melissa Foster is a senior lecturer in musical theatre in the Department of Theatre. She has taught at Northwestern’s Bienen School of Music, Columbia University, and North Park University and conducts master classes around the world. A professional studio vocalist and private studio teacher in Chicago and New York, Foster serves as a vocal consultant.
Freda Love Smith is a lecturer and undergraduate adviser in the Department of Radio/Television/Film. Her creative and research interests include songwriting, food media, and literary constraints. Her short fiction has appeared in the *North American Review*, *Bound Off*, and *Riptide Journal*, and her songs have been licensed by Walt Disney Pictures and American Airlines. Love Smith earned a master’s in creative writing at Nottingham Trent University.

Kelli Morgan McHugh is a lecturer in voice in the Department of Theatre. A founding member of the Chicago Cabaret Project, McHugh performs, choreographs, and teaches in the city’s cabaret, musical theatre, and opera scenes. With the USO touring group OnStage she completed two tours entertaining US troops overseas. McHugh holds a master’s degree in vocal performance from Northwestern.

Gayla Poling is a certified clinical audiologist and hearing scientist specializing in psychoacoustics who focuses on translating knowledge about psychoacoustics and cochlear mechanics into clinical applications for conservational hearing. Her primary research interest is the prevention of hearing loss due to noise and other environmental factors (e.g., ototoxicity) through developing improved clinical measures sensitive to small changes in auditory function. Poling holds a PhD from Ohio State University.

Colleen Rua is an actor, director, and teacher whose research interests include theatre history, US Latino theatre, and play translation and adaptation. The former artistic director of the Arlington (Massachusetts) Children’s Theatre, she has directed numerous productions with various companies in the Northeast. Rua holds a PhD in drama from Tufts University.

Geoff Tarson is a television writer who has worked on the staff of such shows as *Suddenly Susan*, *Half & Half*, and *That’s So Raven*. Most recently he was a story editor for the Disney animated series *Groove High*. Tarson has also sold and developed two pilots for the Disney Channel.

**Retirements**

Paul Arntson, professor emeritus of communication studies; faculty member since 1974

Peter Dallos, professor emeritus of audiology, otolaryngology, and biomedical engineering; faculty member since 1962

Margaret Drewal, associate professor emerita of performance studies; faculty member since 1988

Dean Garstecki, professor emeritus of otolaryngology and head and neck surgery; faculty member since 1978

Peter Miller, associate professor emeritus of communication studies; faculty member since 1983; now chief of the Center for Survey Measurement for the US Census Bureau in Washington, DC
Wildcats garner Tony attention

The 2012 Tony Award nominees included several familiar faces. The Pulitzer Prize–winning play *Clybourne Park* by School of Communication alumnus Bruce Norris (C82) was nominated for best play, best direction, best actor, and—honoring School of Communication faculty member Daniel Ostling (GC96)—best scenic design. Norris won the Tony Award for best play.

Spencer Kayden (C90) was nominated for best featured actress in a play for *Don’t Dress for Dinner*. Another nomination in that category went to *Stick Fly*, a play by alumna Lydia Diamond (C92).

*Peter and the Starcatcher*, a Broadway hit with a number of Northwestern alumni attached, received a head-turning nine nominations, including best play and best original score. The production featured Betsy Hogg (C11) as understudy for the female lead and Zachary Baer (C10) and Tom Casserly (C11) as above-the-title producers—an auspicious accomplishment for two very recent graduates. The show took home five Tony Awards.

All-star panel offers tips on writing for the screen and stage

In May the School of Communication’s annual Festival of Writing writers panel featured alumni Brad Hall (C80) and Julia Louis-Dreyfus (C83), playwrights and television writers Kia Corthron and Jacqulyn Reingold, and Araca Group development director Amanda Watkins.

Moderated by assistant professor of radio/television/film Thomas Bradshaw, the panel addressed the topic “Conflict and Collaboration.” Thus the screening that preceded the discussion was apt: *Paris Picture* depicts a woman in conflict when her oldest son goes to college. The indie short was a collaborative project by husband-and-wife team Hall and Louis-Dreyfus (she starred, he wrote and directed, and both coproduced).

