

Northwestern | SCHOOL OF COMMUNICATION

# Dialogue

winter 2016



## Calendar of events

### **Big Love**

by Charles Mee

DIRECTED BY GINA MARIE HAYES

January 29–February 7

Josephine Louis Theater

### **Stage on Screen:**

**National Theatre Live's *Jane Eyre***

February 2

Josephine Louis Theater

### **Equivocation**

by Bill Cain

DIRECTED BY MICHAEL COTEY

February 12–14

Hal and Martha Hyer Wallis Theater

### **A Funny Thing Happened on the Way to the Forum**

Book by Burt Shevelove and Larry Gelbart

Music and lyrics by Stephen Sondheim

DIRECTED BY MATT HAWKINS

February 12–28

Ethel M. Barber Theater

### **Danceworks 2016**

ARTISTIC DIRECTION BY

JOEL VALENTÍN-MARTÍNEZ

February 26–March 6

Josephine Louis Theater

### **Stage on Screen:**

**National Theatre Live's**

***Les Liaisons Dangereuses***

March 1

Josephine Louis Theater

### **Evanston Dance Ensemble:**

***Alice in Wonderland***

March 10–13

Josephine Louis Theater

### **Stage on Screen:**

**National Theatre Live's *As You Like It***

March 29

Josephine Louis Theater

### **Stage on Screen:**

**National Theatre Live's *Hamlet***

March 30

Josephine Louis Theater

### **The Tempest**

by William Shakespeare

DIRECTED BY HANNAH TODD

IN COOPERATION WITH

THE ACTORS GYMNASIUM

April 22–May 1

Ethel M. Barber Theater

### **Waa-Mu 2016: Another Way West**

DIRECTED BY DAVID BELL

April 29–May 8

Cahn Auditorium

### **Everything Will Be Different**

by Mark Schultz

DIRECTED BY SUSAN BOWEN

May 13–15

Ethel M. Barber Theater

### **Anna in the Tropics**

by Nilo Cruz

DIRECTED BY HENRY GODINEZ

May 13–22

Josephine Louis Theater

### **Middletown**

by Will Eno

DIRECTED BY SONNY DAS

May 27–29

Ethel M. Barber Theater

Visit [www.communication.northwestern.edu/wirtz](http://www.communication.northwestern.edu/wirtz) for more information and tickets.

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Swashbuckling seafarers took to the Lookingglass Theatre stage last fall courtesy of **Mary Zimmerman (C82, GC85, GC94)** in her dazzling adaptation of *Treasure Island*, the classic Robert Louis Stevenson tale of pirates, adventure, and a search for buried gold. Alumni and friends of Northwestern and the School of Communication struck that very gold on November 4 when Zimmerman, the show's award-winning director and the school's Jaharis Family Foundation Chair in Performance Studies, spoke in a special postshow discussion, joined by (from left) cast members **Philip R. Smith (C88)** and **Andrew White (C87)**. Zimmerman's warmth and insight transported guests beyond the churning seas of Stevenson's book and into the vast depths of her imagination.

**On the cover: The Patrick G. and Shirley W. Ryan Center for the Musical Arts, new home for administrative and faculty offices in the School of Communication**

## Message from the dean



**When Northwestern released its new strategic plan, *Northwestern Will*, in 2011,** the entire School of Communication was inspired and energized. The four pillars of the plan (discover creative solutions, integrate learning and experience, connect our community, and engage with the world) mirrored our school's key strategic priorities. We felt the planets aligning and the prospect of a bright future for our school.

Even so, we wanted to increase the alignment between the school's priorities and those laid out in the plan, and so we did an analysis to identify gaps between the school's plans and the priority areas delineated in *Northwestern Will*. For example, we realized that in the area of discovery and creativity, there was an opportunity for the School of Communication to contribute to both biomedical sciences and global health by creating a new initiative in communication and health. As a result, our new Center for Communication and Health was born. Under the leadership of Bruce Lambert, it has already grown into a successful enterprise, with extraordinary new faculty, an expanding research program, and a strong graduate program.

There are many more examples of how the School of Communication has succeeded in implementing Northwestern's plans, and in each case the synergy between our school and the broader University has helped to advance the communication arts and sciences at Northwestern. This issue of *Dialogue* reports on the many projects we have undertaken under the auspices of *Northwestern Will* and the ways in which our friends and alumni have helped us achieve our goals, by both volunteering their time and energy and participating in the capital campaign.

We are at the halfway point in the campaign, and at this juncture we are once again taking stock. We are now in a position to build on the successes of the past four years to achieve a new set of very ambitious goals. The most important of these is building professionally oriented graduate programs in each area of the school, which will help us achieve a new kind of impact on the world. So far we have expanded professional education in communication sciences and disorders and in the master of science in communication program; added master of science degrees in health communication and leadership for creative enterprises; added MFA programs in writing for screen and stage and documentary media; and, most recently, approved a new master of arts program in sound arts and industries. We expect to add two to three more programs in the coming years.

We have also continued to think about how we can align with priorities across Northwestern and help further strengthen the University. We have identified three key goals: computation everywhere, innovation everywhere, and Northwestern everywhere. In this issue of *Dialogue* you will begin to see new projects and initiatives designed to achieve these goals as well. With all this exciting new creative energy, we expect the School of Communication to soon achieve its goal of global leadership in the arts and sciences of communication.

