Calendar of events

Northwestern University Commencement
June 21, 9:30 a.m.
Ryan Field

School of Communication Convocations
June 22, 1 and 5:30 p.m.
Pick-Staiger Concert Hall

Johnny Mercer Foundation
Songwriters Project
June 29, 8 p.m.
Josephine Louis Theater

National Theatre Live: The Audience
July 1, 7 p.m.
August 6, 7 p.m.
Ethel M. Barber Theater

Imagine U Family Series:
Wiley and the Hairy Man
by Susan Zeder
DIRECTED BY BETSY QUINN
July 12–28
Hal and Martha Hyer Wallis Theater

Once Upon a Wildcat:
Stories from the Swamp
FEATURING RIVES COLLINS
DIRECTED BY BETSY QUINN
July 16, 7 p.m.
July 20, 4 p.m.

All Shook Up
Inspired by and featuring
the songs of Elvis Presley
Book by Joe DiPietro
DIRECTED BY MATT RAFERTY
MUSIC DIRECTED BY RYAN T. NELSON
July 19–August 4
Ethel M. Barber Theater

Viva Las Vegas film broadcast
July 23, 7 p.m.
Ethel M. Barber Theater

King Creole film broadcast
July 30, 7 p.m.
Ethel M. Barber Theater

For more information or tickets for
these and other school events, see
www.communication.northwestern.edu

Theatre faculty member Cindy Gold (left) and School of Communication alumna Cloris Leachman (C48) compare notes at the Kennedy Center in Washington, DC, where Gold appeared as Parthy in Show Boat this spring. Leachman played the same role in the musical’s 1994 US tour. She stars in the television series Raising Hope and is heard in the recently released animated film The Croods.

School of Communication alumnus Brad Kushner (C95) visited campus to share “Hollywood 101” insights with students in April. Kushner is a partner and cofounder of Creative Convergence, a company specializing in the intersection of entertainment, technology, and advertising. In addition to coproducer credits in film and TV, Kushner has enjoyed a long career in creative development, production, and publicity. During his visit he was interviewed on stage by Studio 22 cochair Maxwell Saines (C13) (right).

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On the cover: A scene from the School of Communication’s weeklong student-faculty trip to India (see page 15); photo by Debra Tolchinsky
In 2011 Northwestern University’s strategic plan set forth a platform of 10 strengths that will lift the University to even greater heights. This issue of Dialogue is the third in a series sharing the ways our School of Communication community contributes to Northwestern’s future.

We will sponsor and facilitate collaborative scholarship on crucial problems facing the world.

Engaging with the World

Three scholars from across the University discuss bringing the world to Northwestern and expanding Northwestern’s presence around the globe.

**DILIP GAONKAR** is an associate professor of rhetoric and public culture in the School of Communication’s Department of Communication Studies. He directs the school’s Center for Global Culture and Communication as well as the Center for Transcultural Studies, an independent scholarly research network concerned with global issues.

**VINAYAK DRAVID** is the Abraham Harris Professor in the McCormick School of Engineering and Applied Science’s Department of Materials Science and Engineering and the director of the Northwestern University Atomic and Nanoscale Characterization Experimental (NUANCE) Center. He heads Global McCormick, the school’s effort to engage students, faculty, staff, and alumni in global scholarly activities.

**HENDRIK SPRUYT** is the Norman Dwight Harris Professor of International Relations in the Weinberg College of Arts and Sciences’ Department of Political Science. He directs Northwestern’s Roberta Buffett Center for International and Comparative Studies, which promotes interdisciplinary scholarship on global issues and global citizenry.
Northwestern and beyond. Last year CGCC organized a number of lectures and workshops as well as two weeklong summer institutes and four conferences ranging in scope from “Power, Rhetoric, and Political Culture” to “Geopolitics and Aesthetics.” With a track record of effective programming, graduate student involvement, and high participation—approximately 800 people at 20 events—CGCC has created a vibrant network on campus that consistently reaches out to scholars and cultural practitioners all over the world.

How are you involved in bringing international scholars, programs, and influence to Northwestern?

DRAVID I direct the Global McCormick initiative, wherein McCormick faculty, groups, and centers are engaged in collaborative and exchange programs with several institutions across the globe. Global McCormick was launched to nurture and support individual and faculty-initiated global research and educational activities and targeted larger programs. These diverse initiatives range from, as examples, a joint research program with India’s Jawaharlal Nehru Center for Advanced Scientific Research to a five-year combined BS-MS degree program with China’s Zhejiang University to global industrial internships for engineering students, and everything in between. In frequent consultation with Dean Julio Ottino, the McCormick leadership team, and our Global McCormick regional ambassadors, we proactively identify educational and research opportunities in emerging as well as established economies of the world. These ambassadors are McCormick faculty members who have in-depth knowledge of those specific regions of the world, either through native connections or collaborative programs, thereby offering critical advice and input in our global activities.

SPRUYT The Buffett Center seeks to provide a focal point for all those across the schools and departments at Northwestern who are working on international and comparative studies. We sponsor a dozen faculty working groups that focus on such areas, host a number of international scholars as visiting faculty, and fund 25 to 30 graduate students for summer dissertation research in other countries. We host more than 60 lecture events a year. We coordinate or supervise a variety of related centers and programs—such as the Program of African Studies, the French Interdisciplinary Group, and the Equality and Development Program—and, with support from donors and University administration, provide funding for undergraduates, graduates, and faculty to do research in the Middle East, North Africa, and Turkey.

GAONKAR The Center for Global Culture and Communication is an interdisciplinary initiative established more than a decade ago by the School of Communication. CGCC serves as an event-centered scholarly space for exploring ideas and issues within a transnational comparative frame, connecting scholars and cultural practitioners across departments and schools within Northwestern and beyond. Last year CGCC organized a number of lectures and workshops as well as two weeklong summer institutes and four conferences ranging in scope from “Power, Rhetoric, and Political Culture” to “Geopolitics and Aesthetics.” With a track record of effective programming, graduate student involvement, and high participation—approximately 800 people at 20 events—CGCC has created a vibrant network on campus that consistently reaches out to scholars and cultural practitioners all over the world.

How do these interactions improve our students’ educational experiences, our curriculum, and our teaching?

DRAVID Some of the most compelling challenges of modern society are, by their very nature, global. This is especially true for science, engineering, and technology, since big issues of our times—energy, environment and sustainability, healthcare, security, IT, and so forth—are truly global and interconnected. The opportunity for our students to learn similar subjects but with a different local perspective or while getting hands-on research experience at these international institutions is truly transformative. Students and researchers gain invaluable experience of how research is conducted under limited resources in emerging countries, while in peer and developed economies they learn about etiquettes and formalism of research, classroom, and experiential learning. The students and faculty involved learn from these experiences to modify or highlight alternative foci in their curricula in the subject matter. I encourage my own students and group members to visit collaborative foreign institutions for short and extended durations. Inculcating in these students and researchers the need to represent Northwestern and the United States well and sharing the broader perspective of globalization have proved useful in the overall personal development of participants and in the diversification of their technical and scholarly portfolios. Thus, McCormick’s “whole brain engineering” approach not only leverages the analytical and abstract thinking from both sides of the brain but does so with a global perspective.
SPRUYT Aside from the above-mentioned functions, we sponsor and organize eight undergraduate groups, such as the Global Engagement Studies Institute, which brings undergraduates to various developing countries. The program is unique in that it gives them training and firsthand experience in creating a sustainable development project. Similarly, groups such as the Political Union, the Northwestern University Conference on Human Rights, Politics, and Policy, and others all focus on international issues. Simply put, everything we do at Buffett aims to broaden the educational experience and make Northwestern a globally focused university.

GAONKAR The activities of CGCC are organized and run largely by the graduate students in the School of Communication, especially by those affiliated with the Rhetoric and Public Culture Program, under the programming lead provided by the faculty director. By organizing and running the CGCC activities and events, graduate students not only broaden their intellectual horizons but also acquire valuable professional poise and networking skills.

As our understanding of globalization matures, we are beginning to realize that the mission and strategies of the human sciences are beginning to shift from interpretive-critical to interpretive-navigational models. There is considerable resistance to this shift, but the trend is palpable. In the face of accelerating accumulation and circulation of data, information, and knowledge, it is increasingly difficult to “stand apart for a moment of thought.” The future is rushing towards us at an astonishing speed, and a veritable knowledge avalanche accompanies it. Globalization, more than anything else, signals a new set of knowledge formations—some fluid, some modular, and some accretive. The overwhelming questions are, what do we teach, and how do we teach? Even our graduate students, let alone the undergraduates, simply cannot keep up with the literature on the narrowest of topics. The real pedagogic challenge is how to train our students to navigate this new knowledge terrain and horizon, in the absence of the normative ideal of mastery. At the same time, one has to avoid the danger of commoditizing and arbitraging knowledge. CGCC, through its events-centered programming and network, seeks to map and navigate this ever-changing and knowledge-charged cultural and political terrain. That is but one among many strategies for involving Northwestern in the complexities and contradictions of the globalized world. My colleagues here in this dialogue have other and equally valuable strategies for taking Northwestern into the world.

What is Northwestern’s position out in the world? How can we strengthen our international presence?