“You guys are really lucky to be getting out into the market now,” Hall told the largely student audience. “It’s an exciting time to be looking to create material. There are so many delivery systems. You can do what you want to do. Somebody will see it.”

Corthron encouraged students to stay true to their own voice. “A lot of people will be giving you lots of ideas,” she said. “Be clear on what you want to do. Graciously thank them, but ignore what doesn’t work.”

Reingold explained how writing for television often requires the opposite approach. “I know that I’m being paid to write someone else’s vision when I write for TV,” she said. “It takes practice to do that. You’re often not in charge of what you’re writing.” The upside? “You get to see your work on the screen in a very short amount of time.”

Louis-Dreyfus’s advice to the students? “Have a good time. If you have a good time, it will be translated into your work.”

Young alumni regale students with tales from beyond graduation

“I wanted to move to LA, but I couldn’t afford a car,” Katie Isaacson (C09) told a crowd of radio/television/film undergraduates last spring, perfectly exemplifying the dilemmas confronting so many brand-new graduates.

Now an executive assistant at the Chicago-based production company Digital Kitchen, Isaacson was one of four featured speakers at the Young Alumni Panel: Life After RTVF, a forum presented by the School of Communication and the RTVF Master Class Series to help prepare students for life and careers after college.

Her fellow panelists were Mike Placito (C06), an administrator for Columbia University’s departments of theatre and urban studies; Martin Rodahl (C08), the founder and director of 71° North, a Chicago-based production company; and Steph Sorensen (C08), a production assistant at Chicago’s Harpo Studios.

Moderator Paul Kruse (C08) explained to students that the focus of the evening was the journey. Despite the challenges of recession-era job hunting, the panel inspired a surprising amount of laughter—and provided generous servings of advice, some of it relevant to alumni at any career stage.

*Engage in social media.* Sorensen described a friend who was recently hired by the Cleveland Indians to help run the organization’s social media department. How did he catch their attention? By being the first to respond to a human resources staffer’s tweet.

*Laser in.* If there’s a place you’re dying to work, said Sorensen, throw all your energy into getting its staff to know who you are. This was the approach she took with *The Oprah Winfrey Show*. “In my cover letter,” she said, “I told them how much I wanted to work there and that I was willing to do anything.”

*The purple mafia is real.* Job leads, apartments, a couch to crash on in a new city? Per the panelists, so many of these things flow from former classmates and fellow alumni. Those moving to LA or New York were advised to join the respective chapter of the Northwestern University Entertainment Alliance. For more information, see alumni.northwestern.edu or www.nuea.org.
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 by mail or by email at dialogue@northwestern.edu.

William J. Lewis (C48), now retired, is dean emeritus of the university's Office of Alumni Relations and Development, and updates sent to Dialogue by mail or by email at dialogue@northwestern.edu.

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1950s

Nat Eek (C50, GC54), dean emeritus of fine arts at the University of Oklahoma, received the Children's Theatre Foundation of America's 2012 Orlin Corey Medallion at the annual conference of the American Alliance for Theatre and Education. Eek authored The History of the International Association of Theatres for Children and Youth with Ann Shaw (C52, GC55).

1960s

Judith Trost-Cardamone (C62, GC63, GC70), professor emeritus at California State University–Northridge and a fellow of the American Cleft Palate-Craniofacial Association's Distinguished Service Award. Presented by Anne P. Bedwin (GC72), the award recognized Trost-Cardamone's exceptional service and contributions to ACPA and related organizations. Mary Ann Rose (C64), president and chief executive of Tamar Productions, has been named to a one-year term as vice chair of the Greater North Michigan Avenue Association.

1970s

Frank Galati (C65, GC67, GC71) adapted and directed The March, based on the E. L. Doctorow novel, at Chicago's Steppenwolf Theatre this spring. The cast featured Philip K. Smith (C88).

Jim Bendat (C71) is the author of Democracy's Big Day: The Inauguration of Our President, 1789–2013, which explores the history of the inaugural process and memorable inauguration-day vignettes from the lives of American presidents. Neil Minow (C71) is a writer for the media and culture blog BeliefNet.com.

