

Dialogue

spring 2010



Calendar of events

Waa-Mu 2010: *Keeping Time*
DIRECTED BY DOMINIC MISSIMI
Cahn Auditorium
April 30–May 9

Communication Sciences and Disorders Speaker Series
PATRICIA STELMACHOWICZ,
BOYS TOWN NATIONAL
RESEARCH HOSPITAL
Frances Searle 1-421
May 6

School of Communication Honors Convocation
Norris University Center
May 19

A Midsummer Night's Dream
by William Shakespeare
DIRECTED BY DAVID BELL
Ethel M. Barber Theater
May 21–30

Communication Sciences and Disorders Speaker Series
PAULA TALLAL,
RUTGERS UNIVERSITY
Frances Searle 3-417
May 21

Starry Starry Night: A Celebration of Music Theatre and Dominic Missimi
Cahn Auditorium
May 24
*For more information, e-mail
jessica-eggers@northwestern.edu*

Commencement Convocations
Pick-Staiger Concert Hall
June 19

Not Wanted on the Voyage
by Neil Bartram and Brian Hill
DIRECTED BY AMANDA DEHNERT
Ethel M. Barber Theater
July 15–August 8

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From left: Northwestern seniors **Emma Rosenthal** and **James Butler**, theatre doctoral student **Keith Byron Kirk**, and senior **Lakhiiya Hicks** rehearse the staged reading of Joanna McClellan Glass’s *Palmer Park*, a play about a Detroit neighborhood’s valiant fight to maintain racial integration during one of the nation’s worst race riots. Theatre department chair Rives Collins directed the performance as part of an initiative among all Big Ten schools to explore a single play.

On the cover: Students participating in the first joint theatre–radio/television/film auditions (see page 14)

Message from the dean



In my 10 years at Northwestern I have never seen a more exciting season than this spring. Our programs are being renewed: changes that for many years we have hoped would happen are suddenly under way.

One exciting development is a new agreement between the Departments of Theatre and Performance Studies to allow performance studies freshmen to study acting in the theatre department’s three-year program.

Another is a new framework for collaboration across the acting program, the new dramatic writing program, and the media production program. Media production students help to produce short films from scripts written by students in the graduate writing program, and the acting program provides the on-screen talent to make the films. This month’s cover shows auditions for these “Short Film Collaborations,” which have already created new connections

and synergies across the performing and visual arts.

Two important new undergraduate majors are being developed, one focused on interactive entertainment and learning and the other a true major in music theatre.

The revived graduate program in theatre directing has developed a new partnership with Steppenwolf Theatre Company that will allow our third-year directing students to present their thesis productions in the Steppenwolf Garage. The new graduate Program in Writing for the Screen and Stage has matured and is now graduating students who are achieving success beyond our most optimistic hopes.

The American Music Theatre Project is finally realizing its goal of taking projects through the early stages of development and handing them off for further work by significant regional theaters. Last summer’s *Girls vs. Boys* received its professional premiere this spring at the House Theater in Chicago. The upcoming musical *Not Wanted on the Voyage* is a wonderful new retelling of the story of Noah and the flood. It will premiere on campus in midsummer, and we have high expectations for its future after Northwestern.

Faculty in communication studies continue to attract honors and funding for their cutting-edge scholarship on human-computer interaction, social networking, technological innovation, global culture and politics, and health communication.

Faculty in the Roxelyn and Richard Pepper Department of Communication Sciences and Disorders have joined forces to secure a new multiyear, multimillion-dollar award to support a new educational model for doctoral students in hearing science and audiology.

This issue of *Dialogue* gives you an overview of all this exciting work and a look at the many individuals who are contributing to our success. I hope you enjoy this window into what has become an extraordinarily creative and productive school.

Barbara J. O’Keefe
Dean, School of Communication
Start a dialogue: dialogue@northwestern.edu

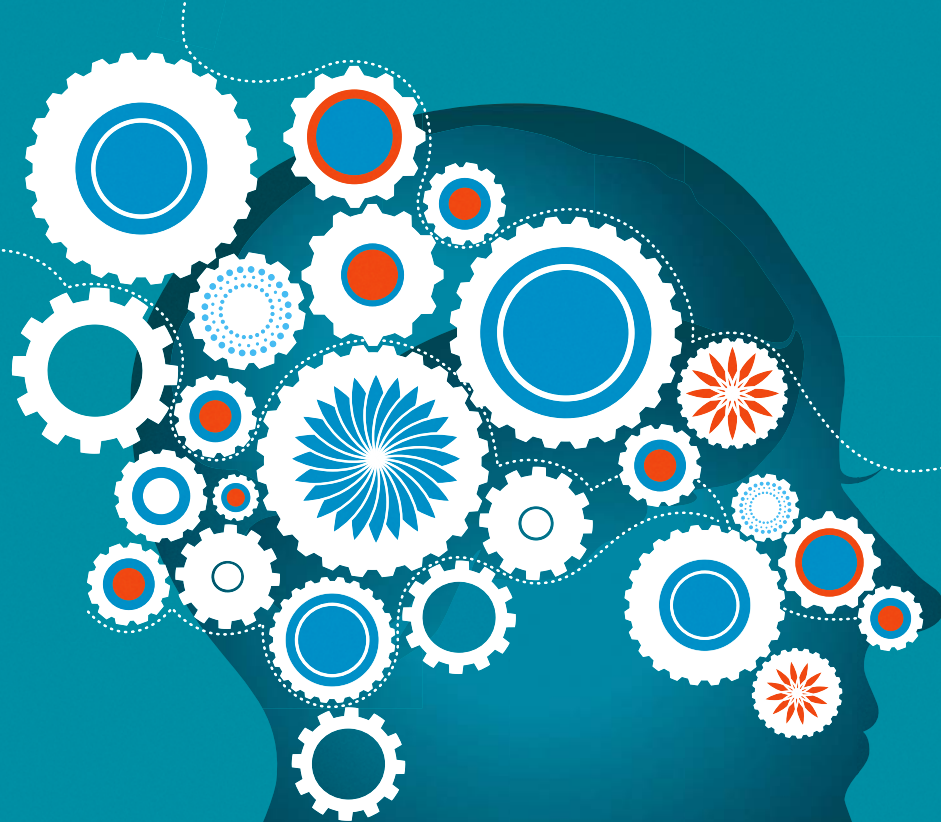
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From idea



to innovation

Starter grant program funds
inspiration and engagement

For **Pablo Boczkowski**, associate professor of communication studies, the idea came from a condolence call.

In 2004 Boczkowski's father died in Buenos Aires. Guillermo Culell, then director of www.clarin.com, Argentina's largest news site, called to offer his sympathies. The pair met soon afterward, and Culell mentioned that his site was in the middle of a transition. Its readership was accessing news at work

during the day — not over morning coffee at home or in the recliner with feet up after work, but at their desks, and continuously. For Culell's staff, these developments meant they had to expend more resources providing fresh stories throughout the 9-to-5 workweek.

Culell's comments about news consumption gave Boczkowski the kernel of an idea that would become his new book: *News at Work: Imitation in an Age of Information*

Abundance, due this year from the University of Chicago Press. The book's research was funded in part by a School of Communication Innovations Grant.

Innovation at work

Innovation starts with an idea. We get ideas from spending time deeply engaged with a topic — and from spending time away from it. We get ideas from serious study — and from moments of pure serendipity.

However the ideas come, the payoff can seem a long way from the moment of inspiration. Ideas need support, and they need momentum.

That's one reason the School of Communication began the Innovations Grant program, a small starter-grants program to fund pilot faculty projects that, if successful, might lead to new funding from outside sources, new curriculum, or new research lines or academic achievement for faculty. Funded projects can address problems in the sciences, the humanities, or the arts. Past winners have taken on challenges of all sorts: artistic, intellectual, therapeutic, and instructional.

Patrick Wong, associate professor of communication sciences and disorders, received an Innovations Grant to continue his investigation of neural response changes resulting from exposure to different auditory experiences, such as speech or music. **Eszter Hargittai**, associate professor of communication studies, received a number of small grants from the school to start projects looking at differences in web-use skills and habits. **Eric Patrick**, assistant professor of radio/television/film, used a grant to work on his film *Retrocognitions*, a "recontextualizing" of found assets and animated techniques to critique the nuclear family of TV sitcoms, set to a soundtrack borrowed from early radio dramas.

Student engagement

Across disciplines, investigators do have one problem in common: how can faculty involve students in their research and creative endeavors? One of the major components of the Innovations Grant program is that funded projects provide substantive work for undergraduates.

"There's a lot of value in engaging undergraduates in faculty projects," said Jane Rankin, the school's associate dean for research. "They

The mouths of babes

Ask any parent: Young children learn new words quickly. But to quote young children everywhere: Why? Answering that question is at the heart of the Innovations Grant-funded research being done by **Amy E. Booth**, associate professor of communication sciences and disorders.

"We know a lot about when and how children isolate words from ongoing speech, make the connection between the word and its intended referent, and try out the words themselves," Booth said. But why are some words learned before others?

To find out, Booth and her team — including student assistants Andrea Tsang (C07, GC09) and Stacy White (C07, GC09) — taught three-year-olds six new words for unfamiliar objects or animals. An example: a tomato grinder. When children were informed what it was used for — to grind up food — they were more likely to remember what it was called than if they were told about some other interesting but nonfunctional property of the object (in this case, that inside the grinder was a gold part). Functional information about newly labeled, unfamiliar objects gave young learners a meaningful context for mapping the new words to the new objects.

Booth's pilot research helped land her lab a grant from the National Science Foundation and was published last year in the journal *Child Development*. She is expanding the study to include children of other ages and socioeconomic backgrounds and is extending the investigation to include natural contexts for word learning, such as book reading in the home and in preschool classrooms.

"Our foundational finding is that functional information does facilitate word learning," she said. "We're also attempting to clarify the mechanisms underlying that facilitative effect."

So, why? Booth doesn't yet fully know, but she's going to find out.



get a great deal from working closely with faculty and from seeing how scholars approach research and creative projects.”

“Undergraduates gain critical and widely transferable skills while working on research projects in a hands-on fashion,” said Amy Booth, who was awarded an Innovations Grant in 2005. “It provides an opportunity to explore a topic in greater depth than is possible in most classes.”

Boczkowski agrees. His Innovations Grant-funded research used the burgeoning skills of several students, including Gabriela Cantarero (C06) and Marie Silver (C07). Later, further funding from the Robert and Kaye Hiatt Fund for Research on Media, Technology, and Society led to a second study involving Eugenia Mitchelstein and Lindsay Fullerton, doctoral students in the communication studies department’s media, technology, and society program, and Martin Walter, a doctoral student in political science. Further funding came from a second Innovations Grant and from the University Research Grants Committee.