A handwritten signature in blue ink that reads "Barbara J. O'Keefe". The signature is fluid and cursive, with a large initial "B" and "O".

Barbara J. O'Keefe  
Dean, School of Communication  
Start a dialogue: [dialogue@northwestern.edu](mailto:dialogue@northwestern.edu)





# WE WILL LOOKING BACK, LOOKING AHEAD

Northwestern's new strategic plan, *Northwestern Will*—and associated capital campaign—have already had a tremendous positive impact on the School of Communication. The plan highlights goals and topics that inspire the school's faculty, and they have responded with a host of new initiatives that have helped to implement it while taking the school in exciting new directions.

The plan was developed between 2009 and 2011, with broad participation by faculty, staff, administrators, and students. It has four pillars: discovery and creativity, student experience, connecting the community, and engaging the world. With the publication of the plan in 2011, the School of Communication began its own planning process, which included aligning its new hiring with topic areas identified in *Northwestern Will* as well as developing new programs that align with the plan's priorities.



## Discovery and creativity

Over the past four years, each issue of *Dialogue* has reported how School of Communication faculty, students, and programs are advancing knowledge and creative solutions for eight of the ten topic areas identified as key opportunities and priorities in the area of discovery and creativity.

The most significant way the school has advanced the plan is through faculty hiring. By focusing recruitment in the plan's priority areas, the school has been able to strengthen its program in crucial fields: media, design, oral and written expression, performing arts, biomedical research–global health, markets–social structures–public policy, and international studies. The School of Communication has hired 40 new faculty since 2010, all of them in one or more of these areas, and is searching for 12 more faculty this year. They too will have specialties that fit the plan's priorities.

Much of this hiring was tied to specific initiatives that help to realize the plan. These include dramatic writing; digital and interactive media; teams, organizations, and networks; and communication and health.

### Dramatic writing

Alumni John Logan (C83) and Greg Berlanti (C94) helped create curricula in playwriting and screenwriting. From those promising—and popular—beginnings, faculty have developed a robust playwriting program within the Department of Theatre, a core competence in screenwriting in the Department of Radio/Television/Film, and an interdepartmental MFA

Program in Writing for the Screen and Stage. To meet student demand, the school has hired a large cadre of successful writers to join David Tolchinsky, Bill Bleich, and Laura Schellhardt—the leaders of this initiative. New faculty include Rebecca Gilman, Tom Bradshaw, Zayd Dohrn, Eric Gernand, Zina Camblin, and Julie Myatt.

### Digital and interactive media

Ten years ago the school began developing new graduate programs in media and technology studies, technology and social behavior, and screen cultures. Faculty leaders Lynn Spigel, Pablo Boczkowski, Darren Gergle, and Ellen Wartella helped organize these programs and recruit exciting new faculty to join them. So much has been accomplished that this area is now creating professional programs and undergraduate modules in a host of digital and new-media specialties, including creative industry studies, interaction design, interactive entertainment, sound arts and industries, and documentary media.

### Teams, organizations, and networks

Some of the most exciting new work on markets, social structures, and public policy focuses on the role of new kinds of organizations—emerging from self-organizing networks—in driving social movements, productive collaborations, and individual choices. The School of Communication partnered with Northwestern's engineering and business schools to attract a new group of scholars, led by network specialist Noshir Contractor, to develop this area. Since then he has been joined by Michelle Shumate, who studies collaborations among non-profits; Aaron Shaw and Jeremy Birnholtz, who study online



collectives, such as Wikipedia and Facebook; and Agnes Horvat, who studies knowledge networks and reputation.

### Communication and health

The only School of Communication initiative that was directly stimulated by Northwestern's strategic plan is the program in communication and health, which resulted from a recognition that this is an area where the school can have a new and very important kind of impact. Bruce Lambert, an international expert on the effect of communication breakdowns on patient safety and healthcare delivery, came to Northwestern to organize a new center on this topic. Several current faculty, including Daniel O'Keefe, Ellen Wartella, Megan Roberts, and Anne Marie Piper, signed on to help. And two new faculty have already arrived: Madhu Reddy, an expert in health information systems, and Courtney Scherr, an expert on organizing difficult conversations about health. Together these faculty have already built a successful master's program and have proposed an undergraduate module.

## Student experience

The school's emphasis on monitoring and improving the student experience aligns very naturally with the call to improve opportunities available to undergraduates and to integrate in-class and out-of-class experiences. The centerpiece project is the School of Communication's modular curriculum (discussed in detail on page 10), but the school has also made progress in supporting students' professional development and in providing expanded cocurricular opportunities.

In the past five years, the School of Communication has developed its Office of External Programs, Internships, and Career Services to provide programs that help undergraduate and professional students assess their goals, develop career-related skills, build professional networks, and formulate strategies for their launches following graduation. Under the leadership of director Heather Trulock, EPICS has developed a rich program of professional development activities that includes

- Opportunities to learn from and network with successful School of Communication alumni and industry leaders
- Expeditions ("treks") to major media and communication centers to gain direct experience with institutions in the creative economy



## Connect our community

In devising ways to advance this pillar of the plan, the school has focused on three themes: expanding diversity and inclusion; connecting Evanston, Chicago, and Doha; and engaging the alumni community.