1980s

Jeff Ravitz (C72) won a Pacific Southwest regional Emmy in lighting design for the 2011 Salute to Teachers awards broadcast. Ravitz’s design firm, Intensity Advisors, is lighting the stand-up comedy series Mom’s Night Out for Nickelodeon’s new NickMom, another season of Spike TV’s E3 All Access Live, the current tour by Bruce Springsteen and the E Street Band, the Secret Policeman’s Ball on Epix for Amnesty International’s 50th Anniversary, and the new season of John Oliver’s New York Stand-Up on Comedy Central.

Molly Regan (C73) appeared in Good People, the first show of Steppenwolf Theatre’s 2012–13 season. Debra Gonsher Vinik (GC74) is chair and professor in the Department of Communication Arts and Sciences at the Bronx Community College of the City University of New York. She simultaneously runs her own documentary production company, DivaCommunications, which focuses on social justice issues viewed through an interfaith perspective. Her next production is the documentary Divine Prescription: When Faith and Healthcare Meet, slated to air on ABC in January.

Rocky Wirtz (C75), owner of the Chicago Blackhawks, is part of a venture led by Chicago Bulls owner Jerry Reinsdorf (L60) to develop 260,000 square feet of retail and restaurant space next to the United Center.

Terrence Franklin (C84) of the law firm Sacks Glazier Franklin & Lodise LLP was included in The Best Lawyers in America 2013—his third consecutive listing.


Mary Zimmerman (C82, GC85, GC94) premiers a stage musical version of The Jungle Book at Chicago’s Goodman Theatre in June 2013.

Jon Schuler Brooks (C80), an attorney with the law firm Phillips Nizer LLP, was selected as the new chair of the environmental transactions and brownfield committee of the American Bar Association’s section on environment, energy, and resources.

John Viasakis (C80, KSM85) is the founder of Earth Friendly Products and author of Green Bites: Ecological Musings from the Front.

Megan Mullally (C81) joined the cast of the Fox sitcom Breaking In. She also plays recurring roles on NBC’s Up All Night and Parks and Recreation and ABC’s Happy Endings.

Victoria Bussert (GC82, GC84) is the head of the music theatre program at Ohio’s Baldwin Wallace University.

David Schanzler (C82), chief executive officer of Plumrose USA, was appointed to the board of directors of Purfresh.

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Alexis Alexanian (C85) is the new board president of New York Women in Film & Television. She is an independent film and television producer with more than 20 years of experience.

Anucha Browne Sanders (C85) is senior associate athletic director and senior women's administrator at the University of Buffalo.

Rebecca Bar-Shain (C86) earned financial planner certification from the Certified Financial Board of Standards. She is a partner at Cedar Brook Financial Partners in Cleveland.

Susan Messing (C86) was featured in the indie comedy Close Quarters.

David W. Zucker (C86) is the executive producer of the new mini-series adaptation of Ken Follett’s World without End. He is the president of television for Scott Free and executive producer of CBS’s The Good Wife. Zucker has also served as an executive producer for the crime series NUMB3RS, which ran for six successful seasons on CBS, as well as the STARZ 2010 series The Pillars of the Earth.

Stephen Colbert (C87) was named to Time magazine’s 2012 list of the world’s 100 most influential people.

Dexter Bullard (C88) is directing the American premiere of Disconnect, scheduled for the 2012–13 season at Chicago’s Victory Gardens Theater.

Thomas J. Cox (C88) was featured in the cast of Northlight Theatre’s The Outgoing Tide, which played at Ireland’s Galway Arts Festival in July.

David Kersnar (C88, GC08) directed Iphigenia 2.0 as the 2012–13 season-opening production of Evanston’s Next Theatre.

Cynthia Weidner (C88) is vice president of consulting for the healthcare compliance and benefits management firm HighRoads.

Arnold S. Wolfe (GC88), who teaches journalism at Lake Forest College, recently received a grant to research US newspaper coverage of the Bosnian War.

Mark Cohon (C89), the commissioner of the Canadian Football League since 2007, has signed a three-year extension of his contract.

Harry Riggs (C89) is the vice president of global business development for PodPonics, an urban agriculture start-up.

Adam Tucker (C92) joined Ogilvy & Mather Advertising as president in New York.