Paradox of plenty

In his research Boczkowski and his team found that what Culell had described — news readers getting their news at work, with an intensification of fresh content during those hours — was playing out in other news venues.

And more than that, the perceived need to run more stories was leading journalists to step up the long-standing practice of monitoring their competitors’ coverage, using online editions to do so. In effect, journalists were now reading their news at work, too. They began to rely on their competitors’ judgment of what was newsworthy, said Boczkowski, and the differences between competitors narrowed. “The paradox is the remarkable increase in the amount of news available and, at the same time, a perplexing decrease in the diversity of its content.”

Boczkowski’s book also takes a look at the homogenization of news reported among

Relatable *Debatable*

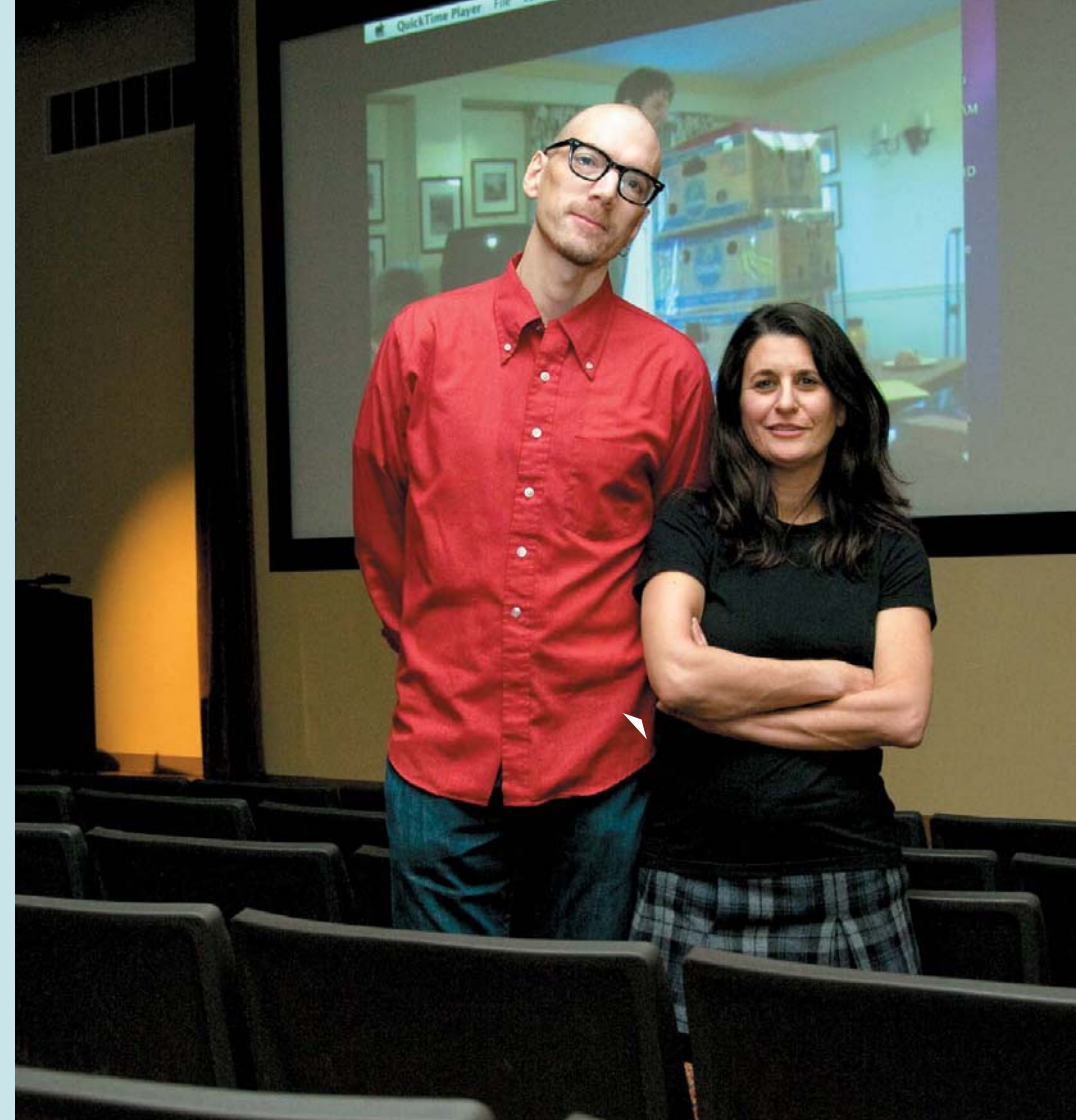
When director **Debra Tolchinsky** and coproducer **David Tolchinsky** received an Innovations Grant for a documentary on the National Debate Tournament, the plan was for the film, *Debatable*, to follow the Northwestern debate team over the course of a season. It would be something like the spelling-bee film *Spellbound*, but featuring college students grappling with current issues instead of preteens struggling with vocabulary.

Except, said Deb Tolchinsky, debate doesn’t fit so neatly into that package. “If you watch a contemporary college debate match, your jaw will drop,” she said. “They speed-talk like auctioneers. The average person can’t understand what’s being said.”

Deb has been experimenting with how to make debate “relatable” for nondebaters. “There seems to be a parallel between the increasing speed of college debate and the accelerated way humans live now. The push to do more, say more, to rush as many words out as you can in order to be successful and to win. The question is at what cost.”

Deb and her production crew, including coproducer Ronald Ward, have recorded more than 200 hours of footage and are putting the final touches on the film for a debut later this year. As the debaters traveled to compete, student filmmakers took turns behind the camera. Later, in the editing room, they helped Deb craft early test scenes. The student contributors — now alumni — were Omar Butti (C06), Jackie Doherty (C07), John Pappas (C07), Martin Rodahl (C08), and Rachel Wolther (C07).

Deb thinks the Innovations Grant was an important kick-start for the project, offering a valuable opportunity to students. “Students want the chance to work one-on-one with their professors in a professional setting,” she said. “Hopefully it was fun and educational for the students. From our end, it was a pleasure.”



2010 INNOVATIONS GRANT RECIPIENTS

David H. Bell, theatre
Music for a production of *A Midsummer Night’s Dream* set in 1950s New Orleans

Pablo Boczkowski, communication studies
After the News: The History of the Demise of Print Newspapers in the United States, 1950–2010

Jennifer Light, communication studies
History of Civic Simulations

OTHER PAST GRANTEES

Tracy Davis, theatre

Paul Edwards, performance studies

James Ettema, communication studies

Kathleen Galvin, communication studies

Larry Lichty, radio/television/film

Elaine Wong, communication studies

Dongsun Yim, communication sciences and disorders

the leading online U.S. media during the 2008 election. “Our analysis showed that the diversity in what was reported was quite low, even during a period of major historical significance when resource constraints were relaxed and public interest in the news was higher than usual,” said Boczkowski. “In an age of plenty, what most consumers get is more of the same.”

Boczkowski’s book comes out this summer, but he’s already at work on his next project. Supported by another Innovations Grant, Boczkowski has enlisted doctoral students Nicole Joseph and Angela Xiao Wu, senior Sarah Love, and juniors John Powell, Molly Lister, Elisa Redish, Taylor Richards, and Jennie Wong to help him gather historical data for the book *After the News: The History of the Demise of Print Newspapers in the United States, 1950–2010*.



Capturing a community

Innovations Grants are “starter” funds. They certainly started something for **Harvey Young Jr.**, assistant professor of theatre.

His original proposal was to support research for a book on Chicago theatre history. That early funding helped Young obtain other grants from the National Endowment for the Humanities and the Mellon Foundation. The extra funding allowed him to develop a class on Chicago theatre and to create an archive of materials that he will eventually donate to the Northwestern Library. “The starter funds helped the project grow into a pretty major study,” said Young.

Young’s book is still in the works. He’s focusing on critical moments that created the theatre community the city enjoys today. Since the 1970s, Young said, the Goodman Theatre has experienced a resurgence of popularity, and other major houses — Steppenwolf, Chicago Shakespeare, and Lookingglass among them — were founded.

“Many of the founders of these companies are beginning to retire from the theatre, and I want to record their stories and experiences,” Young said. “My book celebrates the achievements of Chicagoans, fills in a missing chapter in Chicago history, and may serve as an inspirational read for people considering forming their own theatre companies.”

Student assistants Chris Eckels (C09), Aurelia Cluni (C08), Marco Minichiello (C08), and Leah Kaplan (C05) researched newspaper records and accompanied Young to interview theatre professionals. They learned a lot, but so did he, said Young. “The most surprising thing that I’ve discovered is how collegial the Chicago theatre community is, from critics to producers to directors to designers to actors. It isn’t uncommon for established theatre companies to mentor, coproduce, and otherwise create opportunities for smaller storefront theatres. There is a real commitment to supporting the theatre arts, regardless of scale, in Chicago.”

Faculty members make *Time* magazine's "Best of the Decade"

When the end of 2009 inspired *Time* magazine to list the "Best of the Decade" for everything from diet books to famous disappearances, *Time's* theatre critics picked their favorite plays and musicals from the past 10 years. Among them were three productions by School of Communication faculty members that *Time* ranked in the decade's top five stage productions.

August: Osage County, directed by associate professor of theatre **Anna Shapiro** (below), director of the MFA program in directing, took the list's top spot. Shapiro earned a Tony for staging the play; so did theatre associate professor **Todd Rosenthal** as scenic designer. Assistant professor **Ana Kuzmanic** designed the costumes, garnering a Drama Desk Award nomination.

At the list's number four slot was *Metamorphoses*, a retelling of Ovid's myths adapted and directed by **Mary Zimmerman** (C82, GC85, GC94), Jaharis Family Professor of Performance Studies. Zimmerman won a Tony as the play's director.

At the fifth slot was *Boy Gets Girl* by playwright **Rebecca Gilman**, assistant professor of radio/television/film. Gilman's stage adaptation of Carson McCuller's novel *The Heart Is a Lonely Hunter* also made *Time's* "Top 10 of Everything of 2009" list.



Sophomore communication studies major and Northwestern golf team member **Eric Chun** qualified for the 150th playing of the British Open this July at St. Andrews, Scotland. "I haven't played at St. Andrews before or been anywhere near there," said Chun. "So I'm looking forward to it. I've only seen it on television and heard about it, so to play there will be amazing."



Abelson artist encourages living the creative life

When actress, playwright, and director **Regina Taylor** visited Northwestern this past fall, students got more than tips on how to break into television and film — they got advice on how to live a creative life.