DRAVID In several specific subject areas, individual departments and fields are well known overseas, but Northwestern overall remains a bit less known—compared with our peers and our potential. Clearly a concerted, unified, and sustained global outreach is important to enhance our global reputation and recognition. This could be achieved through both strategic and tactical means, such as periodic alumni events, information sessions, and multiple avenues of information dissemination. Further, thematic and interdisciplinary initiatives to key regions of the world with affiliated complementary institutions to develop sustainable programs will also have lasting impact and greatly enhance our global reputation. That kind of name recognition is only built through consistent, persistent, and prolonged presence and engagement.

SPRUYT Basically we have a pretty solid reputation worldwide. As the strategic plan lays out, however, we can improve in various areas. First, in terms of educational experience, we can strengthen the international component, improving the ability of students to spend some time abroad. Regardless of specialization, exposure to the wider world is a key to understanding and succeeding in today’s international environment. This requires attention to funding, curricular requirements, and language training. Second, we should develop our connections with our international alumni. This very welcome development is already in process.

GAONKAR Northwestern is rather well positioned as a pioneering research and teaching institution and recognized as such all over the world. To confine my observations to the School of Communication, we have really gone global in a dramatic way under the visionary leadership of Dean O’Keefe. Aside from her role as the principal force behind founding CGCC, many other global initiatives have been launched under her watch in the last decade. All you have to do is turn to what happened over this spring break (see page 12), when students and faculty from our school visited and collaborated with counterparts in several international sites all at once. Of course, there is much more to do. More than anything else, we have to start thinking of Northwestern as globally situated rather than just physically located in Evanston and Chicago.
All the world’s a stage

David Bell, the Donald G. Robertson director of music theatre, is no stranger to working internationally. An Olivier Award nominee, the author-director-choreographer has worked on shows in London, Berlin, Paris, Budapest, and Vienna. He oversaw the Atlanta section of the closing ceremonies at the Barcelona Olympics. And he’s directed the Harlem Gospel Singers on a tour through France, Germany, Italy, and Scandinavia.

Bell’s latest project, however, crosses not just continents but centuries. He is adapting Turkish author Elif Shafak’s novel The Forty Rules of Love for the stage. “It’s a wonderful story that has a parallel plot development between the 13th-century poet Rumi and his spiritual mentor with a modern-day housewife in Connecticut,” said Bell. “I’ll be writing the book and the lyrics and directing the show. The composers are two amazing Turkish pop stars, Demir Demirkar and Sertab Erener” (right, with Bell at left). “They won the Eurovision Song Contest nine years ago, which doesn’t have the same resonance here in America, but it’s like a World Series of the arts.” (Past winners have included Céline Dion and ABBA.)

The Turkish songwriting duo visited Northwestern earlier this year with the support of Sondra Healy and Healy Theatricals to continue developing the script with Bell and to meet with students (see page 24). A full-blown developmental production with students—produced by the American Music Theatre Project, of which Bell is artistic director—is under discussion for 2014. From there, the team hopes the show might move on to a professional production.

“One of the things that attracts me to this story is you have a Jewish woman from Connecticut being transformed by a Sufi Arabic mystic,” said Bell, adding that in his own life, “bumping up against other cultures” has greatly enriched his work. “It’s all part and parcel of what directing is. You look for universality, commonality, those things that are essential to the human spirit.”

Knowing what we know about the web

Noshir Contractor’s work is concerned with how vast networked communities form around common interests and goals in health, science, business, and more—communities stretched across boundaries and even into virtual worlds. So to say that his research is international is an understatement. It’s the very definition of global. As the Jane S. and William J. White Professor of Behavioral Sciences in the McCormick School of Engineering, the Department of Communication Studies, and the Kellogg School of Management, Contractor leads the Science of Networks in Communities (SONIC) Research Group, which studies how networks can reveal and predict social attitudes and behaviors—a global view of global online communications.

In a new project Contractor and his collaborators will take their aerial view of the web even higher. The Web Science Observatory, a collaborative project between SONIC and researchers from the 15 Web Science Trust Network laboratories around the world, is developing a registry of everything there is to know about the web. No small feat, Contractor admitted. “It might seem like a fool’s errand. But we’re not trying to register everything on the web, only data and tools about the web. It’s a matter of knowing what we know.”

By pointing to data, analytics, and tools, the Web Science Observatory will help web scientists build and leverage better measures and conduct more comprehensive analyses—analyses that will enable us to know more, in the end, about how the web influences society and is in turn influenced. Contractor compares the project to initiatives where developing networks of astronomical and meteorological observatories produced major advances in astronomy and climate sciences. Just as these grand, challenging projects have had a transformative beneficial influence on society, said Contractor, “Enhancing our ability to observe the web is necessary in order to understand and shape its evolution.”
River City to the Persian Gulf

Associate professor of theatre Cindy Gold has done her share of touring, but maybe not so far or with quite as much fanfare as last fall’s Glimmerglass Opera production of The Music Man, which started in Cooperstown, New York—and included a four-performance run in Oman. That’s the sultanate of Oman, on the southeast coast of the Arabian Peninsula, where the show’s musicians, production staff, and a hundred cast members—including Gold as Mrs. Paroo (below, with Henry Wager as Winthrop)—traveled by invitation of the Sultan himself. As it happens, the Sultan is a classical-music fan who is interested in bringing international artists to his country. He wanted the “quintessential American opera.” The problem was, as Gold explained, that “America’s real contribution has been in music theatre, blues, jazz. American opera is really recent.”

And taking an American musical to Oman is a really big production. Glimmerglass built a replica set, sewed duplicate costumes for the entire cast, and scrounged up an additional 76 trombones, just to make sure everything could pass through customs in time to be there when the entourage showed up. When they did, they found the Royal Opera House Muscat to be, literally, a palace, and the audience makeup a little atypical. “Women aren’t as much a part of the public sphere there,” said Gold. “But we drew a lot of expats from all over the world.” The opera house was ready for such an eventuality: each seat was outfitted with a TV screen offering multiple translation options.

So what did the Omani people think of “Shipoopi” when they had probably never heard of Gary, Indiana? “The Music Man is filled with idioms,” said Gold. “The translators must have been true artists, because the audiences seemed ecstatic in their applause.”

A witness to the revolution

“I grew up in Buenos Aires,” said Marcela Fuentes, who was a child when military dictators overthrew the Argentinian government. “So for me the idea of fighting your oppressors—of being smart about it and using different ways to gain support—is something I thought about a lot growing up.” Now an assistant professor of performance studies, she is fascinated “by the question of how activists and artists can accomplish a lot with little or no resources.”

Fuentes is equally inspired by the power of performance. Her work explores how artists and activists address social conflict through staged events on the Internet and in the street. This includes everything from pots-and-pans demonstrations, where protesters bang dishes together to raise awareness for a cause, to more nuanced forms of hacktivism.

In her forthcoming book, In the Event of Performance: Embodiment, Media, and Politics in the Americas, Fuentes examines these practices and how they sometimes spread transnationally. She looks at everything from flash mobs—such as the Thriller por la Educación march (above), where participants dressed as zombies to protest student debt in Chile—to virtual sit-ins, where a group of supporters targets a website en masse, causing it to run slowly or temporarily collapse.

The Internet has changed the face of activism quite a bit, said Fuentes, and so has social media. “The way movements present themselves is different now. There’s a much bigger emphasis on slogans and inclusive framings. Look at Occupy, which started out as a protest against economic inequality. Now you have Occupy Dance, Occupy Theory, Occupy Sandy. Some people say, ‘That’s ridiculous. How can you occupy a catastrophe?’ And I’m like, ‘Hello? Climate change, anyone?”
A role in international politics

Henry Godinez curates the Latino Theatre Festival for Chicago’s Goodman Theatre, making sure diverse voices get a place in the city’s crowded theatre scene. As an associate professor of theatre, he is doing the same thing at Northwestern, bringing international theatre artists to campus who offer students a wider view of theatre and perhaps the chance to play a role of a different sort—a political one.

Godinez’s most recent coup was a visit by artists from Teatro Buendía, Cuba’s most celebrated independent theatre company. Artistic director Flora Lauten and playwright Raquel Carrió workshops an adaptation of the novel Pedro Páramo (coming soon to the Goodman stage) last summer with a group of mostly Spanish-fluent School of Communication students (below), opening them up to a new kind of theatre. “It’s a very different kind of work,” said Godinez. “The students learned how to stage visual metaphor—in this case, the failings of the Cuban Revolution—through vigorous physical work as actors.”

In 2011 Godinez was instrumental in bringing the Belarus Free Theatre and its show Being Harold Pinter to Chicago. Persecuted in their own country for speaking out against political injustices, the group’s members needed bookings to keep their travel visas, and the Theatre and Interpretation Center obliged with a two-week run. In the process, the Chicago theatre community got a taste of theatre that was literally lifesaving as well as a lesson about theatre’s role in society. “Bringing these shows and artists here broadens the students’ horizons as to what is possible creatively in theatre, what theatre can do,” said Godinez. “It’s not just entertainment. Sometimes, it can be activism.”

Still life

For Robert Hariman, image is everything. This isn’t to say he’s superficial (“I look at fashion shows as a strange form of social theory,” he jokes). Rather, the professor of communication studies is deeply interested in photojournalism and how still images influence politics, society, and culture. Although many of the photographs he studies and writes about were taken in America—by American photographers—he was surprised to discover that his work has inspired a burgeoning interest abroad.