The Children, a play by Michael Elyanow (C93), premiered in May at the Theatre at Boston Court in Pasadena, California. The production’s dramaturg was Emilie Beck (C89).

Anne Haugh (C93), the United Kingdom global corporate CEO for Zurich Insurance Group, became the company’s chief of staff in August.

Eric Rosen (GC90, GC99) is the artistic director of the Kansas City Repertory Theatre.

Greg Berlanti (C94) is the creator of USA’s limited-run series Political Animals, starring Sigourney Weaver as a former first lady running for president.

Dennis Belcastro (C94) is the vice president of government and industry affairs for the Hillshire Brands Company, based in Downers Grove, Illinois.

Lili-Anne Brown (C95) is artistic director for Bailiwick Chicago, the theatre company formerly constituted as the Bailiwick Arts Center.

Jake Abraham (C96) and Daniel Lakind (C96) produced a documentary for a National Geographic series on the Amish.

Mitch Apley (C96) is the manager of integrated production, audio/visual, at Resolution Digital Studios.

Shade Murray (C96) directed The Butcher of Baraboo at Chicago’s Red Orchid Theatre.

Natsu Onoda Power (C96) is a designer and writer as well as assistant professor in Georgetown University’s theatre and performance studies program.
Sarah Gubbins (C97, GC08) was named 2012 best playwright by Chicago magazine. Her play *The Kid Thing*, the season opener at Chicago Dramatists last year, was nominated for several Joseph Jefferson Awards, winning for best new work. Her *fml: How Carson McCullers Saved My Life* premiered as a part of Steppenwolf’s young adult series. Her new play *I Am Bradley Manning* premiered at DePaul University’s Theatre School in May.

Kelly Whitney (C97) was awarded a $10,000 Fred Rogers Memorial Scholarship to help fund her Harvard University dissertation research, a qualitative study of preschool families’ use of apps, digital games, toys, and other emerging technologies. A tribute to the beloved late star of the PBS series *Mister Rogers’ Neighborhood*, the scholarship is awarded by the Academy of Television Arts and Sciences Foundation.

Vanessa Treviño Boyd (C98), sommelier and beverage director for Houston’s Philippe Restaurant and Lounge, was named one of the seven top US sommeliers for 2012 by *Food + Wine Magazine*.

Kevin Boyd (C99) is the new chief information officer at the University of Chicago Booth School of Business. Since 2003 Boyd has taught e-commerce at Northwestern as an adjunct faculty member.

**2000s**

Daniel Peltz (GC03) produced the public art piece *A Legislator Crosses His Tracks*.

Erica Lynn Schwartz (C03) is the director of development at New York’s MCC Theater.

**2010s**


Zach Gilford (C04) has a recurring role in the new Fox drama *Mob Doctor*.

Lauren Ludwig (C04) was one of eight students accepted into the American Film Institute’s Directing Workshop for Women this spring. She was chosen for her film *Burn Brightly*.

Blake Merriman (C04) coproduced the psychological thriller *Drinking Games*.

Benjamin G. Nathanson (C04) is a policy adviser for the Democratic Policy and Communications Center in Washington, DC.

Lily Rabe (C04) reprised her role as Nora Montgomery in *American Horror Story* for the series’ second season.

Jessica Honor Carleton (C05) won a daytime Emmy for her makeup work on MeTV’s *Green Screen Adventures*.

Debate alumnus addresses graduates

Michael J. Gottlieb (WCAS99), associate White House counsel and special assistant to the president, wowed School of Communication graduates and their families with a heartfelt message at the 2012 School of Communication Convocations on June 16.

Introduced by Kathryn Marovitch (C12) and Adam Docksey (C12), Gottlieb advised new graduates to take risks and not fear failure. “Some of you haven’t learned this lesson yet because you are so good at everything,” he said. “But know this—at some point, you will fail. If you can treat failure as a growth opportunity, it can become more than something you survive—it can become a net positive in your life.”

Gottlieb advised the group to find and cultivate relationships with mentors. A two-time National Debate Tournament champion while at Northwestern, Gottlieb was guided by his debate coach, Scott Deatherage (GC94), who died in 2009.