Bringing diversity to the School of Communication community—especially more faculty and students who are international or emerge from underrepresented groups in the United States—has been a top priority since 2000. The school has made good progress in increasing diversity in its faculty. In 2000 the tenure-track faculty were predominately male and white, and only three had non-US origins; now every department has a growing representation of faculty with non-US origins (especially Hispanic faculty). In 2000, 36 percent were female; now 51 percent are female. There were virtually no faculty from underrepresented groups; now 17 percent of School of Communication faculty have that classification.

The school is known for recruiting a very diverse group of students for doctoral study, and now undergraduate recruitment is attracting a more diverse group of first-year students (this year more than 20 percent of incoming School of Communication undergraduates were African American, Latino, or mixed race). Large numbers of talented international students and students from underrepresented groups are drawn to the school's new professional programs, some of which are attracting more than 30 percent of their students from these targeted groups.

- A program of global media seminars that coordinate classes on global arts and media with weeklong instruction in international art or media capitals such as London, Paris, Prague, and Hyderabad
- An extensive internship program that provides both for-credit and not-for-credit opportunities
- For professional students, detailed career counseling and one-on-one mentoring and coaching by advisers and alumni

And finally, as faculty have implemented the modular curriculum, they have been led to create new cocurricular opportunities for undergraduates. Since each module requires out-of-class experience, developing modules in emerging areas meant that the school needed to add cocurricular activities as well. As a result, students now have new opportunities to pursue research and to develop projects in the arts, as well as an incubator—the SoundTank (see page 14)—that supports student projects related to the Sound Studies module.



To further capitalize on this diversity and expertise in cross-cultural communication, the School of Communication joined with Weinberg College of Arts and Sciences to support the Black Arts Initiative, led by performance studies professor Patrick Johnson, which mobilizes the energy of faculty in the school and other parts of Northwestern to create a space where voices of under-represented groups can be heard, understood, and celebrated.

The school has also worked hard to connect its communities in Evanston, Chicago, and Doha. Evanston programs maintain active engagements with the Northwestern University in Qatar program via visits by faculty and the dean,

rotating appointments by Evanston faculty to the Doha campus and NU-Q faculty to Evanston, joint projects and initiatives, student exchanges, and more.

Finally, the development of the modular curriculum and professional programs has been a wonderful opportunity to connect the School of Communication alumni community to current faculty and students. Each module has an alumni advisory board, and the boards are very engaged and active. The professional programs bring in speakers, go on field trips, and involve alumni in mentoring and coaching students. This has created exponentially more opportunities for alumni to be engaged in Northwestern, and they have responded enthusiastically.

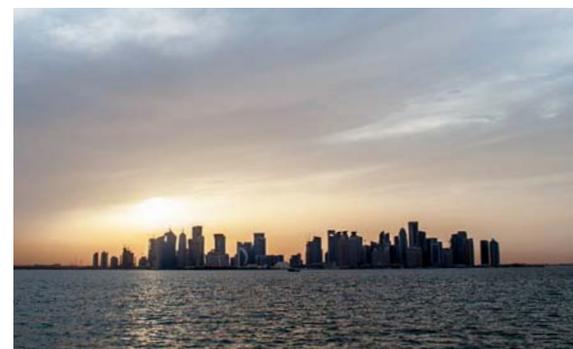
The most exciting new opportunities to connect—especially with Evanston and the North Shore community—have been created by new clinical facilities in the Center for Audiology, Speech, Language, and Learning. CASLL opened in January 2015 and has already increased services available to clients, including a multidisciplinary, one-stop diagnostic service for families with children who may have developmental disabilities; a new Aphasia Center that offers a “life participation approach” to comprehensive treatment of brain injuries; and outreach to families and schools to provide children with life- and communication-enhancing opportunities to read, play, learn, and experience music.

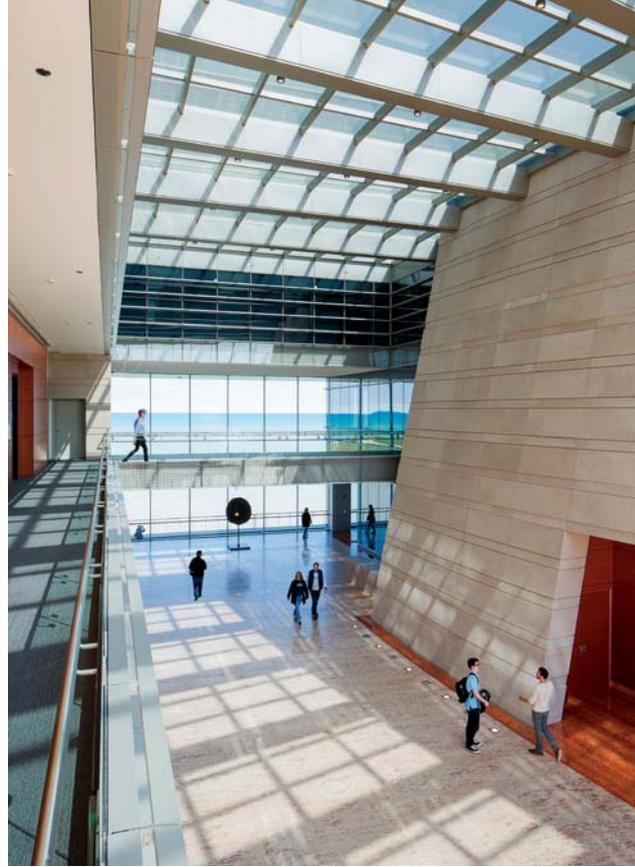
## Engage the world

The school has made a significant investment in developing the Center for Global Communication and Culture, which in the last decade has produced an impressive program of scholarly meetings, lectures by visiting artists and scholars, summer graduate seminars, and faculty exchanges.