In 2007 Hariman and John Louis Lucaites, a friend and colleague at Indiana University, coauthored No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy, a study of nine famous images—including the flag raising at Iwo Jima and the exuberant sailor kissing an unsuspecting nurse on V-J Day in Times Square. They then created a blog of the same name to examine not just iconic photographs but images of all sorts. Recent posts include pictures of a synthetic nose in a petri dish, a crowd observing a public hanging in Tehran, and the image above, taken in Egypt.

Thanks to web analytics and Twitter feeds, Hariman has learned that he has readers all over the world. “Particularly in Europe,” he explained, “but in other places, too.” This fascination with image analysis has led to speaking engagements in China, Canada, France, Ireland, Norway, Denmark, the Netherlands, and Luxembourg—requests that have taken him a bit by surprise.

He started the book, he said, thinking he was writing a eulogy for a dying art. “Newspapers are struggling to survive,” he said, and it seemed that digital media would put an end to photojournalism as we know it. “But the need for still images has remediated so powerfully to the web, and photojournalism has acquired even greater scope and significance. We’ve actually found ourselves in a photographic renaissance.”
Everything is illuminated

“My father is from India, my mother is from Alabama, and my wife is from France,” said assistant professor of theatre Marcus Doshi, an award-winning scenic and lighting designer who was raised in northern Indiana but has always identified as a global citizen. It’s a feeling that’s stamped all over his work. As an artistic associate with Sabab Theatre, a Kuwait-based international theatre company, he’s the only American on a team of collaborators from North Africa, the United Kingdom, and the Middle East. Two years ago Sabab presented The Speaker’s Progress, a play about the Arab Spring, which the New York Times called “an elegantly staged satire,” singling out the lighting and set design as “marvelous.”

Since then Doshi has created lighting for a follow-up Sabab production, In the Eruptive Mode. His other current projects include the staged song cycle Most of the Boys in London at the Royal Opera House, Measure for Measure in Chicago at the Goodman Theatre, and Rituel pour une métamorphose in Paris at La Comédie Française. He is the first American lighting designer to work with that historic company.

Doshi began his career intending to become a neurosurgeon. “But then I discovered design during my first semester at college,” he said. “I read Hamlet. It was the total stereotypical epiphany.” His gift for surgical precision, however, has served him well. “I spend a lot of time sitting in a theater,” he explained, “talking on a clear-com to an electrician programming a very specialized computer.” The complicated programming language, ETC, varies depending on the equipment being used. Given his frequent travel, people think Doshi must be a polyglot. “And I tell them, ‘No, I speak English. I only speak enough French to get me in trouble. But I’m really good at speaking ETC.’”

Theatre across borders

In America, puppetry has long been associated with children’s television. So much so, said theatre assistant professor Dassia Posner, that scholarship on the subject “has been slow here to reach a really high critical level.” Posner is working hard to put this right as coeditor of The Routledge Companion to Puppetry and Material Performance with John Bell and Claudia Orenstein. “This book will cross borders in exciting ways. We have contributors from nine countries across five continents,” she said. “It embraces the work of both scholars and practitioners. Many of our authors are both.”

Posner herself claims a chair at both tables. Before becoming a theatre historian, she ran a bilingual puppetry troupe, and for years she has created and choreographed puppets for Boston’s annual First Night parade (right). Now, however, it’s her scholarly work that’s getting attention. Last year she was the dramaturg for Tracy Letts’s adaptation of Chekhov’s Three Sisters at Chicago’s Steppenwolf Theatre Company. And she’s writing a second book, The Director’s Prism: E. T. A. Hoffmann and Russian Modernist Directors, a study of how four Russian avant-garde directors used the German writer’s ideas to revolutionize the Russian stage.

“For these directors, the most important aspects of performance were ones that generate meaning independently of spoken words—a virtuosic performance, the physical impact of color and sound,” she said. “So much of what fascinates me about theatre happens beyond language.”

Posner travels to Russia frequently to do research. And like the subjects of her book, who found inspiration outside their homeland, she’s a big believer in traveling for art. “When you see something wonderful that uses different conventions than the art that’s always surrounded you, you think to yourself, ‘I didn’t know you could do that.’ It broadens your sense of the possible.”
Out of Africa

In the words of an African proverb, “Wisdom does not come overnight.” The message is one that D. Soyini Madison would no doubt raise a glass to. The professor of performance studies does fieldwork in Ghana, where she lived for three years while researching local human-rights activists. Her book *Acts of Activism: Human Rights as Radical Performance* reflects more than a decade of ethnographic research.

Madison (GC89) studies the intersection between local activism and indigenous performance tactics. She looks at how people bring change to their communities through all manner of performance: storytelling, staged plays, public protest. She also interviews her research subjects and adapts their stories for the stage. Madison has directed two productions based on her African ethnographic work: *Is It a Human Being or a Girl?*, centering on gender rights, and *Water Rites*, a multimedia performance about the struggle for clean and accessible water. She has also staged a production about the life of Nelson Mandela.

For Madison, the key to her work is learning how to bear witness to things—and not rush the process. “When you’re living with people and trying to understand the codes they live by, you have to build trust,” she said. “It doesn’t happen overnight. Many of the practices and beliefs they hold are ancient. So when you’re entering the complex world of human rights and you’re working with local activists, it takes time.”

Madison’s most recent project, published this spring, is a study of the politics of dress—*African Dress: Fashion, Agency, Performance*, coedited with Karen Tranberg Hansen, professor emeritus of anthropology. But she has already moved on to a new research focus, labor rights. “I want to examine the intersection between labor, freedom, and performance tradition in the black diaspora.”

Foreign playwrights in Beijing

Playwrights and novelists sometimes have a staple, a lucky charm—or a crutch—that they rely on when they write. For Balzac it was coffee. For Ibsen it was a portrait of his arch-rival, August Strindberg, that hung above his desk. For Zayd Dohrn it’s something much, much larger (around 6,500 square miles, in fact): the city of Beijing.

“I’ve written almost all of my plays there,” said the assistant professor of radio/television/film, whose work has been produced by such theatres as Chicago’s Steppenwolf, New York’s Vineyard Theatre, and London’s Royal Court. Dohrn’s plays often explore international themes. *Outside People*—a dark comedy about an American man and an Asian woman who fall in love—is the only one that’s set in China, but his latest project, a pilot for HBO, zooms straight to the heart of his metropolitan muse. The series is based on the 2005 book *Foreign Babes in Beijing* by his wife, author Rachel DeWoskin.

“The book is about Rachel’s experience being in China in the 1990s and accidentally becoming a soap opera star,” he said. “The series, though, is more of an ensemble piece. It’s a look at modern China through the city’s very international expatriate scene. I sometimes describe it as Hemingway’s *Moveable Feast*, but in Beijing instead of France.”

Dohrn and DeWoskin cowrote the pilot with *Eat Pray Love* screenwriter Jennifer Salt. With the writing now behind them (for the time being, at least—the material is currently in development), Dohrn has gone back to playwriting projects. But he and DeWoskin look forward to their return to China’s capital city, which they consider a second home. “There’s just something about being on the other side of the planet,” he said, “hearing a language that isn’t yours, being disconnected from your cellphone and everything. It’s a very creatively interesting place for us.”
Built for speed—and smooth communication

“As an American driver you know that when you pull into a gas station, you have to make a choice about whether to pull up to the right or the left side of the pump, right?” said Paul Leonardi, associate professor of communication studies and of management and organizations in the Kellogg School of Management as well as the Pentair–D. Eugene and Bonnie L. Nugent Associate Professor in Manufacturing in the McCormick School of Engineering.

As questions go, it may seem like a layup, but depending on where you live in the world, the answer may not be so obvious.

Leonardi researches how companies in the global workplace can most effectively create and share knowledge. In a recent study he shadowed automotive engineers in Mexico, India, and the United States who were helping to design the same car. An Indian engineer might receive the specs for the car’s fuel system and send back a model with a tank that has two fuel pipes—one going out the left side of the car and the other going out the right. Why? “Because that engineer has maybe ridden in a car three times in his life,” said Leonardi. “He takes the bus to work every day. He doesn’t have access to automobiles on a regular basis. So the question becomes how to handle a workforce that’s technically very competent but that might not have the same domain knowledge as its collaborators. That’s what I’ve been trying to focus on in my work.”

Leonardi’s book Car Crashes without Cars, published earlier this year, delves into the conclusions from this study. He is now traveling to Poland, France, and India to observe creative designers. “I sit with people as they work,” he said. “Once they get over their initial reluctance and realize I’m not trying to report what they’re doing to their manager or their boss, they’re usually pretty jazzed to be involved.”

The language of brain health

Question: When is a table not a table? Answer: When it’s la mesa, in Spanish, or stol, in Russian. The thing and the name for the thing are separate—a concept that’s more difficult for monolingual children to understand than for bilingual or multilingual speakers. This stretching toward conceptual thinking is a residual gift of learning a second or third (or fourth!) language, according to the research of Viorica Marian, associate professor of communication sciences and disorders.

Marian studies the brain's ability to accommodate multiple languages at the same time, the relationship between language and memory, and how people process spoken and written language. In this globally connected world, where multilingualism is the norm in many nations and a growing trend in American homes, knowing a second language has many advantages. But Marian’s work shows that bilingualism—even just exposure to another language at some point—also has health implications.

