Dialogue
spring 2011
Calendar of events

Senior Dance Concert
Marjorie Ward Marshall
Dance Center Ballroom
May 19–21

Sharks Before Drowning
CHOREOGRAPHED AND PERFORMED BY
MOLLY SHANAHAN AND MADSHAK
Marjorie Ward Marshall
Dance Center Ballroom
June 2–5

Johnny Mercer Songwriters Project:
Songwriters Showcase
Josephine Louis Theater
June 24

Johnny Mercer Songwriters Project:
A Celebration of Charles Strouse
Pick-Staiger Concert Hall
June 25

Jump Rhythm Jazz Project
ARTISTIC DIRECTION BY
BILLY SIEGENFELD
Josephine Louis Theater
June 25–26

Godspell
Music and lyrics by
Stephen Schwartz
Book by John-Michael Tebelak
DIRECTED BY DOMINIC MISSIMI
Ethel M. Barber Theater
July 7–24

Broadway in Revue: The Golden Age
and New Age of Musicals
Featuring Heidi Kettenring
and Hollis Resnik
DIRECTED BY DOMINIC MISSIMI
Ethel M. Barber Theater
July 18–August 2

Edge of Peace
by Susan Zeder
DIRECTED BY HENRY GODINEZ
Ethel M. Barber Theater
July 28–30

Never the Sinner
by John Logan
Opening Night Talkback and
Reception with Hope Abelson
Artist-in-Residence John Logan
Josephine Louis Theater
October 14

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

In this issue

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This year the Northwestern
University Theatre and
Interpretation Center hosted
“Imagine U,” a new Saturday
morning series for the whole
family. The series invites com-
munity families into the center to
hear stories, create (right, Owen
Campbell enjoys “Secrets from
the Garden”), dance (above, at
“Everybody Dances!”), and get
an insider’s look at how stage
productions are put together.
“Bringing children and families
and the community together gives
us the opportunity to celebrate
our unique styles, cultures, and
gifts and to appreciate the wealth
diversity around us,” said
theatre lecturer Lynn Kelso, the
program’s artistic director.

On the cover: School of
Communication students
enjoying Northwestern’s beach
Taking the School of Communication undergraduate program to Education City in Qatar has been exciting for many reasons: we gain impact and presence in a critical region of the world, create new opportunities for young people to study the communication arts and sciences, and redefine our scholarly and artistic agendas to encompass global cultural flows and communication networks. But as we built Northwestern University in Qatar, we have also learned two very important lessons that are now helping us improve undergraduate education in Evanston.

The first lesson was about how to articulate our educational goals. In Western Europe and the United States, it is easy to explain why students should study communication, because here people share (more or less) a common view of its critical role in society. But in the Middle East there is no such common appreciation of the communication arts and sciences: views of education, ways of governing, forms of relating in private and in public, and development of public institutions can be very different. This challenged us to reflect on the value of our program for the global economy, and especially what we do for students that others do not. We realized that our school—uniquely among our peers—prepares our students for leadership roles in the creative economy. And now this sharper appreciation of our niche is helping us develop new initiatives, such as our Leadership Journeys program, that will be even more effective in helping our students develop as leaders.

The second lesson we learned was that not everything in our curriculum contributes equally to this strategy. In designing a program for Education City, we were forced to be very selective and bring just those parts of the curriculum in communication studies and radio/television/film that are most relevant to preparing Qatar students to build a vibrant public culture. We selected clusters of courses on topics such as social networks, social media, screenwriting, film and television production, interactive entertainment, and the history and structure of the creative industries. These “modules” are building blocks that can be combined in different ways to help students reach their goals, providing a genuinely interdisciplinary education in the communication arts and sciences. And now it turns out that a modular curriculum may be as appropriate for our students in Evanston as it has proved to be in Qatar.

The main story in this issue of Dialogue discusses the curriculum changes our students would like to see and how a new modular curriculum and career-development initiatives will improve their experience at Northwestern. One of the most exciting aspects of these new initiatives is the way we will be integrating alumni leaders into online communities to support each module. This will give students access to experience and connections, and it will give participating alumni opportunities for continuing education and news about the latest scholarly and artistic developments. We hope this will evolve into a new way of educating leaders for our fields—not just for four years, but for a lifetime.

Barbara J. O’Keefe
Dean, School of Communication
Start a dialogue: dialogue@northwestern.edu
Light becomes fellow of Institute for Advanced Study

Jennifer Light, associate professor in the Department of Communication Studies, has been invited to join the prestigious Institute for Advanced Study (IAS) as a fellow of its School of Social Science.

Light is the first School of Communication faculty member to receive this honor, joining an elite institution whose renowned affiliates have included physicists Albert Einstein and J. Robert Oppenheimer and mathematician Kurt Gödel. She will spend a year at the institute in Princeton, New Jersey, starting September 1.

“Opportunities to work full-time on your own research are increasingly few and far between,” she said. “The idea of joining what looks to be an intense but informal intellectual community is thrilling.”

Approximately 20 scholars from around the world—economists, anthropologists, historians, and political theorists—are invited annually to IAS’s School of Social Science to commit to their research full-time. The environment allows them to solicit feedback from colleagues and bounce ideas off one another.

Light plans to spend the year writing on the historical and contemporary significance of the junior republic movement (1895–1945), during which children with troubled backgrounds joined self-governing, mostly self-sufficient colonies for civic and character education.

TIC provides space for theatre company seeking political asylum

Northwestern University’s Theatre and Interpretation Center (TIC) partnered with Chicago’s Goodman Theatre, the League of Chicago Theatres, and Chicago Shakespeare Theater to bring exiled theatre artists from Belarus to Chicago stages this winter. The Chicago performance dates for Belarus Free Theatre’s Being Harold Pinter (above) were part of an effort to extend the company members’ visas so they could apply for political asylum in the United States.

The underground theatre company fled Belarus to perform the play at New York’s Under the Radar Festival in January—placing its members at risk of imprisonment if they returned home. In Belarus the company performs with little notice in small venues, including private homes, to avoid censorship and government persecution. The troupe’s play Being Harold Pinter is based on playwright Harold Pinter’s work and Nobel Prize lecture as well as on letters from Belarusian political prisoners.

“The production was a great experience for our students and community,” said theatre associate professor Henry Godinez, TIC artistic director and a Goodman Theatre artistic associate, who credited colleagues across Chicago with the collaborative effort.

“It demonstrated the powerful intersection of exciting performance aesthetic and deeply held beliefs and convictions. It was visually bold with a poignant, moving text, even in translation, and powerfully acted. All of that combined for an overall message that functioned as a clarion call for freedom of expression and indictment of repression.”