“In truth, though, Scott is still with me,” said Gottlieb. “I write memos to the president that sound in his voice. There is a published Supreme Court opinion that is structured according to his principles. I once gave a speech to former Taliban elders using techniques he taught me. To this day, his lessons still guide me through the toughest choices in my life.”

In his White House role, Gottlieb advises the president and senior staff on a wide range of legal and legal policy issues. Prior to joining the Obama administration, he served as an assistant US attorney in the US Attorney’s Office for the Central District of California and practiced law with the WilmerHale firm in Washington, DC.

The convocations also featured Brian Bohr (C12), Carly Cantor (C12), and Matthew Deitchman (C12) in a performance of “Our Time” from the musical *Merrily We Roll Along*. 
John Lefkovitz (C05) wrote, directed, and edited the new psychological thriller Engagement. Erika Rankin (C09) and Andrew Perez (C05) play leading roles in the film. Howard W. Buffett (C06) is the executive director of the Howard G. Buffett Foundation. Previously he oversaw agricultural reconstruction in Iraq and Afghanistan for the US Department of Defense. In August he joined the National 4-H Council’s board of trustees.

Lee Keenan (GC06) and Chelsea Warren (GC08) received the Michael Maggio Emerging Artist Awards for scenery and for lighting design and costume design, respectively, at Chicago’s 19th annual Merritt Awards and Design Exposition in May.

Hillary K. Robbie (C08) is a production coordinator for the home entertainment and records division of Comedy Central.

The new play Focus Group Play by Carrie Barrett (GC09) ran at the Katselas Theatre Company in Los Angeles this summer. Next summer Sideshow Theatre Company will produce the world premiere of her play The Burden of Not Having a Tail at Chicago Dramatists.

Jason Klorfein (C09) coproduced the film Richard’s Wedding, a New York magazine Critic’s Pick.

Phil de Guzman (C10), Fred Geyer (C10), Amanda Kahn (C10), Rebecca Loeser (C10), Ellie Reed (C10), Sara Sawicki (C10), and Scott Weinstein (C10) have founded the theatre company Buzz22 Chicago, which will stage She Kills Monsters for Steppenwolf Theatre Company’s Garage Rep in spring 2013.

A music video for Cut Copy’s “Take Me Over” by Ryan Gallagher (C10) was shortlisted for the Cannes Young Director Award. Other alumni who worked on the project included Tyler Roth (C08), Jason Chiu (C09), Katie Isaacs (C09), Chris Amos (C10), and Travis LaBella (C11).

Free Havana, a film by Leigh Jarecka (GC10), was released by Facets Multimedia.

Yoomin Ahn (C11) has begun her first year of study at the School of Dentistry of the University of California, San Francisco.

Andy Miara (GC11) is the head writer for the Onion News Network.

Gabrielle Fulton Ponder (GC11) is the National New Play Network playwright in residence at Atlanta’s Horizon Theatre Company. Her play MILF was presented at the Atlanta Fringe Festival in May.

Harrison Atkins (C12) and Daniel Johnson (C12) are working with the cinematographer of the upcoming feature film Drinking Buddies.

Ian Holden (C12) is an editor for the feature film Loves Her Gun.

Jen Spyra (GC12) joins Ira Ungerleider (C90) and Gregg Mettler (C34) on the new ABC comedy How to Live with Your Parents for the Rest of Your Life as a writer’s assistant.
In memory

Jane Hatfield (C32) on April 19 at age 99 in Grinnell, Iowa
Marguerite Del Vecchio (C38) on May 1 at 96 in Richmond, Kentucky
Virginia Rutherford (GC38, GC60) on March 30 at age 95 in San Diego, California
Muriel Dunkleman Diamond (C39) on May 16 at age 93 in Seattle, Washington
Jean Wehner (C40) on March 28 at age 92 in Greensboro, North Carolina
Muriel Wright (C40) on May 2 in Chapel Hill, North Carolina
Gloria Newhof (C42) on March 30 at age 90 in Whitehall, Michigan
Joan Hillmer Wallace (C44) on August 19 at age 89 in LaGrange, Illinois
Marjorie Cummings (GC46) on March 21 at age 81 in Dallas, Texas