“Knowing and using a second language has profound implications for the brain, for learning, for executive function,” said Marian. Executive function is the ability to inhibit extra information, such as ignoring noise in a restaurant to talk to a dinner partner or ignoring outside stimuli while negotiating traffic. Knowing more than one language keeps the brain busy ignoring one language while using the other—which is great exercise against aging and memory loss. “It’s like doing a puzzle all the time,” said Marian. “It’s gymnastics for your brain.”

Marian herself speaks English, Romanian, and Russian in addition to “train station” Spanish, French, and Dutch. But even if you’ve never taken a single lesson, it’s never too late to see the benefits of language training. And even better news? “After the second language, it becomes easier and easier to pick up the next.”
Mind the glimpse

For a scientist whose work is focused on turning bench findings into usable clinical tools and practices, working with peers in the United Kingdom is a boon. That’s what Pamela Souza, associate professor of communication sciences and disorders, has found—and not just because of England’s “jolly old” reputation. In contrast to the United States, where hearing amplification devices are not fully covered by insurance or Medicaid, England’s public National Health Service facilitates the process and cost. Politics aside, fewer barriers to care mean that more people have access to aids and that researchers there have a wider pool of subjects for studying their effectiveness.

That’s not the only difference Souza has encountered while working with the interdisciplinary team of linguists, cognitive psychologists, and hearing scientists in the Department of Speech, Hearing, and Phonetic Sciences at University College London. She’s also found that even in a country with universal healthcare, hearing in noise is a universal problem.

“Hearing in noise isn’t just about hearing loss,” said Souza. “As people get older, they have difficulty listening in background noise.” A particular focus of Souza’s work with the University College group is hearing-impaired listeners’ difficulty with “glimpsing”—recognizing what a speaker is saying in the lulls between all the other noise. A lot of factors make glimpsing difficult, but it’s not simply an issue of sound. “You have to be able to get the glimpses in all the varied voice pitches and rhythms to begin with,” she said. “And then you have to be able to put it all together at the cognitive level—What did that few words or sounds I was able to pick out of the background mean? What is this person saying or asking? It’s a two-level problem.”

And a multilevel problem can benefit from a multinational team. “International collaborations are great,” said Souza. “They encourage broad thinking and introduce new directions to your research.”

Transatlantic dance

Last year dance professor Billy Siegenfeld, a Charles Deering McCormick Professor of Teaching Excellence, was on a plane to Finland. He struck up a conversation with the passenger sitting next him, who mentioned he was going to Helsinki to work on a startup company. “I’m going to Finland to work on a new business, too,” said Siegenfeld. “It’s called the Jump Rhythm Collective.”

The recipient of Dance Chicago’s 2011 Choreographer of the Year award, Siegenfeld is the founder, artistic director, and principal choreographer of the Jump Rhythm® Jazz Project, a Chicago-based touring company whose performances showcase the rhythm-generated, movement-and-voice training Siegenfeld created and continues to develop.

Siegenfeld first traveled to Finland in 2005 as a Fulbright scholar at Turku University of the Applied Sciences. Introducing dance students at the university’s Arts Academy to the principles of his rhythmic dance style, he met with such enthusiasm that he and other JRJP members were invited back to share their work over the next six years.

Last summer two of these students, now living and working as dance professionals in Helsinki, made their own trip across the pond. They came to Evanston to take a summer intensive with Siegenfeld’s company and to ask permission to establish a Finnish company based on JRJP principles. The result was the Jump Rhythm Collective.

Siegenfeld and JRJP rehearsal director Jordan Batta (Co4) (dancing together at right) flew to Helsinki this past February to help launch the group. “Their full intent is to bond with JRJP as a sister company,” said Siegenfeld. “I’m moved that these wonderful artists want to use the language of community-directed rhythm making to change the lives of the students they teach and the audiences they will be performing for.”
Around the world—and beyond

Communications studies professor James Schwoch is nothing if not international. A Fulbright scholar who’s done research in Finland and Germany, he has written two books about global media and American foreign policy, and he recently returned from serving as a dean on Northwestern’s Qatar campus. Yet “international” is not how he’d choose to describe his work. “I use the term extraterritorial,” he said, “and by that I mean that it’s not only about political borders of nation-states but also about how the earth, as a whole, affects global electronic information networks. Take the ocean floor, where underwater cable is laid. Once you get out about 10 or 12 miles, no one owns it, so to speak. No one owns Antarctica.”

Schwoch is an expert on global electronic information, everything from radio transmission to satellite technologies. (Last year at Washington’s Air and Space Museum, he was a featured speaker at Telstar 50, commemorating the 50th anniversary of the world’s first commercial satellite.) He hopes to “inject a very strong environmental component into the research I’m doing”—something he plans to take into the classroom.

“One of the ideas I’m exploring is a class called The Global Media Junkyard,” said Schwoch. “When old media die, where do they go?” His list of casualties is long: defunct satellites, cast-off computers, those clunky analog TVs. “When you get rid of your cellphone, what happens to it? This is really a worldwide issue, especially in other parts of the world where the popularity of mobile devices is growing so rapidly. And so I’m hoping, in addition to being a solid research topic, that it might spark ideas for my students, get them thinking about the world in ways they might not have considered before.”

A transpacific search for justice

There is no crueler adversary than silence, and few know this better than the survivors of the Japanese military’s sexual slavery system. During the Second World War, an estimated 200,000 girls and young women were coerced into sexually servicing Japanese troops. Euphemistically called comfort women, they have waited almost 70 years for the Japanese government to officially apologize and pay reparations. So far? Nothing. And the survivors themselves had been largely silent—until 1991, when a movement began to emerge.

“Activists, mainly in Japan and Korea, started working with survivors,” said Elizabeth Son, assistant professor of theatre. The Wednesday Demonstrations began—a gathering of survivors and their supporters outside the Japanese embassy in Seoul, Korea (above left). “They’ve been there every Wednesday, rain or shine, since 1992,” said Son. “It’s arguably the longest-running protest in history.” Plays have been written; a people’s tribunal was held.

“Performances” like these have inspired Son’s forthcoming book, The Performance of Redress: Transpacific Acts of Remembering Gender Violence. “I’m talking about performances broadly conceived,” she said, “to include protests, trials, theatre, dance, and testimonial acts that push the boundaries of what constitutes redress.” She traveled to Korea, Japan, and various parts of the United States to research the book, and what she learned has been nothing short of remarkable.

“Some people say, ‘Doesn’t the fact that this is the longest-running protest show it’s a failure?’ And I would actually argue the opposite.” Interviewing survivors, Son has been continually struck by the “rich life of activism and artistic engagement” that the Japanese government’s stony silence has inspired. “The women have been at the center of it, and that’s the story I’m telling. It’s about the life that’s come out of a traumatic history.”
The spring break heard ’round the world

For many School of Communication students, spring break 2013 wasn’t exactly a walk on the beach—it was a chance to travel the world, meet new friends, learn about different cultures, and represent Northwestern University.

Students Amy Reed (C13) and Andrew Nissen (C13) traveled with faculty member Geoff Tarson to the City of Angels to gather advice for an on-campus project—an original television pilot created entirely by Northwestern students.

Reed and Nissen serve as the executive producers of Indepen- dent, a pilot sitcom episode being written and produced this year by a group of School of Communication students. The sitcom—about a group of recent film school grads struggling to make their independent horror film with an eccentric producer—got its start in a radio/television/film writing course, where students collaborated on ideas and the script. Classmates turned into staff writers, producing the finished product as a team. Then Reed and Nissen spent spring break in LA, meeting with writer producers in the television industry and getting feedback on the script and tips for making a winning show. The project culminated with the pilot going into production in another of the department’s classes this spring.
The Northwestern Debate Society sent three teams of students to the 2013 National Debate Tournament, held this year in scenic Ogden, Utah—not that the “winningest” team in collegiate debate had much time for sightseeing.

By the time the Northwestern Debate Society reached this year’s National Debate Tournament site in the shadow of the Wasatch Range of the upper Rockies, its members had already scaled a few peaks. They entered the tournament with more NDT wins (14) than any other team in the country and as representatives of the nation’s longest continuous debate program. They were also coached by the current R. K. Smith Debate Coach of the Year, Daniel J. Fitzmier (GC02, GC06).

In the end, the team of Peyton Lee (WCAS13) and Arjun Vellayappan (WCAS15) (above) rose through tough competition to take second place overall, with Lee named second speaker and Vellayappan seventh. The team of Evan McCarty (WCAS16) and Linda Pei (WCAS16) made it to the double octafinals before being eliminated. The team of Alex Miles (WCAS15) and Rahim Shakoor (WCAS16) also participated, narrowly missing elimination rounds.

Second place may not have been the team’s goal for the year, but Fitzmier said the outlook is as rosy as it’s ever been. “We’ve now had the immense privilege of representing the University in four consecutive National Debate Tournament finals,” he said. “And we’ve done it this year with one of our youngest teams ever. Wildcats everywhere have much to be proud of in their Debate Society. The future is very bright.”
Each spring, acting and music theatre students head for the Big Apple to prove their talents to industry experts at the school’s New York Showcase. The 30 seniors who took the spotlight this year were a smash.