Department of Radio/Television/Film associate professor Rebecca Gilman was recently named to the Goodman Theatre Artistic Collective, the fellowship of senior national theatre veterans who serve as a think tank for the Chicago company’s artistic director, Robert Falls. Gilman has a long association with the Goodman, where her Spinning into Butter (left, as performed by seniors Taylor Heisly-Cook, Alex Ryser, and Jacqui Jarrold on the Theatre and Interpretation Center mainstage this winter), Boy Gets Girl, Dollhouse, and last season’s A True History of the Johnstown Flood premiered. The collective also includes performance studies professor emeritus Frank Galati (C65, GC67, GC71); Mary Zimmerman (C82, GC85, GC94), Jaharis Family Professor of performance studies; and Henry Godinez, artistic director of the Theatre and Interpretation Center and associate professor of theatre.
Wong wins NIH research grant

Patrick Wong, associate professor of communication sciences and disorders, has won an Independent Scientist Award from the National Institute on Aging, part of the National Institutes of Health.

Known as a K02, the Independent Scientist Award is intended to foster the development of outstanding scientists and to enable them to expand their potential to make significant contributions to their field of research. The award will allow Wong to devote 75 percent of his time over the next five years to research.

“This award will allow me to investigate how older adults learn compared with younger adults, and to examine differences in brain mechanisms behind the learning of these two groups,” said Wong. “This research will hopefully guide the design of treatments for older adults who suffer from communication disorders.”

Short takes

Wildcats and Blackhawks: Rocky Wirtz (C75), chairman of the National Hockey League’s 2010 champion Chicago Blackhawks, enjoyed a Wildcat welcome (and a photo with Dean Barbara O’Keefe) when he brought the Stanley Cup to Ryan Field last fall. Wirtz and team president John McDonough, a frequent Northwestern lecturer, were recognized by the athletics department at the Wildcats’ September 23 game against Central Michigan.

Rahm Emanuel (GC85) greets Chicagoans February 22 (below) after winning the city’s mayoral election, the first since 1947 without a sitting mayor on the ballot. The former White House chief of staff to President Barack Obama and senior adviser to President Bill Clinton takes office May 16.

Stephanie Spies and Matthew Fisher took the top prize in the 2011 National Debate Tournament in March. Northwestern remains the winningest university in NDT history, with an unprecedented 14 championships. This was the first NDT win for Dan Fitzmier, director of forensics in the School of Communication, since he was named Wildcat debate coach in 2009. Spies and Fisher are both seniors in the Weinberg College of Arts and Sciences.

With radio/television/film assistant professor Zayd Dohrn (left), director Richard J. Lewis (C83) answers questions from students and community members after the Chicago premiere of his film Barney’s Version at Northwestern’s Block Cinema in January. “I wouldn’t want to premiere anywhere else,” Lewis told the enthusiastic crowd.
The King’s Speech, the Oscar-winning film about the speech therapist who helped England’s King George VI conquer his fear of public speaking, reclaimed a nearly forgotten story where communication and history collided. But there’s another, even more nearly forgotten story at its heart: before Lionel Logue treated the king’s stutter, the Australian therapist visited the United States and consulted with Robert Cumnock, the founder and first dean of Northwestern University’s School of Oratory, now the School of Communication.

In 1910 Logue and his wife, Myrtle, landed in North America from Down Under and made their way straight to Chicago. “They were the toast of the town,” reported Logue’s grandson and biographer, Mark Logue, who with Peter Conradi collected Lionel’s journals and correspondence in the book The King’s Speech: How One Man Saved the British Monarchy (2010, Sterling). The film, while not based on the book, relied heavily on the same source materials, provided by the Logue family.

While in Chicago, the couple socialized in “smart homes” and attended theatre. “It was not all play, though,” Logue and Conradi wrote. “By day they went to Northwestern University, where they attended classes and lectures given by Robert Cumnock, a professor of elocution who had founded the University’s School of Oratory and whom Myrtle pronounced ‘simply charming.’ [Lionel] Logue also gave recitations and talks to students about life in Australia.”
The Logues traveled the country and then continued to the United Kingdom, seeing Buckingham Palace as tourists. Logue wouldn’t begin to work with George VI—the father of current Queen Elizabeth II—until 1926, while the future king was still the Duke of York. This work continued until 1944, when the king gave his first national address without Logue at his side.

It was no coincidence that Lionel Logue’s trip led him straight to Cumnock. The Logues mixed business with pleasure as they crossed the country, meeting with the luminaries of the field. Cumnock, of course, was a star. “Many good readers have come to us from the West,” wrote one reviewer for the Brooklyn Daily Times, “but Prof. Cumnock surpasses them all.” Many other publications had glowing things to say about Cumnock’s speaking engagements across the country and beyond. “Last evening with Prof. Cumnock was an unqualified success, the reader fairly taking the audience by storm,” reported The Empire. “A better entertainment was never given in Toronto.”

Logue’s visit to Northwestern may have had reverberations in his work with the king, but we’ll never know. “Very little was known about the methods [Logue] employed with the king,” wrote Mark Logue and Conradi. “Although he wrote a few articles for the press about the treatment of stammering and other speech impediments, he never set out his methods in a formal way and had no student or apprentice with whom to share the secrets of his work. Nor—probably because of the discretion with which he always treated his relationship with the king—did he write up his most famous case.”

Luckily for the field—and for generations of speech-language pathologists, their patients, and the School of Communication today—Cumnock, at least, wasn’t reticent about sharing his work.

Michelle Jones, lecturer in speech-language pathology in the School of Communication’s Roxelyn and Richard Pepper Department of Communication Sciences and Disorders, spoke to Northwestern News about stuttering and modern treatments.

What message do you take away from The King’s Speech? Rather than showing a weak character, the movie sheds a positive light on the disorder itself. It provides knowledge about stuttering and an opportunity to talk about it. And that’s great, because when you avoid talking about a subject it implies there’s something bad about it.

What does treatment look like today? We don’t just treat the motor components of stuttering, those outward behaviors that everyone associates with the disorder. We treat the whole person. What happens when someone stutters over a long period of time is they come to believe they’re not effective communicators. So when we treat stuttering, we’re not setting out to “cure” it. We create strategies to manage the motor breakdowns and use counseling to target the negative attitudes and emotions that are so strong.

What are the myths associated with stuttering? Unfortunately there is still widespread negativity about people who stutter. There is the idea that stutterers are unable to do certain jobs or lack the intelligence of others. But we know that stuttering has nothing to do with cognition. There are challenges, of course, but stutterers are just as smart and able as the rest of us.