As noted previously, the EPICS office has provided a similar set of opportunities for undergraduate and professional students, helping them encounter alumni working in the creative economy and other communication industries and professions both in Evanston and abroad.

And, of course, the School of Communication’s involvement in NU-Q has created a platform for reaching out and connecting even more effectively with students and communities in the Middle East, Africa, and India. The school’s participation in that project has contributed to Northwestern’s global presence.





## Halfway to the goal

Northwestern is now at the halfway point in the \$3.75 billion capital campaign that was organized to secure resources needed to achieve the strategic plan's ambitious goals. So far, the campaign has provided transformative investments for the school. The most important of these are the Patrick G. and Shirley W. Ryan Center for the Musical Arts, the Virginia Wadsworth Wirtz Center for the Performing Arts, the Center for Audiology, Speech, Language, and Learning, and the Center for Communication and Health.

### Ryan Center and Wirtz Center

The gift of the Ryan Center building (top, from left: ribbon cutting and atrium) to house not only the Bienen School of Music but also the School of Communication's dean's office and Departments of Theatre and Performance Studies has provided a significant increment of wonderful space—enough to accommodate much of the recent program expansion described above. And the naming gift for the Wirtz Center has partially

underwritten a dramatic expansion and renovation of the school's performing arts facilities. Here are some of the most important things that are now happening because of these wonderful gifts.

- First and foremost, the Wirtz Center is being transformed into a true performing arts center. Previously the theatre faculty occupied the second-floor offices on the north side of the building, and dance faculty occupied first-floor offices on the south side. Moving these faculty to the Ryan Center has made it possible to renovate the entire north side of the building and to add two large black-box theaters. In all, this project will do a world of good for students, also adding music coaching rooms, more acting studio classrooms and rehearsal spaces, and a special studio where for the first time the school can teach acting on screen.
- As part of the Wirtz renovation, the Josephine Louis Theater is also being renovated. A gift from the Louis Family Foundation provided new seats and other upgrades, including changing the rake of the house from its former, uncomfortably steep angle to a gentler and more user-friendly slope.
- Moving the performance studies faculty from their previous location in Annie May Swift Hall to their new Ryan Center offices has reunited them with the theatre faculty, with whom they share so many interests and projects. This will spark even more collaboration across the two departments. The vacated space in Annie May Swift will be used to house new radio/television/film faculty in the two areas where that department is expanding most rapidly: writing and sound. The school is investing in these areas not only



because they are in high demand by students but also because writing and sound undergrad programs—and therefore build strong connections—across the entire School of Communication and with other Northwestern schools.

- When the School of Communication dean's offices and staff moved from the Frances Searle Building to the Ryan Center, the space vacated on the Searle first floor became available to support other programs. The school is now using some of that space to support a new interdisciplinary initiative in sound arts and sciences—the SoundTank (see page 14).

#### **Center for Audiology, Speech, Language, and Learning**

This state-of-the-art facility (above) now houses all the clinics associated with the Roxelyn and Richard Pepper Department of Communication Sciences and Disorders. It contains dedicated spaces to permit work with patients individually and in groups, as well special virtual-reality and patient-simulation labs that allow staff to teach and test techniques on a broad range of patients and in very specific auditory contexts. The center includes extraordinary classroom and research spaces as well.

In addition, moving the clinics from the Frances Searle Building to the new space enables the school to build new offices and research spaces for the communication sciences and disorders and communication studies departments. This increment of space will accommodate the major expansions now under way in those two departments, mostly stimulated by the growth in professional programs.

#### **Center for Communication and Health**

The initiative in communication and health depends on engagement with Northwestern's Feinberg School of Medicine and hospital network, so it was important to find space for the center and its programs on the University's Chicago campus. Space was found on the 15th floor of Abbott Hall, which has been renovated to provide a home for the center. Half of the floor is already in use, and the remainder of the space is now being renovated to absorb the program's expansion.

## **The School of Communication Will**

Stimulated by Northwestern's new goals and plans, the School of Communication is experiencing a renaissance in all its programs. It has attracted a new generation of faculty, who have rebuilt its graduate programs, designed new professional programs, and rethought how the school should educate undergraduates in this new century. The students coming to work with these faculty are destined to reshape the global creative economy, the role of communication in health and human welfare, and the uses of digital media in enterprises of all types.

At this moment the School of Communication is buzzing with energy and ambition. And the capital campaign has already provided the facilities (and much of the startup funding) for this renaissance. As Northwestern moves toward a new phase in planning and fundraising, everyone in the school is thinking about what new goals can be achieved next.

# MODULES

## NEW PATHWAYS TO STUDENT SUCCESS



Sally Lindel (C15) was a committed theatre major who had focused on acting during middle and high school. She arrived at Northwestern believing that performance would be her entrée into professional theatre, but as her studies progressed, she discovered that acting was not her main interest after all. Encouraged by her professors, she enrolled in a stage management course, where she found a very different way to express her passion for the theatre.

Had Lindel arrived at Northwestern prior to 2011, she would have found no easy way to pursue her new dream to work in theatre management. But the creation of the school's modular curriculum—and specifically the Theatre Management module—provided her with a clear pathway to her goals.