Taylor (above), the 2009 Hope Abelson Artist-in-Residence, spoke to a standing-room crowd in the Annie May Swift Auditorium on November 19. During her residency she led a monologue workshop for senior acting students and met with small groups of students interested in acting, writing, and directing.

In her public event, Taylor discussed her award-winning work on the TV series *I'll Fly Away* and her first attempts at playwriting, which landed her a longtime role as a company member and artistic associate at Chicago's Goodman Theatre. "I've been very fortunate in that relationship to find a theatre where I could work on my writing, a place where I could take risks," Taylor said. "And that's what artists have to do — take risks, stretch, grow. Own your own voice."

Taylor's play *Magnolia* premiered at the Goodman last spring, directed by Tony Award-winning director Anna Shapiro, associate professor of theatre. The play featured senior theatre major Caitlin Collins, who was thrilled to reconnect with Taylor.

"One of the ideas Regina passed onto us that will stick with me is the notion that others may try to label you as one thing or another, to name you," said Collins, "but that you have the power to name yourself and to follow your own inspiration."



Leonardi receives prestigious fellowship

Paul Leonardi, assistant professor of communication studies, is one of six researchers selected to receive a 2010 Sloan Industry Studies Fellowship. The fellows were selected from highly qualified scholars in the early stages of their careers.

Each fellow receives a grant of \$45,000 for a two-year period to support research interests.

"I was very surprised and honored to receive this prestigious award," said Leonardi (above), who teaches in the communication studies department, the management and organizations department in the Kellogg School of Management, and the industrial engineering and management sciences department in the McCormick School of Engineering and Applied Science, where he is the Allen and Johnnie Breed Junior Professor of Design.

Leonardi's teaching and research focus on issues pertaining to the design and implementation of new technologies, global product development, and the management of engineering work, which includes work in the automotive industry.

Gergle wins NSF career development award

Communication studies assistant professor **Darren Gergle** (below) has been awarded the prestigious Faculty Early Career Development (CAREER) award from the National Science Foundation. He is the first School of Communication faculty member to receive this honor.

The CAREER awards support junior faculty who exemplify the role of teacher-scholars through outstanding research, excellent teaching, and the integration of education and research within the context of their organizations' mission.

Gergle received his CAREER award for his project "A Multi-disciplinary Approach to the Next Generation of Collaborative Technologies." The award will provide him with more than \$485,000 over five years to conduct research on the topic.

"The goal of this research is to facilitate the development of the next generation of collaborative technologies," Gergle said. "Previous approaches are fraught with failures that are due, in part, to a lack of attention to the coordination mechanisms humans use during everyday collaborative activities. This work takes a human-centered design approach that seeks to develop a detailed understanding of the ways that humans coordinate in real-world interactions and then use that understanding to develop novel technologies." Real-life applications range from telesurgery systems to distance education systems to interactive museum experiences.



Schwartz sees Northwestern production of his work

Celebrated composer and lyricist **Stephen Schwartz** (above, sixth from left) visited campus in November to speak with students and see Northwestern's production of Leonard Bernstein's *Mass*, a work for which Schwartz wrote the original lyrics in 1971. He provided revised lyrics for this production, which was directed by Dominic Missimi, professor emeritus in service of theatre (above, top left).

Schwartz has written the hit musicals *Godspell*, *Pippin*, and *Wicked* as well as lyrics for such successful films as *Pocahontas*, *The Hunchback of Notre Dame*, *The Prince of Egypt*, and *Enchanted*. A six-time Tony nominee, Schwartz has won the Drama Desk Award for outstanding lyrics, three Grammy Awards, and three Academy Awards.

Bernstein's *Mass* was commissioned by Jacqueline Kennedy for the 1971 opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C. It combines Latin liturgical passages from a traditional Catholic mass with lyrics by Bernstein, Schwartz, and Paul Simon. The work is rarely performed because it requires a cast of some 200 people, including a marching band and a rock band.

"Having a visit from one of the original artists who created *Mass* made the experience extraordinary, especially for the artistic staff," said Missimi. "And meeting the man who is one of the American music theatre's most successful lyricists and composers made it a very special treat for all the students involved in the production."

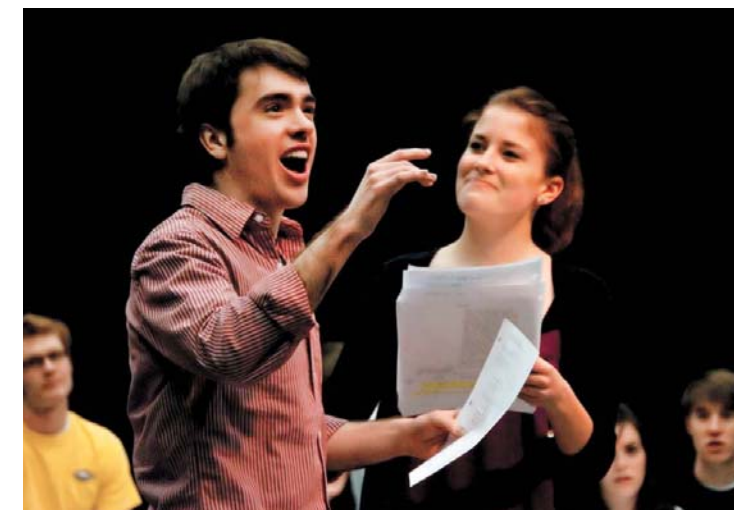
AMTP wins NEA grant

For the second consecutive year, the National Endowment for the Arts has awarded an Access to Artistic Excellence grant to Northwestern's American Music Theatre Project. The \$20,000 grant will support AMTP's summer production of *Not Wanted on the Voyage*, a new musical by Broadway writers Neil Bartram and Brian Hill.

In development with AMTP since January 2007, *Not Wanted on the Voyage* is the centerpiece of the 2010 Summer Music Theatre Festival and will run July 15–August 8 in the Barber Theater.

Adapted from the landmark Canadian novel of the same title by the late Timothy Findley, the novel is a modern reimagining of the Great Flood. Bartram and Hill are the creators of *The Story of My Life*, which opened on Broadway in 2009. Both writers were in residence on campus during winter quarter to collaborate with the musical's director, assistant professor of theatre Amanda Dehnert. The theatre department offered two courses where students worked with the writers on developing the musical.

In November, Tony Award-winning actress Faith Prince visited campus to record a demo of six songs from *Not Wanted on the Voyage* for potential future producers and theatre partners. In addition, the demo featured 30 Northwestern students and alumna Starr Busby (BSM09). Prince, who recently portrayed the sea-witch Ursula in the Broadway production of *The Little Mermaid*, also spoke to students while on campus.



Students in two Northwestern theatre classes, including senior theatre students **Nate Lewellyn** and **Sally Eidman**, helped develop a musical adaptation of *Not Wanted on the Voyage* for the American Music Theatre Project. AMTP received its second NEA grant to develop the show.

Culture and the slum

More than Slumdog, more than squalor



What does a documentary about high school basketball have in common with a squatters' city in Rio de Janeiro? Not much on the surface, but films like *Hoop Dreams* (1994) illustrate some of the complex social interactions that occur in slums. Films about slums, says communication studies associate professor Dilip Gaonkar, tell us something about how humans adapt to — and operate within — their environments.

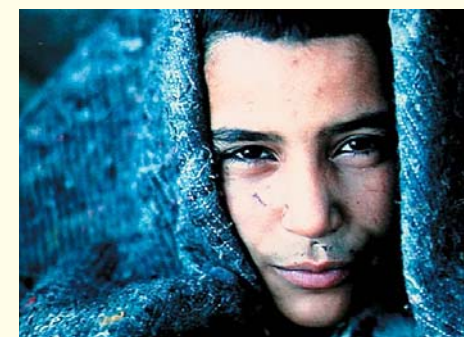
During winter quarter Gaonkar taught a cross-listed communication studies and radio/television/film course on slum cinema. As defined by the United Nations, slums are urban areas characterized by dense population as well as substandard housing and, often, standards of living.

Award-winning films such as *Slumdog Millionaire* (India, 2008) and *City of God* (Brazil, 2002) drew attention to the stories slums have to tell, but there have been many works in the genre. “*Slumdog Millionaire* is at the end of a long trajectory of these kinds of films,” said Gaonkar. “Other films are far more brutal and realistic, representing social problems differently.”

Global focus

Gaonkar's students spent time with *Gomorra* (Italy, 2008), *Ali Zaoua* (Morocco, 2000), and *Tsotsi* (South Africa, 2005). They also watched and discussed films telling the sometimes harsh, sometimes uplifting stories of American slums — including *Boyz n the Hood* (1991), the story of three friends growing up in South-Central Los Angeles, and *Hoop Dreams*, a documentary about two high school basketball players trying to make it out of the Chicago projects.

Yes, Chicago. Miles Drummond, a senior communication studies major, found it interesting that the word “slum” had third-world-only connotations. “Some people tend



to associate a slum with very physical descriptions, such as decaying homes, improper sewage systems, lots of dirt and garbage, starving children,” he said. “Therefore they are hesitant to associate any place in America or most developing countries with having a ‘slum’ neighborhood.”

“I think we all have this notion that the entire population of every third-world country is living in desperate poverty that defies explanation,” said Katherine Cowell, a senior radio/television/film major. “A lot of corruption and misunderstanding goes into the treatment of poor urban areas, and slums are found everywhere, even in the United States.”

In Brazil, slums are called *favela*; in Turkey, *gacekondur*.

“The course had a very explicit global focus as it juxtaposed cinematic representations from varied national and cultural terrains, from both the advanced countries and the developing countries of the global south,” said Gaonkar. That range is key. What Gaonkar wanted students to see was that slums, like any other setting, inspire and demand communication goals and habits particular to themselves.

“The slum, having ‘gone global,’ resists easy sociological definition, and also necessarily involves consideration of three levels of social interaction: the family, friendship, and economy,” said Gaonkar. “From those three vantage points, slum cinema films arrive at an image of the slum that tells us something more about the slum than entrenched crime and endemic poverty.”

Gaonkar asked his class to consider the relationships between formal economies, informal economies, and criminal economies illustrated in these films. “Through depictions of children and mothers, gangs and prostitutes, the poor and the rich, we learn about alternative forms of family relations, the



A course on slum cinema, taught by Dilip Gaonkar (far left), examined such films as (from left) *Ali Zaoua* and *Slumdog Millionaire*.

importance of — and difficulty in maintaining — friendships, and how deeply economic activities inform and structure everything that goes on in the new urban slum.”