How should one effectively deal with a stutterer in conversation? The gut reaction for most people is, “Oh, I should help them finish their sentence.” Honestly, that is not the thing to do. It can be difficult, but you have to be patient and allow the person to finish speaking without interruption.
In the fall of 2009 the School of Communication started a dialogue with our undergraduates about the strengths and weaknesses of the school’s undergraduate experience. A discussion in the Dean’s Advisory Council—a select group of students who advise Dean Barbara O’Keefe—prompted us to conduct a series of focus groups with undergraduate majors from across the school, which in turn helped us design a survey for all current School of Communication majors and a sampling of recent graduates.

The good news is that both students and young alumni are very appreciative of the school’s faculty, cocurricular activities, and great course offerings. But the survey also suggested areas for improvement. Here’s what we learned, how we’re responding, and how we hope to create a better experience for every student in the School of Communication.

**What they said** Strengthen the sense of community across the School of Communication.

**What we did** We have started two new school traditions. Each fall every student, graduate student, faculty member, and staff member of the school will be invited to our new annual welcome party—the School of Communication Beach Party. This past fall more than 500 members of our community came for Chicago-style hot dogs, beach volleyball, Frisbee, and a chance to see old friends and make new ones. The second tradition is a series of receptions for the school’s entire senior class—a last chance for each graduating student to meet Dean O’Keefe and other faculty members and to toast their own bright futures.

**What’s next** We’ll continue to look for ways to build interdepartmental programs and activities.

**What they said** We need a first-year experience for the School of Communication.

**What we did** We made immediate additions to the courses available for this fall’s incoming freshman class. Reserved for first-year students only, these freshman seminars (see page 12) give new students the opportunity to connect immediately with the school’s programs and with their School of Communication peers and faculty.

By asking current students and recent alumni for their perspectives about studying in the School of Communication, we’ve developed a road map to provide the kind of experience our students want and need for a successful future.
What’s next A committee of faculty, students, and others from across the school have spent the past year devising a plan for how the school will welcome and engage our freshman class each fall.

What they said Transferring to the School of Communication from another school can be confusing.

What we did Our advisers have gathered and shared information on how to handle interschool transfers and have begun reaching out to these new students to make sure they’ve been welcomed and assisted.

What’s next We’re making academic advising a school priority so as to continue improving our advising services for all students.

What they said We want more access to classes and fewer barriers between the school’s departments.

What we did We immediately added more sections of some of the most in-demand courses and made them available to nonmajors within the school. In addition, we eliminated a barrier between the Departments of Performance Studies and Theatre so that performance studies majors may enroll in the theatre department’s acting sequence.

What’s next We’ll continue to expand in-demand programs, such as dramatic writing and filmmaking courses, and develop new courses and modules (see page 14) that span departments.

What they said We would all like to have the kind of intense cohort experience that the acting program offers.

What we did We asked departments to expand opportunities for civic engagement, media making, theatre productions, and casual, out-of-class community-building activities. In addition, a new Theatre and
Interpretation Center program is giving student organizations access to prime performance and meeting spaces.

**What’s next** All five departments are creating new curricular modules to allow students to build academic communities around studying in-depth topics (see page 14).

**What they said** We need better advice about classes to take outside the School of Communication.

**What we did** Our advisers developed a list of recommended classes in other schools that both fulfill distribution requirements and complement School of Communication student interests.

**What’s next** School of Communication module communities will have access to a list of recommended courses outside the school that complement each module topic.

**What they said** We need more opportunities for internships.

**What we did** The School of Communication’s Office of External Programs, Internships, and Career Services (EPICS) has debuted an improved website where students can more easily find information about internships in their fields of study.

**What’s next** We’ll continue to work with alumni and friends to identify outstanding internship opportunities and promote them to our students.

**What they said** We need more mentoring and help with professional development.

**What we did** Our advisers and the EPICS office are working together to build more professional development support into academic advising.

**What’s next** Our new curricular modules will provide opportunities to develop marketable skills, professional connections, knowledge of career pathways, and a portfolio of work with which to launch a career.

**What they said** We need to be better prepared for graduate study.

**What we did** We’ve made this request a priority, asking both the EPICS office and the School of Communication Research Office to step up efforts to communicate research opportunities to students. We’ve asked that faculty preparing class syllabi include information about student research opportunities.

**What’s next** We’ll continue to work with our faculty researchers to support student research opportunities and to publicize those opportunities to students.

**What they said** We need to know more about the creative economy and business.

**What we did** We called on Chicago-area alumni to host Leadership Journeys (see page 13), a new series of events where students travel to businesses and organizations to learn about their work and meet their leaders.

**What’s next** As our faculty continues to grow, we’ll look for specialists in creative-industry studies and develop more courses on these industries as well as business and leadership.
When first-year student Zachary Silva saw Truth, Truthiness, and the Media listed as a freshman seminar option, he knew immediately he wanted to take it. “The title caught my eye as a truly important topic in our current society,” said Silva. “We’ve been hearing complaints from every direction about how the media or government has been altering how we, the public, receive and interpret the news every night. Personally, I saw this as an integral piece of my communication studies education.”

The addition of a series of School of Communication freshman-only seminars is ensuring that students dive right into their majors and build an immediate peer group. A committee of school faculty, students, and administrators is looking into further ways to give our students a cohesive freshman experience.

Students benefit from a shared class experience that encourages in-depth discussions and helps them achieve college-level writing and studying skills. Radio/television/film lecturer Roberta Stack said her freshman seminar Media in the Movies provided a shared foundation. “In the first few quarters all freshman radio/television/film majors are taking the same core courses,” she said, “so class discourse about cinematic techniques and film analysis is grounded in shared rhetoric that complements and reinforces concepts from that quarter’s core course.”

Performance studies professor and department chair E. Patrick Johnson, who taught the freshman seminar Modes of Performance (below), said that an intimate cohort of students sharing a common experience creates an “incredibly powerful bonding tool.” Johnson taught a similar freshman-only course a few years ago and remembers the tight community the students formed. “They are seniors now, and many of them still come to me and say what a wonderful and important experience that course was for them. These kinds of courses set the tone, in many ways, for these students’ experience at Northwestern.”

Performance studies major Abigail Jenkins found the positive discourse of Johnson’s class to be a valuable lesson. “I have heard completely differing opinions on a whole gamut of social problems and ideas,” she said. “It never became an argumentative atmosphere, though it easily could have.”

Freshman seminars also let students explore School of Communication areas outside their majors. Human communication sciences major Samantha Ayoub did just that by enrolling in Stack’s class. “This was my only chance to take this class,” she said, “as I am only going to be a first-quarter freshman once! I enjoyed the class, watched great films, and improved my writing.” Ayoub will also benefit from her own department’s first-year courses, which introduce basic scientific principles underlying human communication. These courses are team taught, connecting students with several faculty members right away.

Faculty members find the freshman seminar experience rewarding as well. D. Charles Whitney, associate dean for academic affairs and professor of communication studies, created the class that capitalized on alumnus Stephen Colbert (C86) and his coining the term “truthiness.” Finding the first-year students a “dream” to teach, Whitney said, “They’re smart, articulate, industrious.”