The New York Showcase was held at Second Stage Theatre, a renowned, barely off-Broadway space—headed by Carole Rothman (C70)—that has seen the birth of many a star. With supportive alumni and other entertainment professionals in the audience, the event gave students a chance to shine.

“I was so happy and grateful to be a part of New York Showcase because it gave me the opportunity to perform in front of many members of the industry,” said Caroline Harris (C13). “I valued having the chance to begin forming relationships with agents and casting directors.”

“I have never felt more a part of the class of 2013 than during my week in New York City,” said Anna Marr (C13). “Not only did we receive invaluable and specific advice from our professors, showcase alumni, and our producing consultants, but we were also encouraged to experience New York City and try the city on for size, which was a perfect way to celebrate our work here together at Northwestern.”

This year also marked the first Northwestern University Songwriters’ Showcase, a musical revue featuring 10 seniors performing original numbers from Waa-Mu Shows, including the 82nd annual show, this year’s Flying Home. Presented at 54 Below, on the site of the famous Studio 54 club of New York legend, the event was praised as “cleverly entertaining” by the Huffington Post. See for yourself at http://tinyurl.com/d7eogcp.

Each year the International Media Seminar takes students from the School of Communication and the Medill School of Journalism, Media, Integrated Marketing Communications to the city of light to meet with leading practitioners of journalism, advertising, and corporate and organizational communications. The program is hosted by professor emeritus Lee Huebner (WCAS62).

This year students visited with representatives from Bloomberg News, the International Herald Tribune, CNN International, French television, and several expatriate communications legends living in Paris. They also performed in a case study workshop and met with Kay Rolland (J75, GJ76), the publisher of Where Magazine Paris.

“This week has been an amazing learning experience that has changed my view of journalism,” said student trip blogger Rachel Geisfeld (C13). “I’ve only ever been vaguely aware of how the field is changing and the implications of our more opinion-driven news until now. Listening to all of our speakers made me much more aware of how far journalists go to get the facts, which made me want to read actual news and not just blogs.”
You’ve heard of Bollywood, but did you know that the filmmaking capital of Southern India is Hyderabad? A group of adventurous students from Northwestern—including a few from the Middle East campus, Northwestern University in Qatar—have a whole new appreciation for Indian cinema after a weeklong trip to the heart of “Tollywood,” the Telugu-language capital of Indian film. Funded by gifts to the University from Northwestern trustee Bhadrashyam Kothari (see page 24), the trip was led by the School of Communication’s Office of External Programs, Internships, and Career Services (EPICS) and radio/television/film faculty, including assistant professor Jacob Smith, who taught a film seminar in preparation for the trip.

The group met with students at the Annapurna International School of Film and Media and toured the 13th-century Golkonda Fort, Indian radio and TV stations, a special-effects studio responsible for effects in Life of Pi, and Romji Film City, the largest film studio in the world. They feasted on Indian cuisine, shopped the bazaars, made a Bollywood dance video, participated with Annapurna students in a 48-hour filmmaking competition for a culminating film festival, and helped celebrate Holi, the Hindu Festival of Colors (above).

“It is fascinating and gratifying to see cinema filling the divide between India and the United States, and whether my group wins or loses, that is what I will take away from this experience most,” wrote student blogger Greg Uzelac (C13). “I have experienced a culture through cinema and its production, which for film students is an incredibly intimate introduction to another way of thinking. I can say that this journey has changed my perspective and prepared me for my future.”

The dance video and student films can be seen at http://aisfm.wistia.com/projects/5g6bspt7sk.
Theatre major and trip blogger Darcy Coussens (C14) and 15 fellow students traveled to Northwestern’s Qatar campus to see how Purple Pride plays out in the Middle East.

Coussens reported that Wildcat pride was evident from the moment the group arrived. The NU-E group was met at the airport by a purple-clad mass of NU-Q cohorts. “Needless to say, I felt very welcome in Doha,” said Coussens.

During their stay, the students tried Middle Eastern cuisine and traditional garb and toured cultural sites, markets, and the Museum of Islamic Art, among other places. They participated in a student-versus-faculty dodgeball game, discussed social issues in a “Gawah chat” coffee hour, and visited NU-Q classes. Coussens sat in on an acting class taught by theatre associate professor Ann Woodworth (C75, GC79).

One of the highlights of the group’s visit was a tour of Al Jazeera. “While touring Al Jazeera, it hit me that what students are doing at Northwestern really could and probably will lead to important work,” said Coussens, “and that feeling is especially prevalent at NU-Q in this part of the world.”

The trip concluded with a day of fun with NU-Q students, including a boat ride into the Arabian Gulf, where the group jumped in for a swim. “If I could remember just one moment from this weeklong adventure,” said Coussens, “it would be floating in the waves looking toward the beautiful Doha skyline with friends from all over the world.”

NU-Q at five years

Northwestern’s great international initiative is of course its Middle East campus, Northwestern University in Qatar. Five years after accepting the campus’s first group of students, NU-Q’s programs in communication and journalism are going strong. They have even influenced NU-E. “Designing a program of study for NU-Q forced us to find new interdisciplinary paths through our curriculum and a new ‘modular’ format for our teaching,” said Barbara O’Keefe, dean of the School of Communication. “When we created our innovative, cross-school curriculum for NU-Q, we also created an exciting new way to teach our students in Evanston.”

NU-Q graduated its second class of in-demand communicators this spring. Among other recent milestones:

- NU-Q has developed formal agreements with the Doha Film Institute and Al Jazeera network to facilitate faculty research and student professional opportunities.
- NU-Q’s new Qatar Media Industries Council gathers leaders in TV, radio, film, publishing, advertising, public relations, and digital media to bring their knowledge to campus.
- NU-Q has added a certificate program in Middle Eastern studies.
- NU-Q has developed a funded research program for students working under faculty supervision. Current research topics include an eight-nation study on media use in the Middle East and Ramadan in the media.
- New exchange programs between NU-Q and the Evanston campus have flourished (see above and previous page). For instance, a Medill School course on reporting refugee lives included students from both campuses.
- “There is no doubt that the teaching and training about journalism, free speech, and free press are timely, important, essential elements in the Middle East and other parts of the world today,” said Medill dean Bradley Hamm. “Our faculty, staff, and students look regularly with the Qatar team at ways to connect better.”
- NU-Q’s new permanent building—a 277,000-square-foot classroom, library, office, and studio space—is scheduled to open in 2014.
- “NU-Q is making a difference in the country and the region,” said Everett Dennis, dean of NU-Q. “And it has quickly gained momentum as our graduates have assumed positions well above the entry level in a place where there is a great hunger for talent.”
Faculty focus

Thomas Bradshaw (MFA, Brooklyn College) is collaborating with Oprah Winfrey and HBO to produce a family drama series about the first black president of a small liberal arts college. His play Job recently completed an extended run at New York’s Flea Theatre. Three of his plays were also featured in a series at Baltimore’s Centerstage.

The Believers, a film codirected by Clayton Brown (MFA, Northwestern University), won the Gold Hugo for documentary at this year’s Chicago International Film Festival and was nominated for best current-issue documentary at the DocMiami International Film Festival in December. Brown’s Gaileid’s Grave also won the award for best short film at the East Lansing Film Festival in November.

Long Way Go Down, a play by Zayd Dohrn (MFA, New York University), received its Midwest premiere at Chicago’s Jackalope Theatre in November and was recommended for Jeff Award consideration.

Paul Edwards (PhD, University of Texas at Austin) was nominated for a Jeff Award for his adaptation of Peyton Place, produced by Chicago’s City Lit Theater.

Peter Erickson (PhD, University of California, Santa Cruz) authored essays that were published in Nka: Journal of Contemporary African Art, the Journal of Early Modern Cultural Studies, and Great Shakespeareans, Volume 13.

The Beautiful Dark, a play by Erik Gernand (MFA, Northwestern University), was given staged readings in December at Chicago’s Redtwist Theatre and New York’s Barrow Group. His short play Boy Talk was featured in a 10-minute play festival at Kentucky’s Actors Theatre of Louisville.

Rebecca Gilman (MFA, University of Iowa) is developing two new plays in Sweden: The Immigrant Project with Teater Durken and Red Wine Leftists with Göteborgs Dramatiska Teater. Her play The Disregarded was given a workshop production in October at Chicago’s Steppenwolf Theatre, and in March her new play Soups, Straws, and Casseroles 1976, commissioned by the Repertory Theatre of St. Louis, received a staged reading as part of company’s Ignite Series.

Kyle Henry (MFA, University of Texas at Austin) directed the anthology film Fourplay, which screened in New York, Copenhagen, and Brazil as well as at the Oslo International Film Festival in November. The documentary Where Soldiers Come From, which Henry edited and Heather Courtney (GJ89) directed, won an Emmy Award.

D. Soyini Madison (PhD, Northwestern University) was recently named a member of the inaugural cohort of the Center for Civic Engagement’s Faculty Fellows. She received this honor in recognition of her efforts to build bridges between Northwestern and the larger community. These have included leading a series of training workshops on community-based approaches to performance and staging an adaptation of Never a City So Real, the 2012–13 One Book One Northwestern selection.

Dominic Missimi (MA, Wayne State University) was the master of ceremonies for the March benefit “God, I Think I Got It!” at the Marriott Theatre in Lincolnshire. Hosted by Bernie Yvon (C86), this celebration of Chicago musical theatre benefited the Sarah Siddons Society Scholarship Fund. Michael Mahler (Coa) and Paula Scrofano (C72) were among the performers, and Doug Peck (WCAS03) was the music director and accompanist.