More than squalor

Slums can be transient, but they can also be solid, long-term communities. One of the goals of the course was to take a look at a slum's complexity, said Randall Bush; he and Christopher Devine, both graduate students in the communication studies department's rhetoric and public culture program, served as teaching assistants for Gaonkar's class. “We tried to demonstrate the variance and

“What the students are learning is that one can't ‘solve’ the problem of the slum merely through legal or even economic means,” said Bush. “One has to be attentive to the complications of each slum and to see how law, economy, and society interact with one another in peculiar ways under the auspices of the slum itself.”

Opening eyes

Today more than a billion people live in slums, and by 2030 that number is expected to double, according to a 2007 U.N. study. But the students in Gaonkar's course are unlikely to find themselves citizens of a

The slum, having “gone global,” resists easy sociological definition.

complexity of the slum as an idea,” said Bush. “That is, it isn't just a zone of extreme poverty or excessive crime. It generates practices and possibilities that require careful analysis and rigorous study to be understood.”

For instance, slums are usually associated with poverty and crime, but there's more to life in a slum than abject misery. That message came through for senior communication studies and law studies student Alison Schaffer. “Slums can be vibrant centers of production of food, entertainment, all sorts of things,” she said.

“Each slum has its own personality, its own politics,” said Gaonkar. “And each has its own story about how to escape.” In *Hoop Dreams* the narrative is basketball stardom or poverty. All or nothing for basketball glory may not make sense to someone outside that community, but as Gaonkar explained, communities — including slums — have their own internal logic.

shantytown. So besides being smarter global citizens, what did they gain?

Schaffer noticed the perspective of youth in many of the films, a viewpoint that should prove valuable when she joins Teach for America in New York City after graduating in June.

The course was an inspiration for Marisha Mukerjee, an MFA student in writing for the screen and stage. “Having fully immersed myself in the genre,” she said, “I am finding my current work heavily influenced by the class in terms of subject matter and overall awareness.”

Cowell found creative inspiration as well — and not just for films she might make someday. “People living in that kind of extreme desperation are very creative in their ways of survival, and in many cases they have inspiring solutions and stories we could learn from.”

Northwestern in the Middle East

BY GABE BROTMAN, CLASS OF 2012

Over spring break, a group of School of Communication and Medill School of Journalism students traveled to Northwestern's Qatar campus. They found it quite different from — yet also very similar to — their own Northwestern experience.

Sunday, March 21

After 16 hours of transit, we finally arrived in Qatar! Tired and anxious, we still oohed and aahed our way through downtown Doha on the way to our hotel. Doha's skyline is radically different from the sleek spires of Chicago. Architecture in the Persian Gulf region fuses ancient features, such as arches, domes, and geometrical patterns, with the latest engineering technology. The sight of a twisted glass building caged with changing LEDs prompted one student to ask, "Am I in the future?"

Doha's eyes are certainly focused on the future. Within the first hour in the city, we could already witness the remarkable potential of this emerging metropolis.

Monday, March 22

By 6 a.m., Doha wakes up — cranes are functioning, cement is being poured, and large pieces of glass are rising into the air. The skyline is still under construction.

Our first day in Doha began at Education City, where we met with Dean John Margolis to discuss the Qatar campus's progress and future plans. Like Doha, Northwestern University in Qatar is an ongoing project, with a growing student population and a new state-of-the-art building scheduled for completion in 2012. However, the University's roots have already been planted. As we walked down the halls of the Carnegie Mellon building — Northwestern's temporary home — we were greeted by purple banners, student group posters, and dynamic undergraduates discussing student life, politics, and film.

During the day we attended two seminars with our Qatar peers. The first was an intimate discussion with Medill professor David Abrahamson about literary journalism in the Middle East and the West. Later we heard from visiting film writer-producer-director Bill Bindley (C84), who spoke on how the American film industry is adapting to technology and shifting demographics.

We also attended classes. The School of Communication group attended a seminar with associate professor of communication studies James Schwach that explored representations of espionage-intelligence security in film, television, and new media.

The day concluded with a Syrian dinner at Villagio Mall, the newest addition to Qatar's shopping culture. Surrounded by a canal, ice skating rink, and hundreds of shops, we were able to spend time with our Qatar-campus peers.

Tuesday, March 23

We started our day at the headquarters of the Arabic news network Al Jazeera outside Doha. As we toured the studios, we talked with a news presenter, bureau chiefs, and video editors about the challenges of the 24-hour news cycle, new media's effect on television news, and how Al Jazeera plans to capitalize on the North American market. The studio tour was a highlight of the week (see sidebar).

In afternoon meetings with faculty and deans, we shared our academic interests and discussed the challenges faced by the start-up campus. Later, Evanston students shared their work with Qatar students. While Medill students traveled to Al Mergab Street for an enterprise reporting class, School of Communication students shared their film work in assistant professor Tim Wilkerson's media construction class. One of the great benefits of the exchange was coordinating future collaboration between the two campuses, including presenting Qatar-campus films at Studio 22's annual film festival.

Wednesday, March 24

After two days in Education City, it was time for the group to get out and see Doha. We spent two hours sailing the Persian Gulf on a dhow (a traditional double-decker sailing vessel originally used for fishing). As we danced to music and lifted our faces to the blazing sun, we got to see Doha's beauty and energy — the ever-changing skyline, the luxurious resorts, and the low-flying planes shuttling to and from the airport.

As we sailed farther from the coastline, we saw a fleet of ships transporting sand to the Pearl, a multibillion-dollar development project of artificial islands under construction off the coast of Doha. We decided to go see the Pearl ourselves. The 4 million-square-meter site is jaw dropping. Designed to look like an Italian Renaissance village, the Pearl includes the first land in Qatar to be available for freehold ownership by foreign nationals.

We returned to Education City to join Qatar-campus students in their weekly film night. We viewed the Japanese film *Afterlife* and participated in a discussion afterward with Brian Cagle, lecturer in radio/television/film.

Thursday, March 25

On our last morning in Doha, we visited the Islamic Museum of Art. Designed by world-renowned architect I. M. Pei, the structure boasts one of the world's most complete collections of Islamic artifacts.

We ended our trip with a night of shopping and dining at Souq Waqif ("standing market"). Recently restored, the century-old Souq is a central destination for both tourists and Qataris who want to buy traditional garments, spices, handmade crafts, and souvenirs. As we enjoyed a delicious traditional Bedouin meal, we were sad to leave Doha and our new friends.



A visit to Al Jazeera

BY DAVID WILLE, CLASS OF 2010

The most exciting part of my trip to Doha was our tour of the satellite network Al Jazeera, which broadcasts in both Arabic and English. This organization has featured prominently in the development of journalism in the Arab world. During Operation Desert Fox and the U.S. invasion of Afghanistan, Al Jazeera was one of the few Arab news outlets reporting on the war, and this reached a peak with its coverage of the Iraq war. Several scholars of Arab media have credited Al Jazeera with creating what has been called the "new Arab public sphere," an emerging discussion in the media among Arabs about issues that affect Arabs.

The studio tour was impressive. The employees were diverse and very young, and the journalists we met were passionate about the work they were doing in challenging established international media organizations like CNN and BBC. They told us that Al Jazeera turned the world's attention to the Middle East and promoted a new standard of journalistic integrity and practice in the region. This echoed what Dean John Margolis had described to us earlier in our visit as Northwestern's goals for media across the entire country.





Departments share on-camera auditions

Radio/television/film students produce films; theatre students want to act. It's a natural pairing, so this year for the first time, the two departments held unified general auditions (above), recorded them, and made the auditions available online or on DVD to student filmmakers seeking talent. The program might be the first of its kind.

"The unified system is off to a great start," said William Bleich, senior lecturer in radio/television/film and associate chair of the department, "with many student filmmakers remarking on the ease of using the online database and the great pool of acting talent made available to them."

The recorded auditions made casting student films simple and fast, said Chris Simonson, a junior radio/television/film and economics double major. "Directors could sit at a computer and essentially cast their entire film," he said. "Then they just needed to e-mail the actors to ask if they were interested, attach a script, and *boom*, they were done with casting."

Approximately 150 students from across campus auditioned on-camera in October, said theatre associate professor Cindy Gold, head of the acting program, who encouraged theatre majors to participate. "Our actors were so happy to have these auditions consolidated," she said. "They know it's important to graduate with as much time in front of a camera as possible, but they often let that go due to lack of time and knowledge of who is looking for talent."

This new effort is an outgrowth of another radio/television/film initiative last year that helps connect students across writing, directing, and producing disciplines. Bleich and Gold give a lot of credit to their respective department chairs, David Tolchinsky and Rives Collins, for supporting the collaborations. "We anticipate that the educational rewards of these collaborations will produce a positive creative atmosphere at Northwestern as well as finished films that will be showpieces for all concerned," said Bleich.



Student creates play festival

Romi Barta (above, center) does not just sit back and wait for things to happen. Hoping to provide more outlets for creative students, Barta came up with the idea of developing a short play festival on campus. After a year's planning, her 10-Minute Play Festival ran in February.

"I wanted to create opportunities for people who want to be involved — for people who haven't had a chance to be on stage, haven't had a chance to have their work produced," said Barta. "Everyone wants to work and is really motivated, and it's sometimes hard to get yourself out there."

Working with theatre faculty such as Henry Godinez, Rives Collins, Laura Schellhardt, and Theatre and Interpretation Center managing director Barbara Butts, Barta created a fall-quarter playwriting submission process for writers, coordinated a judges' panel to read and select scripts, and planned a weekly winter-quarter independent study seminar where the selected writers could workshop their plays and directors could hold rehearsals.

Over winter break the judges selected 10 plays, including Barta's *Cold Coffee*. Especially since six of the winners were freshmen, Barta helped the writers network with student directors who were interested in participating. The directors cast the plays with student actors, and ultimately more than 50 students were involved in the festival — including writers, directors, designers, actors, publicists, and production team members.

Although Barta graduates in June, she is already talking to underclass students about continuing the 10-Minute Play Festival next year. Godinez calls Barta's initiative "a really terrific thing. It's completely indicative of the way our students are in the real world once they leave here — and even here, our students are so self-motivated."

See www.communication.northwestern.edu/news for a full list of the winning plays.

Searle Building study space wins architecture award

The communication sciences and disorders department's new graduate-student study center in the Frances Searle Building basement won a 2009 Design Award from the Northeast Illinois chapter of the American Institute of Architects. The 8,000-square-foot basement space was transformed into a large student lounge (right) plus work station areas, a private office, a file room, a storage area, and a kitchenette. Department students have key-card access to the space during the building's standard hours.