With the help of freshman seminars, these School of Communication students are ready—truthfully—for the rest of their Northwestern experience.

— Emily Hiser Lobdell
When the Chicago Blackhawks scored a goal in the first minute of their March 4 game against the Carolina Hurricanes, no one was cheering more loudly than a group of Northwestern School of Communication students high above the ice in penthouse-level suites. The suites? A surprise from the Blackhawks, whose busy management team had hosted the students that afternoon.

The visit to meet the team’s leaders was part of Leadership Journeys, a new program offered by the School of Communication’s Office of External Programs, Internships, and Career Services. In this series of visits to companies and organizations across the Chicago area, communication students get the chance to hear from professionals—many of them alumni of the school or the University—about the positions they hold and the paths they took to get where they are.

Students groups have met with theatre professionals at Steppenwolf Theatre, with speech-language pathologists at Northwestern Memorial Hospital (below), and with producers of a Chicago-based TV show. At the United Center (right) the group met with Blackhawks human resources and communication leaders, including alumnus Patrick Dahl (C03), director of advertising.

“Getting the chance to hear from the people who call the United Center home was an experience that I was really excited about,” said communication studies senior Ben Johnson. “Attending events like this is something that everyone should do even if it’s not something you are particularly interested in. You never know what door may open or if an opportunity will present itself.”

Senior Kaitlyn Southard got the same message. “Working for the Blackhawks would be a dream job for me—I’m sure many fans would say the same. It was really interesting to see how my communication studies background could fit into the Blackhawks organization.”

On the Leadership Journey to Northwestern Memorial Hospital, sophomore Anjli Lodhavia saw how a career in speech-language pathology could be more varied than she’d realized. “A hospital setting is fast-paced and vibrant, something that truly interests me,” she said. “This visit will help me make decisions regarding my career because it allowed me to see all aspects of what I want to do, not just a narrow path.”

Radio/television/film junior Ryan Hynes had an epiphany about his own career during the TV studio visit. “The stage manager said that live television was like theatre on film,” he said. “Which is exactly the field I want to go into. I didn’t really know the field existed. This was my first opportunity to meet people who do what I want to do.”

The journeys are doing more than opening students’ minds about career paths: they’re also opening connections within the school.

Graduate students Ian Blechschmidt and Ben Ng—PhD candidates in media, technology, and society—attended the Blackhawks outing and got more out of it than they’d predicted. “We don’t often interact with undergraduates outside the professional environment—teaching them—so it was fun to meet students from the undergrad community in a more informal setting,” said Blechschmidt. “I think it’s good to keep the two communities connected, so I especially enjoyed that aspect of the trip.”

And that penthouse view wasn’t so bad, either, said Ng. “There’s nothing like being in a stadium packed full of fans.”
A MODULE =

FOCUSED, IN-DEPTH CLASSROOM EXPERIENCE

A module is built around four to six courses that provide formal instruction related to a learning goal—for example, Performing for Young Audiences, Political Communication, Advocating for Persons with Communication Disorders, or Staging Live Performance Art. Each department in the school will propose modules that answer specific skill needs in their fields. Although students may need to take a prerequisite course before beginning, the module’s courses can be loosely sequenced to take students from an entry point to mastery of a significant skill or body of knowledge within the communication arts and sciences. Modules will be designed to provide School of Communication students with opportunities for true interdisciplinary study and a learning community of colleagues with shared interests.

ALLIED COCURRICULAR ACTIVITIES

Formal course work is paired with co-curricular experiences that provide engaging opportunities for application and practice of knowledge gained in the classroom. Northwestern’s campus is rich with possibilities for student involvement, including student theatre, advocacy groups, student government, and student media outlets.

WHAT DOES A MODULE LOOK LIKE?

Playwright and theatre lecturer Laura Schellhardt invokes a powerful image when she talks to students about their futures—the invisible staircase. “In many fields, you enter and the steps are laid out for you,” she said. “In the arts, you have create those steps for yourself.”

Northwestern students interested in playwriting have taken those steps all the way to the top—including John Logan (C83), 2010 Tony Award winner for best play. But Schellhardt believes a module in playwriting will give new shape and legitimacy to the steps her students have built for themselves.

Steps such as making sure the theatre faculty knows you want to write. Senior Aaron Ricciardi did just that when he first arrived on campus; Schellhardt put him in the playwriting sequence. “The downside was I took the advanced course when I was a sophomore,” said Ricciardi. He ended up taking several more classes with Schellhardt, including an independent study. At press time he was a semifinalist for a 2011 Eugene O’Neill National Playwrights Conference residency.

That self-motivation—and, increasingly, success in obtaining internships and mounting campus showcases for student work—is one reason why the playwriting sequence will be one of the first modules off the ground. The module will combine courses in theatre, radio/television/film, and performance studies with on-campus cocurricular activities (such as the annual Agnes Nixon Playwriting Festival), off-campus professional experiences (such as an internship in literary management or participation in a reading series), and a capstone experience that will help students formulate a professional identity—complete with a résumé, a portfolio, and a mission statement for the work they want to do.

“I’m thoroughly excited about the capstone experience,” said Schellhardt. “We live in times with an active debate about whether or not the arts are part of the fabric of this country. We all know...
EXTERNAL SKILL-BUILDING OPPORTUNITIES

As part of their progression through a module, students will be encouraged to participate in skill- and community-building activities off campus, such as internships and practica at businesses and organizations in the Chicago area or beyond. Internships and practicum experiences provide students with opportunities to apply theoretical knowledge to real-world problems and to begin developing their own professional networks. Students can search for these positions in the school’s internships database.

CAPSTONE PROJECT

The culmination of this extended, structured learning experience is a demonstration of mastery. Capstone projects require that students produce a significant demonstration of their ability to integrate and apply what they have learned in the module—a film, a performance, or a thesis project. The project demonstrates not only students’ ability to produce an appropriate concluding work for their learning experience but also the ability to articulate what they have learned.

Students enhance their professional skills through volunteer positions, internships, and other external activities, including radio/television/film junior Ryan Hynes’s work with DirecTV (left), human communication sciences major Theodore Chou’s summer internship at the Centers for Disease Control and Prevention (center), and Los Angeles internships coordinated by associate professor emeritus in service David Downs (right, far right), who introduced students to Emmy-winning executive producer and director Jason Winer (C94) (right, center) on the set of Modern Family.

A capstone is a show of mastery—a performance (such as a star turn in The Who’s Tommy, above, as part of the Theatre and Interpretation Center’s mainstage season), a creative project, a research endeavor—and a chance for our students to shine.