### Defining pathways for study

Lindel is among the growing number of School of Communication students who participate in the school's innovative modular curriculum program. In 2010, after learning about student frustration in navigating the undergraduate program, the faculty began developing a new way of organizing their studies: in modules—clusters of four to six related courses designed to usher students from a beginner's interest in a topic toward mastery of the knowledge and skills (both academic and practical) they will need to work in that area as an expert. The program was adopted across the school.

Among the school's undergraduates, communication studies majors are most likely to feel adrift in a sea of attractive course offerings, with no compass. The modular curriculum provides that compass. "There are several things our modules do for students: one big one is create a subcommunity of like-minded students within a relatively large and very intellectually

diverse major," says communication studies professor Jeremy Birnholtz, faculty coordinator for the department's Digital Media module. "Module activities bring these students together to network and share ideas with each other, relevant faculty, and professionals in the field."

The communication studies faculty boasts renowned expertise, Birnholtz continues, but before modules were introduced, it was largely up to students to figure out how to tap those resources. Now students are able to discover them "much sooner and in a more structured way." As a pilot program starting this academic year, the Digital Media module is available to students outside the School of Communication.

"If our students are only used to talking to people who share their major, they won't be prepared for the workplace," says Birnholtz. "This way we can spark conversations between communication students and those from fields like computer science, design, psychology, journalism, and many others." This intellectual diversity will only serve to enhance the student experience, he adds, especially given the pervasiveness of digital media in our culture.

"When I came to Northwestern, I was so interested in the innovative changes coming to the digital sphere," says Sam Spector, a senior communication studies major and participant in the popular Digital Media module. "I thought the module was a great way to narrow my interests and learn as much as I could about these advancements."



**CURRENT  
SCHOOL OF COMMUNICATION  
MODULES**

Acting for Screen • Children and Communication • Creative Writing for the Media • Devising and Adaptation • Digital Media • Directing for the Screen • Interactive Arts and Entertainment • Music Theatre Choreography • Performance, Activism, and Human Rights • Playwriting • Sound Cultures • Theatre for Young Audiences • Theatre Management

Modules in development, to be approved this year: Comedy on Stage and Screen • Communication and Health • Editing and Postproduction in Media

### **Bridging theory and practice**

In each module, a community of diverse learners and experts is created to help students bridge theory and practice. These communities are led by School of Communication faculty—artists, scientists, and researchers who by and large are as visible and experienced outside university gates as within them. The faculty leaders are supported by advisory boards that bring industry insiders to the table to provide even more practical insight.

The advisory boards, composed mostly of alumni and now in place for nearly all of the modules, interact with students to review projects, answer questions, or just talk shop. The school has built a dedicated web community, dubbed SoCiety, where students can engage virtually with their advisory board

members, often in popular “Ask Me Anything” Q&A formats. Each spring some board members travel to Evanston to meet with students face to face and discuss their work.

Advisory board members make a significant commitment to helping students. “It’s a healthy amount of time,” says David Holstein (C05), a television writer and producer who is starting his second year of advising students in the Creative Writing for the Media module. “A lot of times their questions go beyond their projects, which I think is often more helpful.”

Wendy Steinhoff (C92), the vice president for comedy development at Warner Bros. Television, recalls heading to Los Angeles after graduation, trying to navigate the insider world of production and find her way in without a helping hand. She’s now in her second year as a member of the Creative Writing for the Media module’s Industry Advisory Board, hoping to lend the very hand she sought as a young professional.

“It’s this practicality that you really can’t get from a theory or traditional professor,” she says. “My involvement can make students, at the very least, more confident in interview situations and meeting people.”



## More curricular innovation: MOOCs

What's all this MOOC business?

Perhaps the fastest-growing sector of the educational market, that's what.

MOOCs (massive open online courses) are booming in response to rising educational costs, better access to connected platforms, and growing trends in online learning. The MOOC market's value is expected to balloon from \$1.8 billion in 2015 to \$8.5 billion in 2020, according to *Research and Markets*, a resource for industry analysis.

Northwestern introduced its first MOOCs in fall 2013 in partnership with Coursera; 68,000 students worldwide signed up to participate in the University's three free courses, taught by professors in engineering, media, and law. In November 2016 the School of Communication got into the game as part of the six-course Organizational Leadership Specialization, aimed at aspiring managers looking to lead change, resolve conflict, analyze data, and

communicate with purpose. The third course in the multischool collaboration, Leadership through Social Influence, is taught by communication studies professor Daniel O'Keefe.

O'Keefe leads his online students to analyze persuasive influence by understanding its effects on attitudes and actions, how to translate intentions into actions, and how to implement and assess the work of influencers—a central component of evaluating and becoming a successful leader. Assignments and student-faculty relationships are all administered and fostered online. Nontraditional? Certainly. But a School of Communication MOOC presence is part of the school's continued effort to accommodate learners' needs and to embrace new technologies and avenues for better communication.

MOOC participants submit a capstone project and earn a certificate at the completion of their online learning.

### Setting goals and achieving them

In addition to defining pathways through the curriculum and connecting theory and practice, modules give students the opportunity to build a portfolio showing what they have learned. Each student creates a capstone project that is submitted at the end of the module, and it invariably includes directly practical content—such as sample cover letters, assembled portfolios, reports on internships or special projects, or a detailed five-year plan.