Hamid Naficy (PhD, University of California, Los Angeles) won the 2012 Houshang Pourshariati Iranian Book Award for A Social History of Iranian Cinema, Volume 4: The Globalizing Era, 1984–2010, the final volume in his series on Iranian film. The book also received an honorable mention for the Society for Cinema and Media Studies 2013 Kovács Book Award. In February Northwestern’s Center for Global Culture and Communication celebrated the book with a workshop featuring a panel of scholars that included performance studies professor Paul Edwards.

The Opponent, a play by Brett Neveu (BA, University of Iowa), received its world premiere at Chicago’s A Red Orchid Theatre in October.

Saturday Morning Massacre, a film by Spencer Parsons (MFA, University of Texas at Austin), won the award for best horror feature at the 2012 Arizona Underground Film Festival in September.

Miriam Petty (PhD, Emory University) led the academic discussion “Madea’s Big Scholarly Roundtable: Perspectives on the Media of Tyler Perry” on campus in November. The panelists included E. Patrick Johnson (PhD, Louisiana State University), Carlos Montezuma Professor of Performance Studies and African American Studies.
Ramón Rivera-Servera (PhD, University of Texas at Austin) explores the critical role of performance in the recent development of US Latina/o queer public culture in his book Performing Queer Latinidad (University of Michigan Press), a finalist for a Lambda Literary Award and winner of the Latin American Studies Association’s Latino/a Studies Book Award.

Ozge Samanci (PhD, Georgia Institute of Technology) presented her paper “Expanding the Comics Canvas: GPS Comics” at last September’s Fun and Games Conference in Toulouse, France. Her comic installation Fugitives was on view at Chicago’s Arcade Gallery last fall.

Anna Shapiro (MFA, Yale University), the Marjorie Hoffman Hagan, Class of 1934, Chair in Theatre, directed The Motherfucker with the Hat for Chicago’s Steppenwolf Theatre this winter. The production featured Todd Rosenthal (MFA, Yale University) as scenic designer, Linda Roethke (MFA, University of Iowa) as costume designer, and Sandra Marquez (MFA, University of Illinois at Champaign-Urbana) in the cast. The casting director was Erica Daniels (C91). Shapiro and Rosenthal were both nominated for Tony Awards for the play’s premiere production on Broadway.

Spoken Word: Postwar American Phonograph Cultures, a book by Jacob Smith (PhD, Indiana University), won the 2012 Association for Recorded Sound Collections Award for excellence in general historical research on recorded sound.

Harvey Young (PhD, Cornell University) edited The Cambridge Companion to African American Theatre (Cambridge University Press), a collection of essays about the development of black theatre in America from the early 1800s—when slavery was legal—to the present day.

Communication studies associate professor Eszter Hargittai (third from left) was formally invested as the inaugural April McClain-Delaney and John Delaney Research Professor in an April 29 ceremony attended by Delaney family members (from left) Brooke, Lily, Grace (front), April, Summer (J15), and John. April McClain-Delaney (C86) works in the not-for-profit sector, promoting trustworthy information and education in children’s entertainment. John Delaney is a US Representative for Maryland’s sixth congressional district. Their gift to endow the professorship will support faculty research.

Christopher Baker’s Hello World! Or: How I Learned to Stop Listening and Love the Noise (above) is one of the pieces chosen for The Presence of Absence, a Contemporary Arts Council exhibition at Chicago’s Hairpin Arts Center cocurated by radio/television/film professors Debra Tolchinsky and David Tolchinsky. The show ran through June 2.

Absence was on view through June 2. The Tolchinskys also cocurated the exhibit Shimon Attie: The Neighbor Next Door at the Block Museum earlier this year.

Geoff Tarson (BA, Binghamton University) wrote several episodes and served as a story editor for the live action–animated TV series Groove High, which premiered on the Disney Channel UK in November.

The Contemporary Arts Council selected Debra Tolchinsky (MFA, School of the Art Institute of Chicago) and David Tolchinsky (MFA, University of Southern California) to curate its annual show at the new Hairpin Arts Center in Chicago’s Logan Square. Their exhibit The Presence of
Alumni around the globe

Wildcats live and work in all corners of the globe. Here, a few School of Communication alumni report their international activities.

An unexpected journey

If not for Ken Kamins (C83), most of us would know a lot less about Hobbits. Back in the mid-1990s, when director Peter Jackson was pitching the Lord of the Rings films, the project’s scope scared off a lot of possible partners. Without deft negotiation by Kamins, that series and the current Hobbit trilogy would never have left the shire. Today Kamins is once again encamped in New Zealand as an executive producer on the Hobbit series. He’s not the only Wildcat on the set: Josh Levinson (C89) is the postproduction supervisor for all three films.

This year The Hobbit: An Unexpected Journey received three nominations in a not entirely unexpected journey to the Oscars — where the best-picture nominees included Silver Linings Playbook, coproduced by Jonathan Gordon (C92); the musical Les Misérables, produced by Universal Pictures, where Michael Knobloch (C92) is head of music; and Argo, featuring actress Kerry Bishé (C06).

Although Kamins appreciated the nominations, he said that “the happiest part of being a producer is when something you believed in deeply, but struggled to get off the ground, finds the light of day.”

A special education

Julia Beck (C09) is finishing a master’s degree in education at Harvard University, but the road from Evanston to Cambridge took her through some interesting roadside attractions — international ones. Beck first took her theatre degree and interest in disabilities to London’s Royal Central School of Speech and Drama for a master’s in applied theatre. While there, she won a grant to travel to Cape Town, South Africa, to create a drama curriculum in a school for children with autism. Although the crossroads of theatre and disability is still a burgeoning field in the United States, Beck found that it’s more developed across the pond. International study was a chance to immerse herself in the topic.

Beck said Northwestern prepared her well for a cross-cultural education. “My time at Northwestern allowed me to explore my interdisciplinary interests,” she said. “Disciplines bleed into one another all the time — it’s important to draw connections and apply principles from one field to another.”

Rock the Kasbah

Late last year theatre director and Fulbright scholar George Bajalia (C11) and producer Tom Casserly (C11) presented a brand-new spin on West Side Story. Their musical F7ali F7alek (Like Me, Like You) explores many of the same themes, but it’s set in Tangier, with one of the story’s doomed lovers hailing from inside the city and the other from the provinces. The show premiered in November at Tangier’s Jardin de la Mendoubia and then moved to four standing-room-only nights at the city’s Kasbah Museum, followed by performances in Fez and Rabat.

“It’s important to share these stories,” said Bajalia (above, second from left). “We may come from different cultures or speak different languages, but in the theatre we are all equal in front of the story, the actors, and the music. It was a great learning experience for everyone, and in the end, that’s why I do theatre.”
1970s

Bill English (GC70) is a cofounder of the San Francisco Playhouse, whose theatre troupe celebrated its 10th anniversary in September.

Gary Grindler (C72, L76), former acting deputy attorney general of the US Department of Justice, rejoined the law firm King & Spalding as a partner. Grindler had been a partner at the firm from 2000 to 2009.

James Van Oosting (GC74, GC80), a professor of communication and media studies at Fordham University, has been named the writer-in-residence at the university’s Gabelli School of Business.

William Clayton (C75, L78), a principal shareholder at the Fort Lauderdale law firm Greenberg Traurig, was recently named one of the top attorneys in business litigation by the 2012 Corporate Counsel edition of Super Lawyers.

1980s

Jody (Johanna) McAuliffe (C76), the chair of theater studies at Duke University, is the author of The Mythical Bill: A Neurological Memoir (University of Iowa Press).

Phyllis Watson (C76), whose previous work as a broadcast journalist included reporting for WFAA and KDFW, was recently hired by KTXD-TV in Addison, Texas, to appear on the station’s new morning show The Texas Daily.

Ticia Cawley (C78), a consultant with the biopharmaceutical marketing services company PSKW, was promoted to vice president of specialty programs.

1990s

Cyndi Maxey (GC80), an author and public speaking professional, coauthored Fearless Facilitation: The Ultimate Field Guide to Engaging (and Involving) Your Audience (Pfeiffer), her sixth book.

Michael Greif (C81) directed the new musical Giant at New York’s Public Theatre last fall. The show featured Brian d’Arcy James (C90) and Kate Baldwin (C97) in leading roles.

Matthew Carter Jr. (C83), president of Sprint Global Wholesale and Emerging Solutions, was elected to the board of directors of both the USG Corporation and the Apollo Group.

Julia Louis-Dreyfus (C83, H07) won an Emmy for best actress in a comedy series for her role in HBO’s Veep.

Denis O’Hare (C84) cowrote An Iliad, a play adapted from Homer that was staged at the Berkeley Repertory Theatre. He is also a featured actor in the HBO series True Blood.

2010s

Jesse Eisenberg (C06) adapted and directed various stories as the world-premiere play And So It Goes for the 30th-anniversary season of Artists Repertory Theatre in Portland, Oregon, last fall.

Ayun Halliday (C87) is the author of the young adult graphic novel Peanut (Schwartz & Wade, 2012).

Mark Cohon (C89), commissioner of the Canadian Football League, was instrumental in planning and executing the 100th Grey Cup in Toronto in November.