Communication studies sophomore Austin James, theatre senior Jacqui Jarrold, theatre sophomore Amanda Summey, and theatre junior JJ Phillips performed in Car Trouble (written by MFA in Writing for the Screen and Stage student Julissa Castillo and directed by communication studies senior Camille Edwards), one of 19 student-authored plays staged in The State(s) of America: The Regina Taylor Project March 4–6. The festival also included short films, online interactive arts, a literary reading, and a poetry slam, all by Northwestern students.

they are, but we have to be able to quantify it and to find the language to say it effectively.”

Students say the module will add dimension to the work they already do. “The most important part about playwriting classes is the connections I’ve formed with other students,” said sophomore Danielle Littman, whose short play Dead Letters is part of Chicago’s annual Collaboraction Sketchbook festival this year. “In the module we will be able to continue these relationships and take more classes together, creating a cohesive and supportive group of writers.”

Collaboration is a key element, said junior Naomi Brodkin, who has twice been selected to participate in the Agnes Nixon Festival—named for alumna Agnes Nixon (C44), famous for creating several daytime dramas. “The great thing about writing a play is that once you’ve put words on the page, it’s just the beginning of the process. You become part of a work of art that’s much bigger than the piece you’ve contributed to it.”

A play is not only bigger than the sum of its parts. It can also accomplish more in the world than people might think, said junior Allison Finn, who hopes to turn her passion for theatre into a career in foreign relations and conflict resolution. “Writing a play is one of the most challenging, frustrating, and rewarding experiences I know,” she said. “Playwriting is not a pastime or a hobby; it is a life.”

spring 2011 Dialogue
Pablo Boczkowski (PhD, Cornell University), professor of communication studies, has authored a number of articles published in such journals as Communication Research, Communications of the ACM, International Journal of Press/Politics, Information, Communication & Society, and New Media & Society as well as in edited volumes. He has also given invited talks at Harvard, MIT, Cornell, the University of Chicago, the Institut d’Études Politiques in Paris, Universidad de San Andrés in Buenos Aires, and other institutions across the country and abroad.

Linda Gates (MA, New York University), senior lecturer and head of voice in the Department of Theatre, is the dialect coach for The Chicago Code, a new Fox cop drama filmed entirely in Chicago that premiered in February. Gates has been with the show from the beginning, primarily helping Australian actor Jason Clarke (left) pick up the complex Chicago accent. Also profiting from her assistance was Chicago-born costar Jennifer Beals, whose theatre training had smoothed out her native accent. “A dialect is really an amalgam of all the different ethnic groups that have come through and settled in a place,” said Gates. “In Chicago a lot of it is Polish, Irish, and German, tempered by location itself. It’s all sort of mixed up.” Gates also does vocal coaching for such Chicago theatres as Steppenwolf, Goodman, Northlight, and Lookingglass.


Noshir Contractor (PhD, University of Southern California), Jane S. and William J. White Professor of Behavioral Sciences in the McCormick School of Engineering and Applied Science, the Kellogg School of Management, and the School of Communication’s Department of Communication Studies, gave several lectures across the country and abroad; received new funding for his research from the National Science Foundation and others; received top conference paper awards at the 2010 Academy of Management Conference and in the Organizational Communication Division at the 2010 International Communication Association Conference; wrote numerous articles published in such journals as Communication Methods and Measures, Science Translational Medicine, and Communication Research; and was named an honorary professor of business at Fudan University in Shanghai, China.

Yay, you did it! You've successfully read through the entire document. If you need to continue with any specific section or have more questions, feel free to ask! 😊
international fellow by the Advanced Institute of Management Research. As part of this honor, he gave talks in March at England’s London School of Economics, Reading University, and Lancaster University. Two of his papers tied for the 2009 best published paper award of the National Communication Association’s Organizational Communication Division.

Jennifer Light (PhD, Harvard University), associate professor of communication studies, was invited to join the Institute for Advanced Study as a 2011–12 fellow of its School of Social Science (see page 4).

Weiko Lin (MFA, University of California, Los Angeles), lecturer in radio/television/film, wrote the new play 100 Days, which opened in February for a six-week run at the LOFT Ensemble in Los Angeles.

Daniel O’Keefe (PhD, University of Illinois), Owen L. Coon Professor of Argumentation and Debate in communication studies, and Purdue University assistant professor Jakob Jensen contributed the chapter “The Relative Effectiveness of Gain-Framed and Loss-Framed Persuasive Appeals Concerning Obesity-Related Behaviors: Meta-Analytic Evidence and Implications” to Leveraging Consumer Psychology for Effective Health Communications: The Obesity Challenge, edited by Rajeev Batra, Punam Anand Keller, and Victor J. Strecher. The book’s chapters were originally presented at a conference at the University of Michigan’s Ross School of Business.

Linda Roetheke (MFA, University of Iowa), professor of theatre, is designing costumes for Julius Caesar at the Oregon Shakespeare Festival, Orlando at Chicago’s Court Theatre, and the premiere production of Sarah Ruhl’s Stage Kiss at Chicago’s Goodman Theatre.

Elaine Romero (MFA, University of California, Davis), lecturer in radio/television/film, gave a talk at the University of Notre Dame. Her play Ponzi premiered at Kitchen Dog Theater, and her plays Barrio Hollywood and Revolutions received their Spanish-language premieres.

Molly Shanahan (MA, Ohio State University), lecturer in dance, and her dance company Molly Shanahan/Mad Shak premiered the new trio Three Maggies last fall at a program celebrating the 10th anniversary of Columbia College Chicago’s Dance Center. In December Shanahan presented the new ensemble work Sharks Before Drowning. Also last fall she received a prestigious achievement award from the Helen Coburn Meier and Tim Meier Charitable Foundation for the Arts.

Jason Sperb (PhD, Indiana University), lecturer in radio/television/film, gave a talk last year before a screening of Punch-Drunk Love for the University of Chicago’s Doc Films as part of its film series on Paul Thomas Anderson. His book A Frown Upside Down: Race, Convergence, and the Hidden Histories of Disney’s Song of the South was accepted by the University of Texas Press.

Mimi White (PhD, University of Iowa), professor of radio/television/film, authored the article “Mad Women” in Mad Men: Dream Come True TV, edited by Gary R. Edgerton (I.B. Taurus, 2011).

Ann Woodworth (MA, Northwestern University), associate professor of theatre, gave a presentation for female business students at Carnegie Mellon University in Qatar. Her workshop, “Leaders as Performers,” addressed how acting skills are an essential leadership tool.

Jacob Smith (PhD, Indiana University), assistant professor of radio/television/film, has authored Spoken Word: Postcard American Phonograph Cultures (University of California Press, 2011); his next book, The Thrill Makers: Celebrity, Masculinity, and Stunt Performance, is now under contract with the same publisher. He also wrote the essay “The Books That Sing: The Marketing of Children’s Phonograph Records, 1890–1930” for the book Children and Consumer Culture (Palgrave Macmillan, 2010).