As students integrate their work in the capstone project, they demonstrate their ability to pull together what they have learned in and out of classes and apply their knowledge and skills to produce innovative work. Faculty and advisory boards work together to evaluate the projects, and students emerge with a mentored achievement they can show to prospective employers or graduate programs as they leave Northwestern.

The capstone serves as a kind of “final examination” that tests student learning—a reflective-narrative paper for Digital Media, a diagnostic scene study for Acting for the Screen, a TV pilot script for Creative Writing for the Media. A capstone script by Chamblee Smith (C15), who now works as a VFX assistant coordinator on the forthcoming Universal Pictures film *The Huntsman*, is currently getting a read-through by execs at Disney.

But the capstone is not just a final test; it is also a resumé and confidence builder. “I say I graduated from the media writing module at Northwestern,” notes Smith.

The Theatre Management module gave Sally Lindel the direction she needed to pursue her new career. “It just made a lot of sense to me,” says Lindel, who secured her current development job at New York's Roundabout Theatre Company prior to graduating last spring. “It allowed me to take courses with a focus.”

This is the most important outcome, says School of Communication dean Barbara O’Keefe. “Our students will find it easier to find their way after leaving Northwestern if they know how to tell their stories: what they learned, what they can contribute, and where they hope to end up. A module provides them with advanced knowledge and skills, practical knowledge about careers, mentoring from faculty and alumni, and a network of other professionals they can turn to as they leave the University. The capstone provides evidence that they have achieved a meaningful goal they set for themselves, along with the confidence they need to keep moving forward.”

Barbara Butts, one of two coordinators of the Theatre Management module, attests that its entire spring 2015 cohort secured not only postgraduation jobs but jobs with preferred employers. “Our module students graduate able to articulate who they are, what they have to offer the professional world as leaders, with a researched business plan designed to achieve their goals,” she says. “Module students have an easier time entering the profession.”

Theatre Management coordinators have created internships with high-profile theatre partners to match student skills with the working style and personality of organizations’ leadership. “I’d call that a win-win for the students and the organization,” says Butts.

Alumni involved in the program are enthusiastic about its potential. Steinhoff observes that one of Northwestern’s strengths is avoiding complacency and embracing innovation to better serve students. Modules “will prepare people better and continue to attract the best students coming into the program.”

For Kayla Griffith, a junior theatre major, the Acting for Screen module provides a pathway to achieving her dream. “I know that a lot of people think that’s a silly or misguided goal to have,” she says of her acting aspirations, “but I understand how to make this a feasible goal and how to get there. I’m itching to get into this business.” Crediting the guidance of theatre professor and actor Cindy Gold, Griffith adds, “For me, the faster the better, but I’ve learned that it’s important to put on the brakes and make sure I have all my ducks in a row.”

Lindel agrees—and so do her parents. “My parents have always been supportive of my love of theatre,” she says, “but it was reassuring to them to know there was someone on the ground at Northwestern who cared about my getting a job.”

## Anatomy of a capstone

A module capstone isn’t simply a final project; it’s often the blueprint for a career. **Eleanor Rae Burgess (C15)**, a graduate of the Digital Media module, developed a firefighter safety information collaboration system, launched an app to crowd-source student event transportation, and created a Google Glass tour of Northwestern, all while she was a student. The assessment of these experiences in her capstone paved the way for a Fulbright Scholarship with a tech entrepreneurship in London. “I got to build, design, and have access to amazing faculty,” says Burgess of the module, “which allowed me to do great research and receive detailed feedback.”

**Chamblee Smith (C15)**, the graduate whose capstone caught Disney’s attention, penned a well-crafted half-hour TV pilot for a kid’s comedy about supernatural powers. “I think it was one of the best decisions I made at Northwestern,” she says of her Creative Writing for the Media module.

**Elizabeth Dauterman (C14)** completed modules in both Theatre for Young Audiences and Theatre Management. For the latter capstone, she assembled a robust portfolio comprising letters of recommendation, future plans, production books, and more. It was a project that proved unexpectedly challenging, especially the philosophy statement. “That was probably one of the most difficult three pages I’ve ever written,” she says. “Yet the content of that statement has been edited into all of my cover letters and interview answers.” The portfolio did its job; Dauterman is now the stage management apprentice at Chicago Children’s Theatre—a well-earned synthesis of two modules. “The work we did in my module classes allowed me to begin to shift from identifying as a student stage manager to a professional stage manager, and also for the long road ahead.”





# THE SOUNDS OF SCIENCE (AND ART)

by Cara Lockwood

Skyrocketing interest in sound art, science, and technologies, as well as burgeoning industries clamoring for new talent, prompted School of Communication leaders to listen up. The result? A space—and state of mind—for collaboration, innovation, and leadership in what and how we hear.



As iPod-carrying audience members walked through the recent interactive production *Artifacts*, created by MFA in Writing for the Screen and Stage alumna Jessy Lauren Smith (GC12), they were quickly reminded that this wasn't a typical show. Wandering through Chicago's Salvage One event space and showroom and seeing the trove of found objects displayed there, they experienced an audio tour, listening to voices as all the narrators told their uniquely riveting stories.

"I think sound is so compelling," says Smith about why she and her collective, Living Room Playmakers, chose to reinvent the museum audio tour as a new kind of art. "It's a different form of an emotional investment. There's something powerful

about the intimacy of someone whispering in your ear and how easily that can control your allegiance. It's one of the reasons I love working with sound."