Awards or not, students enjoy the space. "I am not surprised to hear that the space has won an architecture award," said first-year PhD student Aubry Alvarez. "It's extremely functional and aesthetically pleasing. I think that all communication sciences and disorders students would agree that it serves as a home away from home."

Frances Searle is not the only School of Communication building to win an architecture award last year; in May, the extensive historic restoration of Annie May Swift Hall won the city of Evanston's Margery B. Perkins Award.



Alumni guide job-seeking students

The School of Communication's 26th annual Career Night, sponsored by the External Programs, Internships, and Career Services (EPICS) office, drew nearly 200 students to Norris University Center in November. Four groups of panelists — many of them School of Communication alumni — shared their experiences working in radio, television, and film; advertising; marketing and public relations; and nonprofit organizations.

Communication alumni panelists included Kristen Kilroy (C07), a marketing associate in new product development for Discover Financial Services; Jay Sharman (C95), CEO of Team-Works Media; and Rachael Scholten (C06), a producer for Starcom Worldwide. Other participating alumni included Katie Braun (C08), Jason Bornstein (C09), Angela Topel (C00), Mary Kate Barley-Jenkins (C94), Bradley Troast (C09), Jason Bolicki (C04), Tom Schnecke (GC97), Arielle Brustein (J08), Perris Richter (J08), and Ilya Bunimovich (WCAS07).

"For students who are worried about job opportunities after graduation, the variety of professions and specializations represented went a long way to make attendees feel more comfortable about the job search and aided them in building networks of their own," said senior communication studies major Matthew Spector.



Talking — and writing about — dance

"If you can write about dance, you can write about anything."

These were the words of encouragement offered to Northwestern students by **Wendy Perron** (above), editor in chief of *Dance* magazine, a monthly print and online publication for professional and aspiring dancers.

A crowd of 50 dance, theatre, and journalism students gathered in the ballroom theatre of the Marjorie Ward Marshall Dance Center on February 18 to hear Perron discuss dance journalism in a session hosted by the dance program.

A former dance company director who has enjoyed a 30-year career as a dancer, choreographer, teacher, and writer, she explained why it is difficult to write about dance without "killing it" by being too literal or too effusive with adjectives and adverbs. "Rhythm is a big thing," said Perron, emphasizing the importance of strong verbs in developing a sense of flow. She compared editing to choreography; both writing and dance are stronger when anything extraneous is cut.

Perron encouraged students interested in dance journalism to consider internships, as many of her magazine's editorial staff were hired from internship positions. "The audience was especially intrigued with the story of her personal journey from ballet dancer to modern dance choreographer to writer and editor, and the role her college preparation played in the development of her career," said dance program director Susan Lee.



Daniel Fitzmier, director of forensics, celebrates the second-place finish of Weinberg College of Arts and Sciences juniors Stephanie Spies and Matthew Fisher in the recent National Debate Tournament. Spies and Fisher are the 15th Northwestern University debate team to reach the NDT's final round.

School of Communication brings home the Jeffs

Several School of Communication alumni, three faculty members, and a current student were among the winners when the 41st annual Joseph Jefferson Equity Awards were presented in October. “Northwestern is intricately entwined with the very best of Chicago theatre, and never is this more apparent than on the evening of the Joseph Jefferson Awards,” said theatre department chair Rives Collins.

David H. Bell, associate professor of theatre, won for choreographing *The Boys from Syracuse* at Drury Lane Oakbrook. **Joshua Horvath**, adjunct professor of radio/television/film, won the large-production sound design award (with Ray Nardelli) for that theater’s *Miss Saigon*.

Bell topped the individual nominees with four nominations: as cowriter of *The Bowery Boys* for Marriott Theatre and as director, choreographer, and adapter of *The Boys from Syracuse*. “I was very happy to receive the nominations and the award,” said Bell. “It is a really humbling thing to feel acknowledged by Chicago theatre artists and feel like an integral part of this wonderful community.”

Junior theatre major Alex Weisman won as actor in a supporting role in a play for TimeLine Theatre’s *The History Boys*. He and alumnus Govind Kumar (C08) also shared the production’s Jeff Award for best ensemble.

Other alumni Jeff recipients included Spencer Kayden (C09) for actress in a supporting role in a play, Mara Blumenfeld (C92) for costume design, and Doug Peck (WCAS03) for music direction.

Media scholars join faculty

Of all the reasons **D. Charles Whitney** and **Ellen Wartella** are thrilled to join the School of Communication community this spring, they are most excited about the collaborative environment.

Longtime collaborators themselves — married to each other, but also coeditors and coauthors of books, articles, and chapters in areas where their interests overlap — Whitney and Wartella place a lot of value on partnership.

“The idea of collaboration has real teeth, has real meaning, at Northwestern,” said Whitney. “We’re absolutely delighted to be here,” said Wartella. “The School of Communication at Northwestern commands a lot of respect both on campus and off, and the faculty is highly regarded. It’s a remarkable environment.”

As the school’s new associate dean of faculty affairs, Whitney works closely with Dean Barbara O’Keefe on faculty development, including issues of recruitment and retention, promotion, and tenure. Previously he was professor and chair of the department of creative writing and professor of media and cultural studies at the University of California, Riverside. Wartella joins the faculty as professor of communication studies. A leading scholar on the role of media in children’s development, she was previously a distinguished professor of psychology at the UC Riverside. Both earned a PhD in mass communication from the University of Minnesota.

“Wartella and Whitney are not only world-class scholars but also intellectual leaders,” said Dean O’Keefe. “Their ability to work across disciplines makes them a great fit for Northwestern, and I am excited to work with both of them to build the next generation of programs in the School of Communication.”



Knowles Center to honor Dallos

At a special research conference this fall, the Hugh Knowles Center for Clinical and Basic Science in Hearing and Its Disorders will honor **Peter Dallos** (above), professor of audiology, otolaryngology, and biomedical engineering and John Evans Professor of Neuroscience, Neurobiology, and Physiology. A symposium and gala celebrating Dallos’s 75th year will take place at Evanston’s Hilton Orrington on October 8.

“The Knowles Center is delighted to bring together Peter’s past and current colleagues and students, along with such a distinguished group of scientists, for this fun and educational event,” said Beverly Wright, professor of communication sciences and disorders and the center’s director.

Contact hughknowlescenter@northwestern.edu for more information about the conference.

Jump Rhythm Jazz Project celebrates 20 years

In February the Emmy Award-winning Jump Rhythm Jazz Project celebrated its 20th anniversary by featuring two world premieres — choreographed

by its artistic director and founder, dance professor **Billy Siegenfeld** (left) — as well as favorites from the company’s two-decade history.

Siegenfeld’s newest pieces take their inspirations from very different sources. *You Do Not Have to Be Good* was inspired by Mary Oliver’s poem “Wild Geese.” With music by Tom Waits, Ryuichi Sakamoto, and Sonny Rollins, it explores how staunch, self-isolating territoriality can be transformed into the beginnings of a peaceable community. *Why Gershwin?* is a wry romance for two based on the words and music of the Gershwin brothers and James Brown.

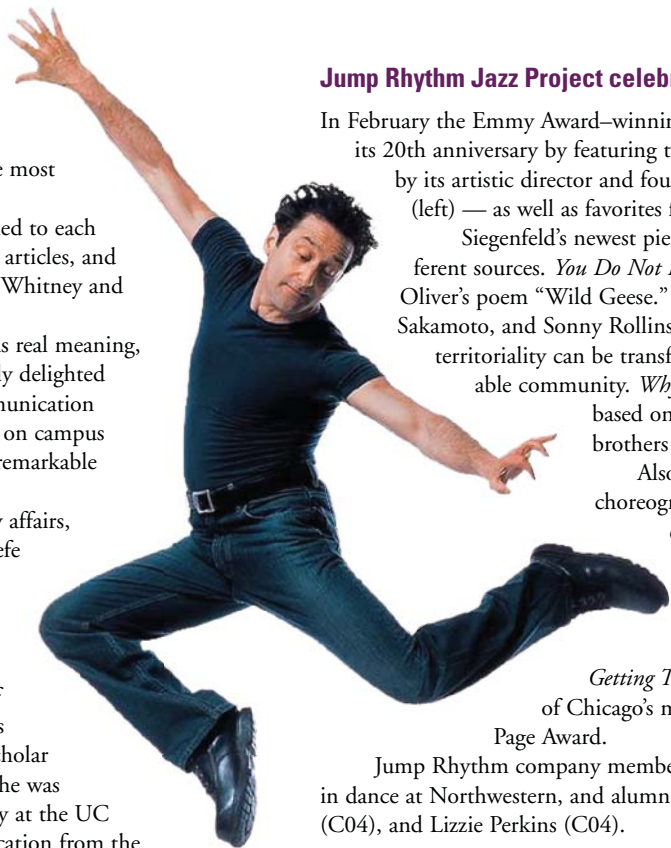
Also Jump Rhythm Jazz Project’s principal choreographer and a member of its performing ensemble, Siegenfeld founded the company in 1990. In 2007 he received an Emmy Award for his work in the multiple Emmy-winning documentary *Jump Rhythm Jazz Project: Getting There*. Siegenfeld is the 2006 recipient

of Chicago’s most prestigious dance honor, the Ruth Page Award.

Jump Rhythm company members include **Brandi Coleman**, lecturer in dance at Northwestern, and alumni Kevin Durnbaugh (C06), Jordan Kahl (C04), and Lizzie Perkins (C04).

Zimmerman returns to the Met

Mary Zimmerman, Jaharis Family Professor of Performance Studies, directed *Armida* for New York’s Metropolitan Opera this spring — her third Met opera in the last three seasons. The production stars renowned soprano Renée Fleming. In a *New York Times* profile of Zimmerman, the director said, “I’m cautiously ecstatic about *Armida*. This is my world. It’s epic, it’s multiform, it probably harks back to oral tales. Fantastical things happen. There’s a debate between Love and Revenge. There’s a ballet, there’s a trio of tenors, Furies, a chorus of devils: all that stuff some people disregard or think isn’t serious. But it’s what I love.”



Pablo Boczkowski (PhD, Cornell University), associate professor of communication studies, has written *News at Work: Imitation in an Age of Information Abundance*, forthcoming from the University of Chicago Press. This spring the French journal *Réseaux* will publish a translation of one of the book’s chapters in a special double issue on online news. Boczkowski’s research will also be featured in the *Columbia Journalism Review*’s “Research Reports” column this spring. In June he will serve as visiting professor at the Laboratoire Techniques, Territoires, et Sociétés of the University of Paris.

Daniel Cantor (MFA, American Conservatory Theater), assistant professor of theatre, appeared at Chicago Shakespeare Theatre this winter in *A Comedy of Errors*, directed by David H. Bell. He also performed in the world premiere of *Return to Haifa* at Evanston’s Next Theatre.