Harvey Young (PhD, Cornell University), associate professor of theatre, performance studies, African American studies, and radio/television/film, was named to the editorial board of Theatre Survey, the flagship journal of the American Society for Theatre Research. He will serve a two-year term beginning this year.
Alumni achievements

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.

Agnes Nixon (C44), former writer for ABC and creator of such daytime soap operas as One Life to Live and All My Children, was named a “Giant of Media” at the recent Giants of Broadcasting Awards.

Marcia Quale Chellis Kay (C61) has written her third book, The Girls from Winnetka (iUniverse, 2010), about five friends from New Trier High School in Winnetka, Illinois. Her sorority sister and fellow alumna Ann-Margret (C63) wrote the book’s foreword, and Ann Fraser Lorentzen (C61) is one of the featured “girls.”

Frank Galati (C65, GC67, GC71) recently moved to Sarasota, Florida, where he directed the play Twelve Angry Men at the Asolo Repertory Theatre.

Sherry Lansing (C66), CEO of the Sherry Lansing Foundation, was appointed by Los Angeles mayor Antonio Villaraigosa to the Blue Ribbon Commission on the city’s proposed Downtown Events Center.

Gayla Kraetsch Hartsough (C70), president of KH Consulting Group, presented the LA Speaks! survey results to an audience of 400 at the 2010 Emerging Business Symposium and Vendor Fair, “Connecting Small Business with Opportunities,” at the Rose Bowl.

Jeff Ravitz (C72) shot a DVD in Memphis for the rock band Styx to capture its 30th anniversary tour. He also created the new design firm Intensity Advisors, which will concentrate on lighting for televised live entertainment and events and studio-based programs. Ravitz consulted on and adapted the lighting for Justin Bieber’s 3-D movie Never Say Never.

Erwin Chemerinsky (C75), founding dean of the School of Law at the University of California, Irvine, is the author of the book The Conservative Assault on the Constitution (Simon & Schuster, 2010).


Sharon Spence Lieb (C75) was recently featured in a Wall Street Journal Online article about “second acts” in the lives of people over 50. Lieb left a career in film production to become a travel writer.

Warren Spector (C77), founder and creative director of Junction Point Studios (which he sold to Disney in 2007), produced the new video game “Disney Epic Mickey.”

Ken Kwapis (C82) is writer and director of the hit NBC series Outsourced.

Irv Hamilton (C57) is the author of A 20-Minute War: A Cold War Novel (iUniverse, 2010), a book based on his own experiences in the military.

Bruce A. Houston (C59) and Joan Hiborn Houston (C62, GC68) are president and CFO, respectively, of Metro Radio, which owns three Washington, DC–area radio stations. His career has included ownership and management of a number of radio stations and 25 years as a media broker. She retired after 30 years as a speech and language pathologist to devote herself full-time to their business.

Don Johnson (C82, GJ87) joins Don Jackson (C65) in Soldier Field after last fall’s 13th annual Chicago Football Classic, where Johnson called play-by-play for CN100 Comcast and Jackson was a media consultant as CEO of Central City Productions. Both are radio/television/film alumni and former Northwestern lettermen, Johnson in football and Jackson in basketball.
Rahm Emanuel (GC85) was elected mayor of the city of Chicago after leaving his position as White House chief of staff. Emanuel won with 55 percent of the vote against five other candidates, avoiding a runoff. He will be sworn into office May 16 (see page 5).

Tom Holt (C85) is the director of legislative and regulatory affairs for Regence BlueCross BlueShield of Oregon.

Ayun Halliday (C87) compiled and released The Zinester’s Guide to NYC (Microcosm, 2010), a “top-to-bottom, on-the-cheap, warts-and-all exploration of the city that never sleeps.”

Jon Shapiro (C87) produced Curious George 2: Follow That Monkey!, released on DVD last year. He also won his second Emmy Award for outstanding children’s animated program as an executive producer of the PBS series Curious George. This year Shapiro will produce content for a new 3-D TV channel, and the 3-D technology company he cofounded, 3ality Digital, will support the stereoscopic production of Peter Jackson’s two Hobbit movies.

Kevin Gore (C88) was appointed president and CEO of Rhino Records.

Laura Eason (C89) wrote and directed a stage adaptation of Edith Wharton’s novel Ethan Frome at Chicago’s Lookingglass Theatre. The cast included Eason’s husband, Erik Lochenfeld (C96).

James E. Grote (C89) is a member of the artistic staff at Chicago’s Lifeline Theatre and author of the new children’s musical Click, Clack, Moo: Cows That Type, staged as the opening show of Columbus Children’s Theatre’s season.

Alan Arrivee (C90, GC08) is the director of cinema at the University of Mississippi.

Oveda Brown (C90), multicultural marketing manager for the media and marketing research firm Arbitron, received the American Urban Radio Networks’ Urban Knight Award.

Elizabeth Lively (GC90) was named vice president of government relations for the Metropolitan Chicago Healthcare Council.

Karen V. Newbury (GC92) was appointed counsel in the restructuring, bankruptcy, and creditors’ rights practice at Schiff Hardin in Chicago.

J. Anthony Crane (C93) starred as Scar in the touring production of The Lion King.

Heidi Meyer (C93), a family physician in Tucson, Arizona, was elected to the board of directors of the American Academy of Family Physicians.

Tony Cardinale (GC94) is senior vice president of strategic insights for the Women and Lifestyle Entertainment Networks at NBC Universal.

Seth Meyers (C96), head writer for Saturday Night Live, was the key speaker at the White House Correspondents’ Association Dinner in April.

Sarah Gubbins (C97, GC08) wrote The Kid Thing, a play that received a reading this past fall as part of Steppenwolf Theatre’s First Look Rep.

Philip M. Napoli (GC97) is a professor of communications and media management in Fordham University’s Graduate School of Business. His recent books include Audience Evolution: New Technologies and the Transformation of Media Audiences for a new 3-D TV channel, and the 3-D technology company he cofounded, 3ality Digital, will support the stereoscopic production of Peter Jackson’s two Hobbit movies.

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NUEA-East

This past fall NUEA-East greeted an enthusiastic new board as well as 2010 graduates with its annual welcome event at New York City’s Boat Basin. New board members are Kristin Johnson (C08), Zack Baer (C10), Catherine LeFrere (C08), Stephanie Sherline (C07), Abby Wolbe (C05), and Andrew Tolbert (C10). In a new and hugely successful fall event, acclaimed alumna Jen Bender (C01) (above, standing sixth from right) conducted a master class on Music Theatre Auditioning 101. This spring promises to be a busy one as NUEA welcomes Northwestern’s New York Showcase participants and, in conjunction with the showcase, presents the second annual “Ways of Broadway” panel on theatre production, management, and development. Visit the newly redesigned NUEA-East website at www.nuea.org.