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.

Robert Conrad (C55), broadcaster and president of the northeast Ohio classical radio station WCLV, received the Great Idea Award from the public broadcasting organization ideastream.

Herman Zimmerman (C57), a four-time Emmy-nominated production designer and art director, received the Art Directors Guild’s Lifetime Achievement Award in February.

Irene Leigh (C66), a professor emerita of psychology at Gallaudet University and a fellow of the American Psychological Association, was the keynote speaker at the International Congress on Mental Health and Deafness in Buenos Aires in March. Her published books include A Lens on Deaf Identities.

Gary Mathiason (C68) received an Alumni Merit Award from the Northwestern Alumni Association.

Kimberly Vaughn (C69), a faculty member at the Circle in the Square Theatre School and an adjunct professor at Pace University, served as the director and dramaturg of two fall productions at New York City’s Laurie Beechman Theatre.

Lilly Boruszkowski (C76, GC80) received awards for outstanding teaching from the University Film and Video Association and from Southern Illinois University Carbondale’s College of Mass Communication and Media Arts. She recently retired from full-time teaching but continues to mentor students and work on independent film and writing projects.

Judy Bledstein (C76), a professor at the University of Illinois, is the author of A Lens on Deaf Identities.

1960s

Laurie Beechman Theatre.

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to mentor students and work on
independent film and writing
projects.
Jonathan Gordon (C92) produced the film Silver Linings Playbook, which was nominated for eight Academy Awards, including best picture.

Impenetrable, a new play by Mia McCullough (C92), ran in Chicago at both Stage Left Theatre and Theater Wit last fall.

Eric Rosen (GC93, GC99) wrote the libretto and, with Matt Sax (C06), cowrote the lyrics for the new musical Venice, which premiered at New York’s Public Theatre this spring with Rosen as director and Curtis Moore (BSM95) as a producer.

Sonya Brown (C94) was promoted to general partner at the investment firm Norwest Venture Partners in Palo Alto, California.

David Chalian (C95) was named vice president of video programming at Politico.

Carrie Goldman (C96, KSM01), a blogger, freelance writer, and prominent voice in the anti-bullying movement, is now appearing on the Huffington Post’s Mondays with Marlo.

Kate Baldwin (C97) starred in the Broadway-bound world-premiere stage production of Big Fish and the musical version of Edna Ferber’s Giant at New York’s Public Theatre.

Naomi Grossman (C97) underwent a “makeunder” to play Pepper on the FX show American Horror Story: Asylum.

Brian Patacca (C98) leads Actor Salon, a life and career coaching service. A contributor to Backstage magazine, he appeared last year on MTV’s Made.

Matt Matsui (GC99) was appointed vice president of product and marketing for the software firm Calabrio.

Sonya Brown (C94) was promoted to general partner at the investment firm Norwest Venture Partners in Palo Alto, California.

Northwestern community gathers support for friend’s last wish

Jason Coffee (C98) was a passionate sci-fi fan who dreamed of writing a story that would change how people viewed science fiction. He wouldn’t get that chance. In 2008 he died from complications following brain surgery. He left behind seven unproduced screenplays, a number of short stories, and a missive to his mother: make sure his voice was heard.

Coffee’s Northwestern community has risen to the challenge to keep Coffee’s stories alive—by turning one of his screenplays into a comic book. Warhawks features a multiracial cast of cyborg superheroes.

“It is a blockbuster that manages to be deeply personal,” said Amy Liu (C97). “It’s too massive to produce as a feature film, but our group realized it would work perfectly in Jason’s other beloved medium—comic books.”

Marvel Comics artist Billy Tan signed on to draw the cover of issue one. Production up until now has been financed by Coffee’s friends, including radio/television/film alumni Liu, Wade Carney (C97), Douglas Cohen (C97), Steve Cook (C97), Greg Schwartz (C98), and Anna Siri (C98). Others helping include Jennifer Carney (WCAS94), Todd Carney (J94), Aldore Collier (WCAS77, GJ78), Jason Kaifesh (J96), and Jason’s mother, Gertha Coffee (WCAS75). The project was crowd-funded through Kickstarter. Check its status at warhawkscomic.tumblr.com.

Damona Hoffman (C00) uses the matchmaking skills she developed as a casting director to run DearMrsD.com, an online dating coach service. She has been engaged by Match.com to host workshops for its clients, and her book Spin Your Web: How to Brand Yourself for Successful Online Dating (Waterfront Digital) was published in February.

2000s

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Lisa Margolin (C01) played herself—and 40 other characters—in the one-woman show *Fully Committed* at the Old Creamery Theatre in Iowa City.

Josh Elder (C02)—comics author, account director at iVerse Media LLC, and president of the nonprofit group Reading With Pictures—won Tokyopop’s fifth Rising Stars of Manga competition for his comic *Mail Order Ninja*.

Meghan Markle (C03) is a cast member of the USA show *Suits*.

Roshni Nadar (C03, KSM08) was named the new chair of the HCL Corporation, a global technology and IT company. Currently the company’s executive director and CEO, Nadar will replace her father upon his retirement.

Alexandra Bevan (GC06, GC12) has taken a teaching position in media studies in New Zealand.

Kevin Earnest (C06), a former Northwestern soccer player, was inducted into the Lemont High School Athletic Hall of Fame in September.

Jackson Evans (C06) is currently playing the role of Elder McKinley in the Chicago production of the musical *The Book of Mormon*.

Maureen Rohn (C08), a strategy consultant for Booz Allen Hamilton, starred in the Reston Community Players’ production of *Legally Blonde: The Musical* in Fairfax, Virginia, last fall.

Jenny Hagel (GC09) is a writer on the new TruTV show *Impractical Jokers*. She is also the head writer for MTV’s weekly *10 on Top*.

Alex Schwarm (C09) is an associate of original programming and development for the Sundance Channel.

Meridith Friedman (GC10) is the literary associate for Page 73 Productions and the artistic project manager for New York’s The Civilians.

*Uprising*, a play by Gabrielle Fulton (GC10), received a reading in the Classical Theatre of Harlem’s Future Classics series in January.

Michael McGee (C10) and Neal Sales-Griffin (SESP09) cofounded the Starter League, a Chicago-based software school that teaches students how to write code and design web apps.

Lily Mooney (GC11) became an ensemble member of the Neo-Futurists, a theatre collective based in Chicago and New York.

Ian Holden (C12) edited the independent feature film *Loves Her Gun*, an official selection at this year’s SXSW Film Festival.

12th and Clairmont, a play by Jenni Lamb (GC12), was given a reading at Chicago’s Gift Theatre.

Greg Porper (C12) wrote and directed the film *Dollop*, which was screened at California’s Studio City Film Festival and Wisconsin’s Green Bay Film Festival.

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**NUEA West**

In 2012 NUEA West hosted an evening with Frank Bennett Gonzalez, Disney/ABC director of talent development and diversity, who discussed working in network television. In May the group hosted the LANU Showcase, featuring alumni writers Robert Boesel (C07), Dan Eder (J05), Marcus Folmar (C96), Lindsay Gelfand (C04), Naomi Grossman (C97), Joe Hauler (J98), Michael Katz (C73), Stephanie Kornick (GC10), Dava Krause (C01), Natalie Lima (C09), America Palacios (GC08), Amelia Phillips (C06), John Ruby (WCAS00), and Joel Sinensky (C09). Scenes were performed by Mayank Bhatter (C09), Cate Scott Campbell (C04), Melissa Center (C02), Carlo Corbellini (McC06), Angelique Gagnon (C95), Megan Rose Greene (BSM07), Mike Kopera (C05), Christopher Maikish (BSM01), Kat Palardy (C08), Jim Patneaude (WCAS94), Rebecca Russ (C04), Matt Shore (WCAS08), Carrie Sipple (C00), Stella Stahl (C11), Nicole Steinwedell (C02), Mark Underhill (C09), and Tenere Williams (WCAS99).

In September NUEA West hosted a revamped Short Film Night featuring films by Grossman, Hauler, Phillips, MacKenzie Horras (C07), Travis LaBella (C11), Matt Litwiller (C11), Marisha Mukerjee (GC11), Jac Reyno (C11), Tony Williams (C08), and Andy Wolf (C94).