Kat Falls (MFA, Northwestern University), adjunct professor of radio/television/film, is the author of the novel *Dark Life*, published this spring by Scholastic Press and optioned for a feature film by the Gotham Group.

Rebecca Gilman (MFA, University of Iowa), assistant professor of radio/television/film, adapted the Carson McCullers novel *The Heart Is a Lonely Hunter* for the stage; produced at the New York Theatre Workshop in December, it was named one of *Time* magazine’s top 10 plays of the year. Her play *Boy Gets Girl* was named one of *Time*’s top 10 plays of the decade. Gilman’s latest play, *A True History of the Johnstown Flood*, premiered at the Goodman Theatre in March under the direction of Robert Falls.

Paul Leonardi (PhD, Stanford University), assistant professor of communication studies, cowrote “The Connectivity Paradox: Using Technology to Both Decrease and Increase Perceptions of Distance in Distributed Work Arrangements” with media, technology, and society PhD student Jeffrey W. Treem and Michele H. Jackson of the University of Colorado at Boulder. It was published in the *Journal of Applied Communication Research*. “Too Connected? The Paradox of Telework” by the same authors appeared in *Communication Currents*.

Jennifer Light (PhD, Harvard University), associate professor of communication studies, gave an invited lecture on the history of invention at the Festival delle Scienze 2010, Rome’s annual science festival.

D. Soyini Madison (PhD, Northwestern University), professor of performance studies, is the author of *Acts of Activism: Human Rights as Radical Performance*, published in March by Cambridge University Press. The book presents the neglected yet compelling story of local activists in sub-Saharan Africa who use modes of performance as tactics of resistance and intervention in their day-to-day struggles for human rights and social justice.

Hamid Naficy (PhD, University of California, Los Angeles), professor of radio/television/film, was named Northwestern’s Hamad Bin Khalifa Al-Thani Professor in Communication. Among numerous speaking engagements, in March he presented “Female Trouble: Women in the Islamic Republic Cinema” for the Film and Digital Colloquia at the University of California, Santa Cruz, as well as “Change, Converge, Multiply — New Cinematic Trends” and “Global Technologies and Networked Communities” at the Northwestern University in Qatar Inaugural Conference.

Daniel O’Keefe (PhD, University of Illinois at Urbana-Champaign), Owen L. Coon Professor of Communication Studies, contributed the chapter “Persuasive Effects of Strategic Maneuvering: Some



Debra Tolchinsky’s “But what is it on the back?” at the Chicago Cultural Center

Findings from Meta-analyses of Experimental Persuasion Effects Research” to *Examining Argumentation in Context*, a book edited by former Van Zelst lecturer Frans van Eemeren. He also contributed the chapter “Theories of Persuasion” to the *Handbook of Media Effects*, edited by Robin Nabi and Mary Beth Oliver.

Mary Poole (PhD, Northwestern University), senior lecturer in theatre, and **Linda Gates** (MA, New York University), senior lecturer and head of voice in the theatre department, appeared in *Vita & Virginia* at the Block Museum in February. The play was adapted by Eileen Atkins from the letters and diaries of Vita Sackville-West and Virginia Woolf.

Michael Rohd (MFA, Virginia Tech), assistant professor of theatre, wrote and directed *Wilson Wants It All*, performed by Chicago’s House Theater at the Chopin Theater in February and March. The show used film and live video to create a speculative political thriller that the *Chicago Tribune* called “a must see.”

Molly Shanahan (MA, Ohio State University), lecturer in dance, and her dance company, Molly Shanahan/Mad Shak, were recognized by *TimeOut Chicago* magazine, which cited her 2007 solo work “My Name Is a Blackbird” as one of the “10 best dance moments of the decade.” Her company performed an excerpt from “Stamina of Curiosity” at the Ailey Citigroup Theatre during the Association of Performing Arts Presenters conference in New York.

Billy Siegenfeld (MA, New York University), professor of dance, published “Standing Down Straight: Jump Rhythm Technique’s Rhythm-Driven, Gravity-Directed Approach to Dance Education” in the *Journal of Dance Education*.

Debra Tolchinsky (MFA, School of the Art Institute of Chicago), assistant professor of radio/television/film, exhibited the video and light installation “But what is it on the back?” at the Chicago Cultural Center’s November show *Site Unseen, (Dis)abling Conditions*. The exhibit included performance, installation, and video works on disabilities and their attendant issues. Tolchinsky’s contribution dealt with brain plasticity in exploring an anecdotal incident.

David Zarefsky (PhD, Northwestern University), Owen L. Coon Professor Emeritus of Argumentation and Debate in the communication studies department, received the Senior Scholar Award at the 2009 Alta Conference on Argumentation, cosponsored by the National Communication Association and the American Forensic Association. During spring term he was a visiting professor of English at Harvard University. Last October in Japan he gave the lectures “The Appeal of Barack Obama” and “The U.S. Abortion Controversy: A Problem in Public Argument” at Nanzan University, Osaka Prefecture University, Tsuda College, Meiji University, and Rikkyo University.

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.

1960s

Dennis Parichy (C60), a lighting designer, published *Illuminating the Play: The Artistry of Lighting Design* (Heinemann, 2009). The book sums up his experiences and ideas on lighting design by examining four productions he designed during his four-decade career.

Richard A. Gephardt (C62), former U.S. congressman and president and CEO of Gephardt Government Affairs, was elected chair of the Scripps Research Institute's board of trustees.

Judy Stofer Block (C63) was recognized at the Chicago Child Care Society's 160th anniversary gala for her more than 40 years of service as a child welfare advocate; the agency created its Judith Stofer Block Children's Library in her honor. She has served as a CCCS board member since 1968, including a term as board president. Block also served as a director and president of the Child Welfare League of America.

Queenelle Minet (GC68) won three national 2009 best book awards for her debut novel, *In Memory of Central Park*.

John A. Dillon (WCAS67, GC69), director of the theatre program at Sarah Lawrence College, associate director of Tokyo's Institute of Dramatic Arts, and founding president of Theatre Puget Sound, was inducted into the College of Fellows of the American Theatre in April at the Kennedy Center for the Performing Arts in Washington, D.C.

1970s

Njoki McElroy (GC70) authored a memoir, *1012 Natchez: A Memoir of Grace, Hardship, and Love*, which details her experiences growing up in Texas during a highly racist era.

Carole Rothman (C70), artistic director at New York's Second Stage Theatre, was one of the producers of the Tony-nominated musical *Next to Normal*.

Gayla Kraetsch Hartsough (C71) wrote and produced the short film *Slap*, starring **Clancy Brown (C81)**. It was screened at film festivals in Palm Springs, Los Angeles, and New Orleans and won the festival director's award and the audience



Clancy Brown (C81) stars as Hart Sterling in the new ABC drama *The Deep End*.

award at the Lady Filmmakers' Festival in Santa Monica, California.

Jeff Ravitz (C72) designed the television lighting for NBC San Diego's annual Teacher Awards and Fuel TV's *Daily Habit* talk show. Also lighting consultant for the Austin City Limits concert festival, shot in 3-D, he was codesigner and TV lighting director for the nightly victory ceremonies at the 2010 Winter Olympic Games in Vancouver.

Leslie Gross (GC74) was reelected town clerk of North Hempstead, New York.

Arthur Don (C75) was named a shareholder in the Chicago office of the Greenberg Traurig law firm.

Ruth Goldberg Hendel (GC75) coproduced two Tony-nominated plays: *33 Variations*, nominated for best play, and *Mary Stuart*, nominated for best revival of a play.

Jennifer James Robinson (C76) is executive director of the Center of Pedagogy and associate professor of curriculum and teaching at Montclair State University. She was one of 30 university and school district educators named an Agenda for Education in a Democracy Scholar by the Institute for Educational Inquiry.

Harvey Moshman (C77) won two Midwest Emmy Awards for producing and writing the documentary *Lost and Found: The Legacy of U.S.S. Lagarto*, the story of a World War II American submarine discovered at the bottom of the Gulf of Thailand that had been missing for 60 years.

1980s

Clancy Brown (C81) starred in the short film *Slap*, which won the festival director's award and the audience award at the Lady Filmmakers' Festival in Santa Monica, California. He also stars in the new ABC law drama *The Deep End*.

Sarah Partridge (C82), a jazz vocalist, recently released her fourth album, *Perspective*.

Matt Carter (C83) was promoted from vice president of Boost Mobile to president of 4G at Sprint Nextel.

Jill Lauren (C83) received the 2010 Margot Marek Book Award for her

second published book, *That's Like Me!*, a picture book for children with learning disabilities.

Christine Fulton (C84) was named executive director of the Allegheny County (Pennsylvania) Parks Foundation.

Margaret Marcouiller (C84), chief of the civil division of the Lake County (Illinois) state's attorney's office, was named an associate judge of the 19th Judicial Circuit.

Paul I. Trandahl (C84), assistant production manager at Universal Animation Studios, supervises design and animation for the Emmy Award-winning PBS children's series *Curious George*. He also managed art assets for Universal's upcoming animated feature film *The Little Engine That Could*.

Jennifer Daniels (C85), founder and former managing director of Visient, was appointed vice president of marketing at Aon Consulting.

Dawn Westlake (C86) won the WorldFest-Houston International Film and Video Festival's 2009 Gold Remi Award for direction for her film *Project Ion*. Five of her eight award-winning short films have been selected for worldwide broadcast by Quat Media in Toronto, an international leader in short-film distribution.

David Schwimmer (C88) cowrote *Trust*, produced this spring at Chicago's Lookingglass Theatre. It is also being developed as a film starring Clive Owen.

Craig F. Shemin (C88) wrote the screenplay *Dick Cavett Ruined My Life*, which was performed at Manhattan's Jewish Community Center in June at a reading sponsored by the Writers Guild of America, East. The cast included Dick Cavett as himself and Shemin's wife, Tony-nominated actor **Stephanie D'Abruzzo (C93)**.

Stephen Young (C89) has written a second book, *How to Inhale the Universe without Wheezing and Other Unconventional Asthma Lessons* (Lulu.com, 2008).

1990s

Jeffrey A. Brauer (C90), a litigation partner at Hahn Loeser & Parks in Cleveland, received the Ohio State Bar Foundation's community service award for attorneys 40 and under in District 12, which covers Cuyahoga County.

M. Heather Carver (C90) is associate professor of performance studies and theater at the University of Missouri. She recently cowrote *Troubling Violence: A Performance Project* (University Press of Mississippi, 2009), which traces the creative development of a performance troupe that presents real-life narratives to increase awareness of intimate-partner violence.