Elizabeth Gardner Dougheerty (C47) on August 7 at age 87 in North Little Rock, Arizona
Edith Bannon Herold (C47, GC53) on June 12 at age 88 in Milwaukee, Wisconsin
Junne Martin (C47) on June 26 at age 86 in Adamstown, Maryland
Virginia A. Blair (C48) on March 30 at age 86 in Evanston
Gloria Davis (C48) on July 8 at age 85 in Lake Forest, Illinois
Robert J. Walker (GC48) on April 3 at age 90 in Chicago
Anne (Curtis) Collett (C49) on March 6 at age 84 in Aliso Viejo, California
Warren Boorm (C50) on July 20 at age 83 in Riverside, Connecticut
Harold M. Glazer (C50) on May 2 at age 85 in Overland Park, Kansas
Mary Schmidt (C50) on May 3 in Naples, Florida

Jane Holt York (C50) on August 22 at age 85 in Amarillo, Texas
Betty Canales (C51) on July 21 at age 91 in Prescott, Arizona
Marilyn Congleton (C51) on August 5 at age 82 in Phoenix, Arizona
Marialyce Dorward (C52) on May 22 at age 82 in San Rafael, California
Aileen S. Nugent (GC52) on July 29 at age 84 in Alexandria, Louisiana
Fred Soldwedel (C53) on May 14 at age 79 in Pasadena, California
Sister Florence Kane (GC56) on July 20 at age 91 in St. Louis, Missouri
Frank Levis (C57) on May 6 at age 73 in Keizer, Oregon
Suzanne Straight Brown (C59) on April 14 in Seattle, Washington
Sister Jeanne Marie Lortie (GC59) on June 13 at age 95 in Duluth, Minnesota
Verna Chapman (GC61) on June 5

Norman B. Mark (C61) on March 19 at age 72 in Rancho Mirage, California
Jane Burgess (C64) on July 23 at age 73 in Amarillo, Texas
Allen E. Koenig (GC64) on August 28 in Dublin, Ohio
Arthur Deederlein (GC67, GC69) on August 24 at age 70 in DeKalb, Illinois
Kim E. Presbrey (C73) on May 26 at age 60 in Maywood, Illinois
Joan Manning Andras (C76) on July 27 at age 58 in Jacksonville, Illinois
Rev. Kim Scales-Hicks (C81) on April 11 at age 52 in Gary, Indiana
Scott Winters (C81) on July 7, 2011, at age 51 in Providence, Rhode Island
Michael Heflin (C89) on July 21 in Los Angeles, California
Susan Funk Doherty (C91) on August 12 at age 43 in Elm Grove, Wisconsin

Anne H. Thurman, professor emeritus of theatre in the School of Communication, died April 22 at age 93. A lifelong educator, Thurman taught in the Evanston public schools and at New Trier High School in Winnetka, Illinois, before serving on the Northwestern faculty from 1971 to 1985. Over many years she took an active and varied role in promoting drama in Evanston schools and in the Children’s Theatre of Evanston. She also pursued an interest in using drama with senior citizens, coauthoring the handbook Dramatic Activities with Older Adults.

Thurman received both her BS (1940) and MA (1963) degrees from Northwestern. After lecturing part-time at her alma mater in 1968–69, she was named an associate professor of dramatic production in 1971 and promoted to the rank of professor in 1975. She retired in 1985.

The Children’s Theatre Association of America presented its Creative Drama for Human Awareness Award to Thurman in 1978. In 2003 she was awarded the Lifetime Achievement Medallion by the Children’s Theatre Foundation of America, honoring her “as a national mentor of creative drama and theatre for the children of America.”
Donors make the difference in media programs

Donors to the School of Communication enjoy giving where they can see results. In giving to media programs and projects, the Hiatts and Bindleys have been able to see their generosity take form through research progress, new products and knowledge, and films that have given graduates a leg up in the industry.

Supporting communication media of the future

Bob Hiatt (C57) and Kaye Karlan Hiatt (WCAS57) were classmates at Northwestern, but they didn’t know each other. “Well,” said Bob, “I knew who she was.”

But at a Northwestern reunion more than 30 years later, it was a match. The CEO of Maybelline, the nation’s top cosmetics company, and the businesswoman with a law degree and a talent for philanthropic leadership were married on campus in the Shakespeare Garden.