As new Northwestern alumni began moving to Los Angeles in fall 2012, NUEA West hosted programs geared toward easing their transition to the area. The annual Surviving LA Panel featured David Zucker (C86), president of TV, Scott Free Productions; David Levine (C97), vice president of drama development, HBO; Gabrielle Neimand (C00), vice president of production, Participant Media; Jessica Goldstein (C00), writer-producer, *Cougar Town*; Josh Goldenberg (C04), manager, Kaplan/Perrone Entertainment; and Sharif Atkins (C97), actor, *White Collar* and *ER*.
In memory

Marvin Krenk (GC38) on October 4 at age 95 in Eugene, Oregon

Shirley Frank Kulp (C38) on December 31 at age 95 in Chicago, Illinois

Margaret Raney Case (C39) on October 8 at age 95 in Monroe, Michigan

Betty Feder (C41) on November 18 at age 92 in Fargo, North Dakota

Caroline Surra MacKenzie (C43) on November 4 at age 90 in St. Petersburg, Florida

Beatrice Mulford Schiff (C44) on October 7 at age 88 in Kingston, New York

Dorothy Puckner Jones (C45) on November 5 at age 90 in San Diego, California

Lynn Winik (C45) on January 29 in Edison, New Jersey

Suzanne Offill Wolfe (C45) on November 23 at age 89 in Minneapolis, Minnesota

Wilbur Baisinger (GC47, GC58) on October 6 at age 92 in Tacoma, Washington

Leighton H. Borin (GC47, GC49) on January 22 at age 91 in Rapid City, South Dakota

Gloria Hill Glikson (C47) on December 29 at age 87 in Libertyville, Illinois

Florence Green (C47) on November 7 at age 88 in Rancho Santa Fe, California

Kenneth G. Wilkens (GC47, GC54) on December 14 at age 91 in Northfield, Minnesota

Carl F. Dumke (C48) on November 5 at age 89 in Chicago, Illinois

Margaret Luker (C48) on October 20 at age 85 in Prescott, Arizona

Mary Ann Summy (C48) on November 13 at age 86 in Naples, Florida

Paul K. Taff (GC48) on January 3 at age 92 in Glastonbury, Connecticut

Barbara Weise Holloway (C49) on October 2 at age 85 in Palo Alto, California

Marjorie L. Dumstorf (C51) on January 15 at age 82 in DeKalb, Illinois

Florence Brogan Grieve (C51) on October 1 at age 83 in Sunfish Lake, Minnesota

Betsey Pallat Merrifield (C51) on November 1 at age 83 in Sarasota, Florida

Richard H. Coyle (C52) on January 4 in Bristol, Rhode Island

Annell McGee (C52) on December 2 at age 82 in New Orleans, Louisiana

Elizabeth Lund Buchholz (C54) on November 22 at age 79 in New Hope, Minnesota

Corinne Litvin Jacker (C54, GC55) on January 11 at age 79 in New York City

Frank T. Nesbitt (C54) on January 5 at age 80 in Northbrook, Illinois

John M. Mack (C56, L59) on December 7 at age 78 in Chicago, Illinois

Beth Williams McPeek (C56) on January 14 at age 78 in Biloxi, Mississippi

Philip W. Beilfuss (C57, GC59) on November 5 at age 81 in Saginaw, Michigan

Camilla Wright Higley (C57) on November 7 at age 77 in Chicago, Illinois

William L. Edmonds Jr. (C58) on January 4 at age 77 in Sun City, Arizona

Joseph B. Laine (GC58) on January 3 at age 88 in Oshkosh, Wisconsin

John L. Peterson (GC59) on September 30 at age 83 in Madison, Wisconsin

Nancy Fonacier-Kelly (GC61) on October 2 at age 76 in Apple Valley, Minnesota

Katharine Taylor Loesch (GC61) on December 28 at age 90 in Chicago, Illinois

Constance Vockel Ching (C66) on September 26 in Kailua, Hawaii

Carolyn Surratt MacKenzie (C69) on August 16 at age 65 in Livermore, California

Dorothy Puckner Jones (C69, GC70) on December 8 at age 65 in Chicago, Illinois

Donald Rocen (C70) on October 13 at age 67 in Alexandria, Virginia

Helen M. Guditis (GC73) on December 1 at age 67 in Columbia, South Carolina

James Aune (GC77, GC80) on January 8 at age 59 in College Station, Texas

Terry Glover (C79) on December 24 at age 57 in Chicago, Illinois

Richard J. Underiner Jr. (C79) on January 17 at age 56 in Evanston, Illinois

Suzanne Offill Wolfe (C86, GJ88) on September 7 at age 48 in Naperville, Illinois

Kristin Lotane (C90) on September 9 at age 44 in Chicago, Illinois

Leon Brockmeier (C02) on September 22 at age 33 in Valrico, Florida

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Worldly gifts

Two University trustees with international ties are making sure Northwestern students engage with the world.

Taking Northwestern out into the world

Bhadrashyam (“B. H.”) and Nina Kothari became involved with Northwestern University when their son, Arjun, applied to attend. Arjun will graduate from the School of Education and Social Policy next year, but his parents have already made lasting commitments to the University, including charitable gifts that will have a significant impact on the University’s global presence. B. H. Kothari is now a Northwestern University trustee, active in making certain that Northwestern students get a chance to see the world.

B. H. Kothari is the chair and managing director of the H.C. Kothari Group of Companies, which has holdings in the petrochemical, sugar, and financial services industries. Enthusiasm for new ventures runs in the family. Kothari’s grandfather C. M. Kothari founded the Madras Stock Exchange and the Madras Safe Deposits Company, India’s first and largest private-sector safe-vault company. Kothari’s father extended the family business into chemical manufacturing. But it was B. H. Kothari who brought the company a global perspective—something he hopes to help develop in Northwestern students.

The family’s charitable giving to Northwestern supports this goal. This spring, with support—provided by the Kothari family—from the Office of the President, a group of School of Communication and NU-Q students and faculty traveled to India to meet and work with Indian student filmmakers (see page 15). In just 48 hours, teams of Northwestern University and Annapurna International School students wrote, filmed, and edited short video pieces for the weeklong trip’s ultimate event, a film festival sharing the work produced by these three-nation teams.

Bringing the world back to Northwestern

Melih and Zeynep Keyman are another couple who became engaged with Northwestern through their son. Ahmet Keyman (WCAS07, KSM12) is now working in Keytrade’s Singapore subsidiary, an international mineral fertilizer trading company, where founder Melih Keyman is president and vice chair of the board. Zeynep Keyman is active in many charitable organizations and was recently asked to join the Board of Directors of Northwestern’s Block Museum.

Also a University trustee, Melih Keyman hopes to instill delight in Turkish culture in Northwestern students. With his support, various programs across the University have invited the community to learn more about Turkish arts and culture. With the Keymans’ backing, the School of Communication’s American Music Theatre Project and the Weinberg College of Arts and Sciences’ Modern Turkish Studies Program recently brought Turkish music artists Sertab Erener and Demir Demirkan (above) to campus. A pop sensation in Turkey, the duo is the first-ever Turkish winner of the star-making Eurovision Song Contest. The two are working with School of Communication professor David Bell, the Donald G. Robertson Director of Music Theatre, on turning a Turkish literary treasure into a stage musical (see page 4). Elif Shafak’s celebrated novel The Forty Rules of Love is a tale of love and spiritual longing, combining the 13th-century story of the Muslim teacher-poet Rumi with the tale of a present-day American woman who is unhappy in her life choices. The show will be workshopped on campus through AMTP in preparation for an anticipated professional production.
Van Zelst Lecture: media magic

The 30th annual Van Zelst lecturer, Patti M. Valkenburg, entertained and enlightened a large crowd on April 11 with her talk “The Magic of Media Effects: Challenges in Understanding Media Influences on Children.” The University Professor of Media, Youth, and Society at the Amsterdam School of Communications, Valkenburg is the founding director of the University of Amsterdam’s Center for Research on Children, Adolescents, and the Media—arguably the world’s most productive research center studying children today. The lecture was funded through a generous gift from the Van Zelst family, Louann Van Zelst (C49, GC51) and the late Theodore Van Zelst (Mcc45, GMcC48).

Valkenburg shared some surprising research findings: 100 percent of two-year-olds, for example, are able to immediately recognize the McDonald’s logo, and social media, for all its naysayers, seems to have an overwhelmingly positive effect on adolescents. But, she added, there are exceptions, “and these are the kids who deserve all of our research attention.”

Pepper Lecture highlights faculty research

The 2013 Pepper Lecture featured Mario Ruggero, the Hugh Knowles Chair in Hearing Sciences in the Roxelyn and Richard Pepper Department of Communication Sciences and Disorders. Among those in attendance were the department and lecture’s namesakes, Roxelyn (C53) and Richard (McC53) Pepper, whose generous support has made the lecture series possible.

Ruggero (at far left, with the Peppers and associate professor Sumitrajit Dhar, who introduced him at the event) heads the Laboratory for Hearing Biology in the School of Communication, where he studies all aspects of the peripheral auditory system, including cochlear and middle-ear vibrations and auditory-nerve activity. Ruggero’s research has shed light not only on how the normal ear works but also on what causes deafness.

Sitcom pros support TV curriculum

Julia Louis-Dreyfus (C83, H07) and Brad Hall (C80) have made a charitable gift to support the Department of Radio/Television/Film’s Sitcom Project. The project directs students through the process of brainstorming, pitching, writing, and producing a sitcom, all on campus. Last year the project resulted in Sidekicked, a three-episode series executive produced by Joey Capuana (C13), Rachel Pologe (C12), and Gregory Porper (C12) with a cast and crew of approximately 80 students, led by faculty members Erik Gernand (GC09) and Carla Waddles (J92). The 2013 sitcom project, executive produced by Andrew Nissen (C13) and Amy Reed (C13), is led by Gernand and Geoff Tarson. Louis-Dreyfus and Hall learned about the project while on campus last spring to speak on the annual School of Communication Writers Panel (above, with School of Communication faculty members Thomas Bradshaw and David Tolchinsky and other panelists). This year they were among the industry experts offering advice when the student executive producers visited Los Angeles (see page 12). “We are so happy to have had the opportunity to meet some of these students,” wrote Louis-Dreyfus and Hall in a follow-up email. “We’re proud and thrilled to be a part of making this curriculum possible. Go Wildcats!”