Wally Hayward (C90) is the executive vice president and chief sales and marketing officer of the Chicago Cubs.

David L. Strickland (C90), a staff member of the U.S. Senate Committee on Commerce, Science, and Transportation, was appointed by President Obama to the post of administrator of National Highway Traffic Safety Administration in the Department of Transportation.

Nicole Sullivan (C91) has signed to appear with William Shatner in a new CBS comedy pilot, *S**t My Dad Says*. Sullivan also appeared in a commercial for Jenny Craig to reveal the new figure she achieved by following its weight loss program.

Scott Dummler (C93) directed the seventh season of *Mexico: One Plate at a Time with Rick Bayless*, which aired on PBS last fall.

Brent Adams (C94, GC94) was named acting secretary of financial and professional regulation in the Illinois Department of Financial and Professional Regulation by Governor Patrick Quinn in July.

Lynn Johnson (C94), cofounder and coowner of Glitter & Razz Productions, is also cofounder of OutLook Theater Project, a company that explores social issues from a lesbian, gay, bisexual, and transgender perspective. OutLook's first

Northwestern University Entertainment Alliance



NUEA-East

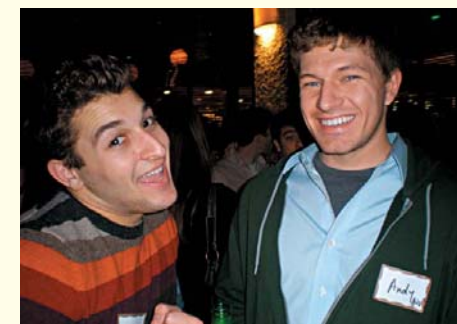
NUEA-East is proud to report that many of its recent and upcoming events are copresented with other New York-based Northwestern clubs. In November NUEA-East copresented the panel "Tweets, Blogs, and Posts: The Changing Roles of Arts and Entertainment Critics" with the Medill Club. In December NUEA and several other local Northwestern groups cohosted a networking night at O'Lunney's in Midtown. Participants brought toys to donate to Variety, the Children's Charity of New York, which serves disadvantaged and physically challenged children. Other recent events included a comedy night cosponsored with the NU Club to support the senior class's New York Showcases in March. For more information, visit www.nuea.org.

NUEA-West

In October NUEA-West cohosted a "Below the Line" panel with Columbia College Chicago to offer alumni-insider information on how to break into behind-the-scenes work in film and television production. The panel featured editor Jeff Seibenick (*Eastbound & Down*, *The Sarah Silverman Show*), editor Darrin Navarro (*Grace, Two Spirits*), editor Peter Teschner (*Borat*, *Going the Distance*), production designer Gary Constable (*Streets of Blood*, *Stranger Than Fiction*), and audio recording artist Ken Nowak (*Borat*, *Smear Your Peers*).

In November more than 70 actors attended the NUEA-West's casting director panel at the Acme Comedy Theater in Los Angeles. Moderated by alumna **Damona Resnick (C00)**, the event featured casting directors Wendy O'Brien (*It's Always Sunny in Philadelphia*, *Sons of Anarchy*, *FlashForward*), Sheila Guthrie (*Numb3rs*, *Harper's Island*, *Navy NCIS: Naval Criminal Investigative Service*), Sally Stiner and Barbie Block (*Jonas*, *The Bill Engvall Show*, *Malcolm in the Middle*), and Marc Hirschfeld (*That '70s Show*, *Seinfeld*, *3rd Rock from the Sun*). NUEA-West also hosted a short film night featuring short narrative films and documentary shorts. In March NUEA-West hosted its annual Oscar Party.

The quarterly Short Film Nights continue to offer Northwestern filmmakers a chance to show their work in public and mingle with other aspiring filmmakers. Upcoming events include the annual Peer Group Program's kickoff and a fundraiser at Hollywood's Cinespace. For information about these programs and to renew your membership online, visit www.nueawest.org.



Ben Friedmann (C09) and **Andy Ertell (C09)** share a laugh at the NUEA-West holiday party, held December 2 at the Landmark Wine Bar in Los Angeles. More than 50 guests attended.



Alumni-led production company receives MacArthur grant

Chicago-based 137 Films, a nonprofit documentary production company led by an impressive roster of School of Communication alumni, recently received \$6,000 in grant support from the MacArthur Fund for Arts and Culture via the Richard A. Driehaus Foundation. Each year the MacArthur Fund provides grants to more than 200 arts and culture groups in the Chicago region.

“It’s a great recognition of what we’re trying to do: to make films that tell stories in the world of science,” said **Clayton Brown (GC03)**, coartistic director of 137 Films and a lecturer in radio/television/film at Northwestern.

Last year 137 Films completed the film *The Atom Smashers*. Next up is *The Experiment*, telling the story of the scientists who thought they had discovered cold fusion in 1989.

“The MacArthur Foundation has such an impressive legacy that getting a nod from it is very gratifying, and hopefully this can open other doors for us both in terms of funding and awareness,” said Brown. “It comes at a great time for us. We’re revamping our board, refocusing our mission, and entering postproduction on *The Experiment*. We’re excited about what can happen in 2010.”

Above, from left: 137 Films board member Andy Swindler (C02), cinematographer and board member Stefani Foster (C00), coartistic director and faculty member Clayton Brown (GC03), associate producer and director of operations Carole Snow Wefler (SCS07), coartistic director Monica Ross (GC03), assistant editor Stephen Poon (C07), and executive director Andrew Suprenant (GC03)

production, on aging in the LGBT community, premiered in San Francisco in October.

Sandra Bauman (GJ88, GC96), founder and principal of Bauman Research and Consulting, was named the 2009 New Jersey Business Woman of the Year by the New Jersey Association of Women Business Owners.

Natsu Onoda Power (C96, GC99, GC05), visiting assistant professor at Georgetown University’s Davis Performing Arts Center, wrote *God of Comics: Osamu Tezuka and the Creation of Post–World War II Manga* (University Press of Mississippi, 2009). The book is one of the first English-language studies of the famed Japanese cartoonist’s body of work. Power’s work has also appeared in the *International Journal of Comic Art*.

Kate Baldwin (C97) starred in the Broadway revival of *Finian’s Rainbow*.

Alison Sneed (C97) was named staff producer and media consultant at AKA Media in Chicago.

Phil Zepeda (GC98) was promoted from vice president of communications to senior vice president of communications for the hunger-relief organization Feeding America.

R. Nat Kreamer (C99) was named president of Acro Energy Technologies, a California-based solar energy installations company, after serving in an interim capacity since last June. He continues as a member of the firm’s board of directors. Kreamer founded SunRun, a leading provider of residential solar power purchase agreements. An Afghanistan war veteran, he is a recipient of the Bronze Star Medal.

2000s

Brian Ferguson (GC00) was promoted to regional vice president of sales at NetMotion Wireless.

Jordan Heiber (C00), a foreign affairs officer with the U.S. State Department’s Office of Korean

Affairs, received the Mike Mansfield Fellowship in July. The program is a two-year government-to-government exchange established by Congress to build a corps of U.S. government officials with substantial Japan expertise.

Jesse Geiger (C01) received a 2009 Drama League directing fellowship and spent the summer in residence at the Hangar Theatre in Ithaca, New York, where he directed plays with its Lab Company. Last May he earned a master’s degree in directing at the Brown University–Trinity Repertory Company Consortium.

Melissa A. Rosen (C01) runs Libra Wellness and Nutrition, which offers health counseling services. She and her husband, Greg, opened Locali Conscious Convenience at the base of the Hollywood Hills in Los Angeles’s Franklin Village.

Ed Rutherford (C03), a member of the Promethean Theatre Ensemble, directed and adapted Peter S. Beagle’s book *The Last Unicorn*. The play’s October performance at Chicago’s City Lit Theater featured **Derek Jarvis (C03)**, **Nick Lake (C05)**, and Brian Pastor (WCAS03).

Erica Lynn Schwartz (C03) coproduced *Reasons to Be Pretty*, which was nominated for a Tony Award for best play.

Beth Wolf (C03), **Derek Jarvis (C03)**, **Nick Lake (C05)**, **Marco Minichiello (C08)**, and Brian Pastor (WCAS03) performed in the Promethean Theatre Ensemble’s production of Shakespeare’s *Measure for Measure* at Chicago’s City Lit Theater last summer.

David Cohen (C05) runs the Jerusalem-based documentary film production company CoVisions with his wife, Daria.

Jeff Deutchman (C05) is a filmmaker, curator, and producer whose first film, *11/4/08*, about the election of President Obama, premiered at the SXSW Film Festival in March.

Allison Hirschlag (C06) starred in *The Weird*, a collection of pulp plays, at Manhattan Theatre



The 9/11 Report: A Bipartisan Musical Fantasia, with music and lyrics by **Michael Mahler (C04)**, spoken word by **Oron Stenesh (C02)**, and conceived, directed, and choreographed by **Jessica Redish (C02)**, was presented at the Music Theatre Company in Highland Park, Illinois. Pictured from left are **Zach Zube**, **Chris Yonan (C05)**, **Michael Mahler (C04)**, **Liz Kimball (C06)**, **Laura Scheinbaum (C07)**, and **Elana Ernst**.

Source in February. She also has a contract role on the daytime drama *Guiding Light*.

Alexander Lurie (C06) is founder of YouSwoop.com, a web site launched in December to offer discounts for Chicago businesses and services.

Alison Pezanoski-Browne (C06) was associate producer for the film *Mine*, which debuted on PBS’s *Independent Lens*. *Mine* tells the story of pets stranded and rescued during Hurricane Katrina and the resulting custody battles between their original owners and adoptive families.

Zach Strief (C06), an offensive lineman for the New Orleans Saints, produced the cookbook *When You’re the Biggest Guy on the Team!* for his charitable foundation, the Zach Strief Dream Big Foundation, which works to enrich the lives of children in New Orleans.

Stacy Peterson (C07) won first place in the 2009 Camp Kuleshov Contest of the New York Association of Independent Creative Editors.

Sarah Gubbins (GC08) was honored for her play *Fair Use*, which was named one of the top 10 productions of 2009 by the *Atlanta Journal-Constitution* and the top production of 2009 by Creative Loafing.

Adam Welton (C08), Radio Disney DJ, opened for *Hannah Montana’s* Mitchell Musso and appeared in Chicago’s Magnificent Mile Lights Festival.

Sarah Accuardi (GC09) is the author of *Portrait of the Widow Kinski*, a play selected for a February reading at Chicago’s Victory Gardens Theater.