Bob’s first Northwestern experience had been one of generosity. As a participant in the National High School Institute—the “cherub” program—he landed a scholarship funded by actor-ventriloquist Edgar Bergen (C27) to study radio and television at Northwestern. Bergen’s charitable gift showed the way for Bob; the Hiatts wanted to have the same impact. In Bob’s words, “We wanted to do what had been done for me.”

The Hiatts turned to the School of Communication. “As a member of the Dean’s Advisory Council, I was aware of the potential of the fusion of technology and new means of communication and was excited about the individual projects being done by faculty researchers,” said Bob. “We felt the recognition these scientists received didn’t match the quantity and quality of the work.”

The Hiatts created the Robert and Kaye Hiatt Fund for Research on Media, Technology, and Society so the School of Communication could give recognition—and critical seed money—to researchers breaking the barriers of what the world knew about communication media. Since then, projects in areas such as Internet and social media studies, human-computer interaction, and the influence of networks on groups and organizations have received the couple’s support.

One project that has brought the Hiatts particular pride is the work of communication studies associate professor Darren Gergle (see page 4), who is active in the area of human-computer interaction. With Hiatt funding, Gergle developed a context-aware software platform that can be used to build applications in personal productivity, home automation, and communication spaces. This year the Feinberg School of Medicine’s Department of Preventive Medicine launched a mobile app that detects mood-related states in people with depression and prompts responses that may help patients adhere to healthy behaviors—an amazing medical intervention based on Gergle’s platform.

“These projects have bloomed,” said Bob. “They’ve attracted attention and more funding from outside sources. They’ve turned into new means of communication and information about how communication takes place. We get to see the potential early on.”

Funding tomorrow’s media stars

Three Bindleys attended Northwestern, but Bill Bindley (C84) was the trendsetter. He graduated with a degree in radio/television/film, and his siblings—first Scott Bindley (C88), then Sally Bindley Millman (SESP92)—followed him to Evanston. Something about Bill’s experience at Northwestern made his brother and sister want to attend the same school—and something about Bill’s experience made him want to give back to the school after he finished his degree.

Today the Bindley brothers are film writer-producers with a long slate of upcoming projects attached to such names as Russell Brand, Zach Galifianakis, and Will Smith. Bill recently cofounded Gulfstream Pictures, a film production and financing company that boasts an exclusive first-look deal with Warner Bros. A member of the School of Communication’s National Advisory Council, he cofounded
Director speaks as Abelson artist-in-residence

In October Jason Moore (C93), the Tony-nominated director of the musical Avenue Q and the film Pitch Perfect, visited campus to share his work and talk with students. Moore (above, left) was joined by a key Pitch Perfect collaborator—Mike Knobloch (C92), president of film music and publishing for Universal Pictures (right). The pair screened the musical film on campus for a full house. Speaking to classes in stage and screen directing, Moore told students, “There is a period of time where you do have creative control. Try and be as smart about those decisions at that time as you can.”

The Hope Abelson Artist-in-Residence Program began in 1990 with a gift from the late Hope Altman Abelson (CB30), who studied business and theatre at Northwestern and became a Broadway producer. Abelson artists have included playwright Tony Kushner, actress Meryl Streep, and, last year, playwright-screenwriter John Logan (C83).

Gaming researcher gives 2012 Van Zelst Lecture

Dmitri Williams (below, right), associate professor at the University of Southern California’s Annenberg School of Communication and cofounder and CEO of the computer analytics startup Ninja Metrics, delivered the 29th annual Van Zelst Lecture on October 2. Williams has been studying video games and gamers for more than 15 years and was the first researcher to do so. Access to “big data” from gaming companies, along with surveys and other research conducted by Williams and his team, has led to an unparalleled understanding of the online gaming community. This research offers huge implications for the study of gaming addiction, online communities, and countless other spheres.

The Van Zelst Lecture was founded by the late Theodore Van Zelst (McC45, GMcC48) and Louann Van Zelst (C49, GC51) (above, front), who attended the lecture with her children (from left), Anne Orvieto, David Van Zelst, and Jean Bierner (SESP89).