Smith is part of what the School of Communication has recognized as a growing community of artists and scholars with a singular interest in audio media. With new forms of sound-based entertainment, art, and technology—including wildly popular podcasts such as *Serial*, performance pieces focused only on what audiences can hear, and advances in spatialized sonic installations—sound is enjoying a renaissance not seen (nor heard) since the advent of radio. Smith's production is just the sort of project that faculty and students hope will come out

of the new SoundTank, an innovative, collaborative space and state of mind where storytellers, sound designers, composers, researchers, audio clinicians, engineers, and music professors work together to solve sound problems and create anew.

“Northwestern may be the only university in the country to have strength across sound production, sound studies, and sound science,” says David Tolchinsky, chair of the Department of Radio/Television/Film. “SoundTank is a context to bring folks together from those different domains, to discover unexpected answers to intriguing questions via technological devices, new art forms, and sonic innovations. For example, devices might be developed to manipulate sound in social or private spaces, or to help with the cognitive health of our various populations, or to make entertainment



“The SoundTank provides an opportunity to interface and interact with all sorts of people interested in the sounds of our lives but who tackle these problems from diverse perspectives.” —Nina Kraus

more satisfying, or even to encourage social change. Who knows? But that’s the idea of the SoundTank—to be open, to think big, to think collaboratively, to dream, to listen, to tackle pressing needs.”

Housed in the Frances Searle Building, the SoundTank will also be home to the new MA Program in Sound Arts and Industries (see sidebar).

The idea of the SoundTank was born in fall 2014 at the School of Communication’s Lambert Family Sonic Boom Conference, which first brought together students and faculty from across the field of sonic studies with sound professionals—including Academy Award–winning sound designer Gary Rydstrom, known for his work on *Finding Nemo*, *Saving Private Ryan*, and most recently *Star Wars: The Force Awakens*.

“The SoundTank is a play on think tank,” says Jacob Smith, associate professor of radio/television/film. “It’s a place, but it’s also an idea—that faculty and students work on sound-related areas around the University. They might plan events or develop partnerships with outside organizations. By continuing this cross-fertilization, we can make Northwestern the leader in this emerging field of sound studies.”

Nina Kraus, professor of neurobiology and physiology and otolaryngology and Hugh Knowles Chair in the communication sciences and disorders department, has been with SoundTank from the start. She is excited about the project’s prospects.

“I am a biologist who studies how the brain makes sense of sound, how we learn through sound, and how the sounds of our lives change our brains,” she says. “Sound is an invisible but powerful force that is fundamental to human communication, and my lab aims to harness our discoveries to positively impact health, education, and society. The SoundTank provides an opportunity to interface and interact with all sorts of people interested in the sounds of our lives but who tackle these problems from diverse perspectives.”

Kraus says the SoundTank has become a meeting place for audiophiles across the research spectrum—from musicians to biologists. These once-unlikely collaborations can open up new avenues of research, as artists might learn how sounds alter mood and biology, and clinicians might learn new ways to approach clinical research in a more creative space.

Lauren Beck, a graduate student pursuing her PhD in interdisciplinary theatre and drama, served as a consulting



# SONIC BOOM

## THE NEW MA PROGRAM IN SOUND ARTS AND INDUSTRIES

In line with the School of Communication's mission of expanding graduate and professional degree opportunities bearing its signature depth, specificity, and innovation, the school has introduced a new MA program in sound arts and industries, available to applicants for the first time this year in conjunction with the opening of the SoundTank.

"We're in a period when there is a new blossoming of audio storytelling and radio documentaries and podcasting," says Jacob Smith, associate professor of radio/television/film and the program's director. "A new generation of people are energized about using sound in new ways, and this program is aimed at helping them achieve their goals."

The one-year master's program, like no other in the country, offers students a core curriculum in the production of sound, the science of sound, and sound studies. It will give students freedom to focus on a desired path—whether sound design, audiology, music, radio, podcasting, or other options. The program also includes a summer internship.

scholar for *Artifacts*. She studies theatre companies that use new (and old) sound technologies like smartphones, MP3 players, and phone booths in their productions. The SoundTank offered her an opportunity to broaden her research by working with scholars from more technical realms.

"My involvement with SoundTank has connected me, a humanities scholar, to scholars in STEM disciplines," says Beck. "I have had meetings and informal lunches with professors and students of computer science who have helped me see how my research fits into the field of sound studies, and how I can use research from the STEM world to expand how I analyze my case studies. Our conversations have drawn my attention to

"We're creating a new sound professional," says Smith. "We think this program could appeal to several kinds of students, whether they're undergraduates who have come to the end of their degree and want to take a new focus on sound, or whether they have been working in the sound industry and want to make a move, perhaps from being performers to sound designers or from audio engineers to something new."

Unlike other MA programs in sound that focus solely on engineering, the MA in sound arts and industries is designed to give students a broader skill set to take advantage of the changing audio landscape.

"Our students will have a deep understanding of how sound can affect our lives, both positively and negatively," says David Tolchinsky, chair of the Department of Radio/Television/Film. "They can be put to work encouraging the study of music, or seeing how sound could affect the development of children, or creating spaces that have changeable acoustic properties. They might become researchers in what kinds of sound bring us together or what kinds of sound isolate us. But mostly, and in the short run, I can't wait to see our graduates be put to work in sound across film, TV, web, theatre, radio, and beyond—and to hear what they create."

how much we can learn from each other through more frequent collaboration across our disciplines."