NUEA-West

To showcase current work of alumni, NUEA-West held a screening of the independent romantic comedy Moonshine Inc. in September at the Downtown Independent Theater, followed by cocktails and a chance to mingle with the film’s cast and crew. Written and directed by Philip Crippen (GC04) and produced by Amanda Krieg (C07), the film features the talents of many other Northwestern alumni. In October NUEA-West held its first Young Alumni Mixer, a casual talkback with up-and-coming young alumni. Featured speakers included staff members of Modern Family, Gigantic, Chuck, Undercover Boss, Lionsgate, Spyglass, ABC, and EPIX. In December the group’s quarterly Short Film Night featured work by James Kapner (C05), Elizabeth Schmidt (C01), Paul Jury (C02), Naomi Grossman (C97), April Wright (KSM92), Tracy Mulholland (C04), Karolyn Sotz (C10), Dustin Pearlman (C04), Ryan Beveridge, Meg Halloran (C05), Jenna Johnson (C07), Josie Chai (C10), Josh Stroud (C10), Josh Friehling (C07), and School of Communication sophomore Chet Hanks. The group also held a December holiday party cosponsored with other Midwestern universities. Join in at www.nueawest.org.
Alumna combines performance and activism in new theatre festival

Performance and activism go hand in hand, according to Jocelyn Prince (GC08), a master of arts alumna in performance studies who cofounded the first annual New Black Fest theatre festival, held in late 2010 in Brooklyn.

Prince and two friends brainstormed the inaugural event, created a six-person advisory board (including performance studies, radio/television/film, and theatre associate professor Harvey Young as well as two Pulitzer Prize winners), and persuaded a network of major theatre artists to volunteer their time and efforts. The festival—meant to stir African American artists to “stretch, interrogate, and uplift black theatre in the 21st century”—drew more than 500 people. The multisite event presented free performances ranging from singing to poetry, standup comedy to musical theatre.

“One of the goals of the festival was to work on expanding the notion of what theatre is,” said Prince, currently the artistic associate at Manhattan’s Public Theatre.

Finding fulfillment with continuous goal-setting

Every five years since age 20, S. Jenell Trigg (C78) sits down to evaluate her life over the past half-decade. At age 35, as a national sales manager and director of marketing for a Baltimore television station, Trigg wondered if she was truly getting everything she wanted out of her career. She had dreamed of a stage career as an undergraduate theatre major, but for 16 years she had pursued the business side of creative life, working in advertising and marketing. At her age-35 “check-in,” she decided to study law.

Four years later she graduated magna cum laude, having held down a full-time job the whole time as a clerk for the head of the Federal Communications Commission, thus combining her interests in media and law. Trigg is now a partner in the firm’s first African American partner.

Intellectual Property and New Technology Practice Group, and communications law boutique firm Lerman Senter, the chair of its multicultural event presented free performances ranging from singing to poetry, standup comedy to musical theatre.

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She sees the logic of her circuitous journey from the stage to business to the courts. “Every creative person needs to know something about the business side,” said Trigg. “How deeply you need to get involved in the nuances of the media or entertainment industry depends on where you want to go.”

(Columbia University Press, 2011) and Communications Research in Action: Scholar-Artist Collaborations for a Democratic Public Sphere (Fordham University Press, 2011).

Christine Hassler (C98), life coach and author, is partnering with American Express on “The Quarterly Life Project” to gauge the attitudes and perceptions of 20-somethings about money.

Kate Shindle (C98) plays the Mad Hatter in Wonderland, a new musical seen in Tampa, Florida, prior to beginning previews on Broadway in March.

Hilary Doyle (C00) is cocreator, writer, and star of Stock & Axe, a new comedy series on Canada’s Business News Network.

Kristen Schaal (C08), actress and comedian, cowrote The Sexy Book of Sexy Sex (Chronicle Books, 2010) with partner Rich Blomquist, a writer for Jon Stewart’s Daily Show.

Zach Gilford (C04) and Mamie Gummer (C05) star in the new ABC series Off the Map.

Lily Rabe (C04) starred with Al Pacino in the Broadway revival of The Merchant of Venice. The show’s assistant director is Laura Savia (C04).

Jeff Deutchman (C05) made the film 11/4/08 by collecting footage shot all over the world on the day Barack Obama was elected president. Contributing filmmakers include fellow alumni Jon Lefkovitz (C05), Marc Naggar (C06), and Marcus Cohnan (C07) as well as former Block Cinema curator Will Schmenger. The film premiered at SXSW last March and opened theatrically in 20 cities in October.

Julie Giniany (C05) is associate director of NW Documentary, a film production organization.

Robert Boessel (C07), a writers assistant on the Disney Channel’s Wizards of Waverly Place, wrote an episode for the series.

Erik Kaiko (C07) played a leading role in Bailiwick Chicago’s production of the new musical Departure Lounge, performed at the Royal George Cabaret Theatre last October.

Lee Stark (C07) has become a member of the resident acting company of New York City’s Pearl Theatre.

Maria Finitz (GC08) was nominated for an Emmy as executive producer of the documentary Typoface. Working with Kartemquin Films, Finitz will be project director for a documentary about Bill Leonard, a Northwestern University anthropologist who has been studying how members of Bolivia’s Tsimane tribe have fared better than indigenous peoples who haven’t held on to their traditions.

Daniel Osit (C04) and Adam Sachs (C05) are two of the founders of Ignighter.com, an online dating site that encourages would-be daters to go out in groups with their friends. The site has taken off in India, where this spring Ignighter will open an office and hire a dozen local employees.
Farhan Arshad (GC10) as executive producer, Christopher Amos (C10) as editor-gaffer, and Alvaro Saar Rios (GC10) as writer-director were nominated for a student Emmy for their film *Prison Boat*, along with current students Byron Austen Ashley, producer; Travis LaBella, director of photography; and Zachary Badreddine, sound recordist and sound.

Kate McGroarty (C08), writer and drama teacher, won the Museum of Science and Industry’s Month at the Museum contest and lived in the Chicago museum for 30 days as part of a live experiment and exhibit. During her stay she visited every nook of the museum, slept overnight in a submarine, and met astronaut Jim Lovell (above).

Meridith Friedman (GC10) wrote *Blue Monday*, one of six plays given staged readings by the National New Play Network at its National Showcase of New Plays, hosted by Denver’s Curious Theatre Company in December.

F. Hollis Griffin (GC10) is the recipient of the 2011 Society for Cinema and Media Studies Dissertation Award for his “Manufactured Feelings: Media Convergence and Gay Consumer Citizenship.”

Rishi Taparia (C08) is an analyst at Scale Venture Partners.