Andrew Brewer (C09), former Northwestern football player, was named one of 10 finalists for the Awards and Recognition Association’s annual sportsmanship award.

James D’Angelo (C09) and three other Northwestern students received Activist of the Year honors at the 2009 American Israel Public Affairs Committee Policy Conference in recognition of their work on campus.

Erik Gernand (GC09) made the short film *Girl Parts*, which was screened at NewFilmmakers at New York’s Anthology Film Archives in April and will have its broadcast premiere on the Logo Channel (MTV Networks). Another short film by Gernand, *Non-Love-Song*, was accepted into 25 film festivals, and a short film written by Gernand and **Jenny Hagel (GC09)**, *Crafty* (directed by Gernand and starring Hagel), premiered at the San Francisco International LGBT Film Festival and went on to play Palm Springs International Shortfest.

Toby Herman (GC09) is the promo producer for *Lopez Tonight*, the George Lopez late-night show on TBS.

Ben Viccellio (GC09) was named a tenure-track assistant professor of drama at Kenyon College.

20-something alumni collaborate on potential TV show

Time and again, School of Communication alumni have pooled their talents to collaborate on successful projects. That was the case for **Michael Mahler (C04)**, **Alan Schmuckler (C05)**, **Jarrod Zimmerman (C05)**, and **Blake Silver (C05)**, who in the summer of 2008 gathered \$6,000 to shoot a 15-minute presentation for a web series. A year later their demo caught the attention of executive producer Thomas Schlamme (*Sports Night*, *The West Wing*), and the project landed at ABC with a script commitment. The foursome is now working with Schlamme, Shoe Money Productions, Sony, and ABC to perfect a plot outline for *Boyfred*, a single-camera musical comedy revolving around the lives of 20-something friends.

“We’ve really enjoyed working together on the piece,” said Mahler. “Each of us brings individual strengths to the project. Alan Schmuckler and I write the songs, and all four of us came up with the concept, the story, and the characters. Now we’re all four writing the outline and the pilot script.”

Boyfred centers on the life of a Chicago web designer named Fred. When his girlfriend goes overseas, he creates a web site (Boyfred.com) so their circle of friends can keep in touch. The theme of the show is “how you stay connected when you’re a 20-something in the 21st century,” said Mahler in an interview with the *Hollywood Reporter*.

Zimmerman said this “small idea” they discussed at a party two years ago has become a huge part of their lives and has allowed them to meet some “truly inspiring people.” He adds, “A common trait I’ve noticed among Northwestern grads is this do-it-yourself mentality. If you have an idea and you want to make it happen, just do it. Figure it out and do it. And, more important, find passionate, creative people to take the journey with you. Wherever this project takes us, I’m happy knowing we’ve come this far by doing just that.”

In memory

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 e-mail at dialogue@northwestern.edu.

Alumni

Mary Alice Morgan (C36) died September 10 at age 94 in Carlsbad, California.

Margery Rudd Wells (C39, GSESP42) died November 23 at age 93 in Indianapolis.

Frances Irene Spahn (C42) died November 7 at age 89 in Granger, Indiana.

Richard A. King (C43) died November 27 at age 88 in Maryville, Illinois.

Jeanne H. Clemson (GC44) died September 12 at age 87 in Lancaster, Pennsylvania.

Conley B. Silsby (GC45) died January 22 at age 102 in Everett, Washington.

Homer J. Dietmier (C47, GC49) died November 26 at age 87 in Lexington, Massachusetts.

Betty Comer McDaniel (GC47) died September 6 at age 87 in Milwaukee.

Ellen Marie Spencer Connett (C49) died September 10 at age 83.

Robert Winston Jones (C50) died October 21 at age 83 in San Antonio.

Alexander George Koplow (C50) died September 6 at age 82.

Virginia Pate Lee (C50) died October 14 at age 81 in Signal Mountain, Tennessee.

William A. Miles Jr. (C50) died November 24 at age 83 in Walla Walla, Washington.

Lenore M. Rosica (C51) died September 14 at age 84 in Rochester, New York.

Nancy F. Brossard (C53, GC54) died December 11 at age 78 in Clayton, Missouri.

Margaret K. Cohen (C53) died in January in Shaker Heights, Ohio.

Patricia A. Green (C54) died December 19 at age 78.

Frank N. Hansen (C55) died December 19 at age 76 in Friendsville, Tennessee.

David J. Chapman (GC56) died October 21 at age 75 in Half Moon Bay, California.

Ruth Carolyn Oas Haase (C56) died September 29 at age 75 in Fort Collins, Colorado.

Margaret Welsh Schutte (C57) died October 4 at age 73.

Robert A. Sturgeon (C57) died January 22 in Palm Coast, Florida.

Barbara H. Yarter (C57) died January 9 at age 74 in Denver.

Robert E. Hendrickson (C58) died March 6 at age 74 in St. Louis.

Jack Allen Willeford (GC60) died November 23 at age 87 in Las Cruces, New Mexico.

Sue A. Gilbert (C61) died January 21 at age 71 in Bella Vista, Arkansas.

Kay M. Schneider (C61) died October 19 at age 70.

Cheri C. Mellilo (C71) died December 26 at age 60 in New York.

Joe F. Coerver (C72) died in January at age 60 in Dallas.

Michael J. Powers (C79, KSM 84) died December 7 at age 52 in Elgin, Illinois.

Anne-Sophie Wenig-Dutheil (C89) died August 15 at age 45.



Larry Scott Deatherage (GC94) died on December 25 at age 47 following a heart attack on December 22. The University's beloved and highly decorated former debate coach led the Northwestern University Debate Society to seven national championships as director of the program from 1990 to 2008. While at Northwestern, the man known as "Duck" to his students and friends was named the 2003 Pelham National Coach of the Year and the 2007 Ziegelmueeller National Debate Tournament Coach of the Year.

His peers named him 1990s Coach of the Decade. "Generations of Northwestern debaters will remember and honor Scott Deatherage as the greatest coach in the history of college debate in America," said Dan Fitzmier (GC06), Northwestern's current director of forensics, who began coaching as an assistant under Deatherage in 2006. "But even more will remember him as their tireless advocate, their leader in crisis and calm, their mentor in life and loss. His legacy is carried by all Northwestern debaters who dedicate themselves to the pursuit of excellence, who strive for greatness when the good is well within their grasp."

Deatherage received a bachelor's degree in economics and a master's degree in communication studies from Baylor University before earning his doctorate in communication studies from Northwestern. He left Northwestern after the 2007–08 debate season to become the executive director of the National Association for Urban Debate Leagues.

Alumni who would like to share memories of Deatherage can visit www.facebook.com/group.php?gid=222352468035. Additional submissions in his memory may be found on the Cross Examination Debate Association web site, <http://cedadebate.org>.



Jennifer Jones (C40) died on December 17 in Malibu, California, at age 90. An Academy Award winner as best actress for the 1943 film *The Song of Bernadette*, she was also nominated for her leading roles in *Love Letters* (1945), *Duel in the Sun* (1946), and *Love Is a Many-Splendored Thing* (1955) and as best supporting actress for *Since You Went Away* (1944). Originally from Tulsa, Oklahoma, she attended Northwestern and the University's 1935 National High School Institute (the Cherub program) as Phylis Isley. Jones received a Northwestern Alumni Award in 1944.



Michael Leff, a communication studies professor from 1989 to 2003 and former department chair, died on February 5 after a brief illness. Most recently chair of the department of communication at the University of Memphis, he had previously held faculty positions at the University of California, Davis, Indiana University, and the University of Wisconsin.

Internationally known as a scholar of rhetoric, Leff was named a Distinguished Scholar by the National Communication Association. At the time of his death he was also president of the Rhetoric Society of America.

"Mike Leff was a major rhetorical scholar and powerful voice in that scholarly community," said Michael Roloff, professor of communication studies. "He was also an ardent supporter of the field of communication and ally of those of us working in other areas. He had a quick and sometimes biting wit that endeared him to his friends."

Former School of Communication dean David Zarefsky said, "There may be none among us more universally esteemed than Michael Leff. A renowned scholar and teacher, he was even more a congenial colleague and close friend. His profound imprint on rhetorical studies and on our lives will not be forgotten."

It's not too late! Join us for

Starry Starry Night

Monday, May 24, 8 p.m.
Cahn Auditorium • Northwestern University

A star-studded performance fundraiser in honor of Dominic Missimi's 30 years of service to Northwestern University to benefit the Dominic Missimi Fund for Music Theatre

Gifts of \$100 and more entitle you to a seat for the performance.
Can't make the performance? You can still give to the Dominic Missimi Fund for Music Theatre.

The Dominic Missimi Fund for Music Theatre will be used for needs of the music theatre program and its students.
Funds might assist students participating in the Senior Showcase in New York or bring guest artists to campus to work with students.
Your gift is tax deductible.

Direct phone or e-mail RSVPs and questions to Jessica Eggers at 847/491-4788 or jessica-eggers@northwestern.edu. An RSVP form is available at www.communication.northwestern.edu/missimi.

Donors make a difference



The annual Lambert Family Communication Conference is funded by the **Lambert Foundation**, the family foundation of **Bill and Sheila Lambert** (above). The Lamberts sought to support the School of Communication by providing resources for an annual conference that would highlight the latest research and trends in the communication fields as well as the prominence of the school's faculty in those fields.

The first conference in the Lambert series was last year's "Possibility and Paradox: On Rhetoric and Political Theory." Held on the Evanston campus, it was cosponsored by the International Conference for the Study of Political Thought, the Alice Kaplan Institute for the Humanities, the Center for Global Culture and Communication, the Department of Political Science, and the rhetoric and public culture program in the Department of Communication Studies.

This year, as its second event, the Lambert Conference hosted the first annual International Science of Team Science Conference in collaboration with the Northwestern University Clinical and Translational Sciences Institute (NUCATS). Held April 22–24 at the Wyndham Chicago, this first open forum dedicated to the emerging field of team-science science brought together thought leaders from a broad range of disciplines, including translational research, communications, complex systems, technology, and management. Panelists included communication studies professor Noshir Contractor.

"Were it not for the philanthropic support of the Lamberts in this first year while we built a community, we might have had a hard time pulling it off with the timing we did," said Holly Falk-Krzesinski, NUCATS director of research team support. "We were able to leverage that generous philanthropic support to move things forward quickly and get this conference going." She added that the Lamberts' status as an original sponsor of the conference "has given us direction in terms of where to seek philanthropic support and industry sponsorship in the future."

Bill Lambert is a member of the Northwestern University Board of Trustees, and Sheila Lambert is a member of the School of Communication's National Advisory Council. Their son, **Phineas Lambert (C04)**, is a communication studies graduate.



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