Jenny Hagel (GC09) and Erik Gernand (GC09) cowrote and coproduced the short film *Tech Support*, shortlisted at the United Kingdom’s Iris Prize Festival and winner of the Best Lesbian Short Award at Germany’s Hamburg International Queer Film Festival, the Audience Award at the Pittsburgh International Lesbian and Gay Film Festival, and the Best Short Film Award at the Fresno Reel Pride LGBT Film Festival. It was acquired for both US and European distribution and will be included for both US and European distribution and will be included...

Laura Huizenga (C10) played Mary in the musical *Sved* at the Kansas City Repertory Theatre last fall.

Kaelan Strouse (C09) starred in *Candida* with ShawChicago Theatre last fall.

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.

**Isaac P. Brackett (C38, GC40, GC47),** October 24 at age 94 in Carbondale, Illinois.

**Edna R. Gilmore (C41),** November 4 at age 90 in Rockville, Maryland.

**Betty Stoddard Muncie (C42),** September 15 at age 90 in Reno, Nevada.

**Violet Werten Redding (C42),** October 11 at age 90 in Laguna Woods, California.

**Gladys Reed (GC43),** January 2 at age 91 in Falls Church, Virginia.

**La Ray M. Barna (C44),** October 16 at age 88 in Oregon.

**Helen Gauthier (C45),** December 10 at age 87 in Needham, Wisconsin.

**Teresa Trompeter (C46),** November 23 at age 84 in Deerfield Beach, Florida.

**Helen Wilhoit Moroney (C47),** November 4 at age 85 in Dallas, Texas.

**Willard F. Bellman (GC49),** December 12 at age 90 in Winnetka, Illinois.

**Geraldine Carmody (C50),** November 13 at age 82 in Tucson, Arizona.

**Sister Timothy Kirby (GC50),** December 22 at age 92 in Duluth, Minnesota.

**Dawn G. Wickman (C50),** September 7 at age 81 in Woodruff, Wisconsin.

**Marvin E. DeBoer (GC51, GC62),** January 5 at age 85 in Conway, Arkansas.

**Gary Geers (C51),** November 10 at age 84 in Sun City, Florida.

**Priscilla Ott Horter (C52),** December 16 at age 80 in Whitefish Bay, Wisconsin.

**Edward A. Hansen (C53),** December 31 at age 79 in New York.

**Lorraine Pratt (C54),** December 9 at age 78 in New Braunfels, Texas.

**James Dwyer (C59),** November 10 at age 73.

**Donald Albin Pearson (C60),** November 3 at age 79 in Rockford, Illinois.

**Smith V. Brand (GC61),** October 10 at age 72 in South Holland, Illinois.

**Dede Reid Blackburn (C63),** December 14 at age 69 in Wolfeboro, New Hampshire.

**Wendie L. Ihrke (C65),** October 15 at age 67 in Mt. Pleasant, South Carolina.

**Ruth “Abbi” Maxton (C68),** January 27 at age 63 in Belmont, Massachusetts.

**Anthony B. DeFeo (GC71, GC77),** September 21 at age 62 in Tucson, Arizona.

**Paul Nicholas Kedo (GC75),** October 11 at age 61 in Lake Forest, Illinois.

**Heather Jean Turner Bardinie (GC80),** September 7 at age 56 in Riverside, Illinois.

**Michelle Nicastro-Stark (C82),** November 4 at age 50 in Toluca Lake, California.
New campus building to house School of Communication

Top floor of planned building will give every department in the school room to grow

A long-planned Northwestern University construction project set to break ground in the spring has new and exciting implications for the School of Communication.

The addition of a fifth floor to the design for the Bienen School of Music’s new building will provide a new home for the School of Communication. Slated for completion within four years, the project will add 18,000 square feet to the School of Communication’s available space—a boon to the school’s growing programs and faculty.

The fifth-floor facilities will set off a domino-like set of moves that will have a far-reaching effect on School of Communication enrollment, faculty hiring, and student activities. Included in the plans are a new South Campus home for the School of Communication administration, including the office of Dean Barbara O’Keefe and the Office of Undergraduate Resources, and the net gain of dozens of additional offices for the school’s growing faculty. In addition to the new structure’s square footage, School of Communication departments will all gain additional space when the new facility reduces occupancy in existing buildings.

The plans include

- New departmental offices and faculty offices for the Departments of Theatre and Performance Studies
- Additional black-box theatres in the Theatre and Interpretation Center for classes and student activities and a new Arts Circle Drive entrance for the center
- Additional space in Annie May Swift Hall for the use of faculty and students in the Department of Radio/Television/Film
- Additional faculty office and laboratory space in the Frances Searle Building on north campus for the Department of Communication Studies and the Roxelyn and Richard Pepper Department of Communication Sciences and Disorders
- Three new performance spaces in the building for the Bienen School of Music, increasing availability for School of Communication programming in other campus venues

Fundraising for the project is under way. Naming opportunities are available in all School of Communication buildings. For more information, contact Amy Kahn, director of development for the School of Communication, at 847-467-5411 or a-kahn@northwestern.edu. Gifts to the project can be made at the University’s secure giving site, https://nualumni.org/donate. Use the “My Designation” field to specify the School of Communication Fifth Floor Project.
Tony Award winner named to inaugural Hagan Chair in Theatre

Theatre professor Anna Shapiro, Tony Award winner and director of the Department of Theatre’s MFA Program in Directing, was recently named to the Marjorie Hoffman Hagan, Class of 1934, Chair in Theatre. The new endowed professorship was established with a bequest from theatre alumna Marjorie Hoffman Hagan (C34), who died at age 96 in 2008.

"Teaching at Northwestern has been the most rewarding experience of my professional life," said Shapiro in response to the honor. "That the University continues to support and acknowledge me at this level is as remarkable a thing as I could ever imagine. To receive an endowed chair is an honor I take very seriously, and I look forward to my continued commitment to the school, my department, my colleagues, and my students."

Shapiro won the 2008 Tony Award for best direction of a play for staging Tracy Letts’s Pulitzer Prize–winning August: Osage County. She also directed the play’s premiere production at Chicago’s Steppenwolf Theatre, where she is an associate artist.

Hagan was a lifelong donor to the School of Communication who planned her generous gift to the school more than a decade ago. As a student she was a member of Zeta Phi Eta, the national speech sorority, and performed in numerous theatrical productions. After receiving her degree, she participated in theatre in Madison, Wisconsin, and taught speech at the elementary and high school levels.

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The new building (above, top) will house a number of performances spaces, including a recital hall with a view of the Chicago skyline. The main entrance (above) will open onto Arts Circle Drive and the University’s other arts facilities.

Hagan (top row, far right) was a member of Zeta Phi Eta at Northwestern.