Smith, the director of the new MA program in sound arts and industries, says these collaborations are likely only to multiply as the SoundTank grows to include more researchers, professionals, and students. "There are all kinds of new insights that can be gained," says Smith. "When you bring sound designers who have been thinking about sound and its emotional power in, say, a soundtrack, and you have them talk to a scientist who is studying what's happening in your brain when you listen to music, new discoveries can be made."

And they will be—loud and clear.

## Audiology in Peru

The mark of a true Northwestern student is not just studying an area of need but putting boots on the ground to solve the problem.

Four doctor of audiology students from the Roxelyn and Richard Pepper Department of Communication Sciences and Disorders did just that during a two-week trip to Peru last August. Having identified a need for better audiology education, awareness, and health among Peruvian children and their physicians, the Northwestern University Student Academy of Audiology (NU-SAA) partnered with a nonprofit in the coastal city of Trujillo to engage with more than 300 of the area's elementary and middle school students. Doctor of audiology students Kelli Freeman, Margaret Koester, Rachel Appleton, and Mary Catherine Faller explained to children what an audiologist does, what sound is and how we process it, and how sound affects our brain and health. Additionally, they gave presentations at two seminars. At the Universidad César Vallejo more than a hundred nurses, doctors, and other attendees learned about audiology techniques, communication strategies, education, ear-care best practices, and identifying hearing loss in children; at El Centro del Adulto Mayor a group of 50 senior citizens heard about ear care and communication strategies.

The trip "showed how interested this Peruvian culture is in continuing to learn about hearing healthcare," says Freeman, "and how our knowledge and clinical skills can have a lasting impact in an area with limited hearing resources." This was the second such NU-SAA excursion, made possible by grants and donations. The group plans to expand the project in future visits to offer otoscopy exams and hearing screenings for school-aged children.



## Norman Lear visits campus

He may have been in the entertainment business, but he wasn't in it strictly for the amusement.

Norman Lear, the groundbreaking and statement-making force behind some of the biggest television series of the 20th century, visited campus October 27 and dazzled a packed house at the McCormick Foundation Center Forum with his sincerity, wit, and tales from a life in thought-provoking comedy.

In the 1970s and '80s Norman Lear was the only writer-director-producer with nine situation comedies running simultaneously on network television. But while his popular sitcoms *All in the Family*, *Good Times*, *One Day at a Time*, *Sanford and Son*, *The Jeffersons*, and *Maude* racked up awards for laughs, they also addressed race, class, and social issues while inspiring a national conversation.

In 1972 Lear's name made it onto President Richard Nixon's infamous "Enemies List," and in the early 1980s televangelist Jerry Falwell called Lear "the number one enemy of the American family." These experiences contributed not only to his shows' content but also to his work in advocacy. Over the course of his life, he founded People for the American Way and supported First Amendment rights as well as many other progressive causes. In 1999 President Bill Clinton presented Lear with the National Medal of Arts, saying, "Norman Lear has held up a mirror to American society and changed the way we look at it."

Lear came to campus at the invitation of President Morton Schapiro, and the boisterous discussion was moderated by radio/television/film associate professor Thomas Bradshaw. The visit coincided with the paperback release of Lear's memoir, *Even This I Get to Experience*.

"It took me 93 years to get to this moment," said Lear to his rapt audience. "But now I'm right here with you and I've got to say, even *this* I get to experience."



Norman Lear (right) with moderator Thomas Bradshaw

## Communication technology and children

Now is a very good time to be studying communication. With each social media account we open, tablet we use, and text we send, we're experiencing a fundamental shift in how we relate to one another and the greater world. What is technology doing to us and our relationships? Our innovative faculty and dedicated students are finding out.

One example is Northwestern's Center on Media and Human Development, directed by Ellen Wartella, the Sheikh Hamad bin Khalifa Al-Thani Professor of Communication. She joined with associate director Alexis Lauricella and researcher Courtney Blackwell to collaborate with the Fred Rogers Center and the National Association for the Education of Young Children (NAEYC) in releasing the results of a follow-up to a 2012 study regarding access to, use of, and attitudes toward technology in early childhood education.

Previous research showed that technology can be helpful in early childhood education when learning tools are adapted to age, needs, interest, and developmental level. In 2014, researchers found that an increasing number of classrooms—across the economic spectrum—provided access to tablet computers, interactive white boards, and other new

media. However, use of these tools by students and teachers was stagnant or waning, even though educators received more training in using new technologies compared with 2012. The slight decrease in perceived value may be attributed to a realization that it takes much more than technology to facilitate effective learning.

“One of the problems could be that we need more materials curated specifically for preschool teachers,” says Wartella. “Teachers may be struggling to find appropriate content to use on tablets with young children for specific lessons and may therefore be experiencing less excitement about the technology.”

The 2014 study also tracked educators' opinions of when media should be introduced to children. They felt that for television and DVDs, children should be at least



age 3, but that for computers and tablets they could be as young as 2.5.

Blackwell, who studied under Wartella in the School of Communication's media, technology, and society graduate program, presented the findings at the annual NAEYC conference in Orlando in November. The study exemplifies how the school's science community is helping to bring emerging trends into focus and developing guidelines for parents, teachers, and policy makers.

## Toy talk

The opening of the Northwestern University Center for Audiology, Speech, Language, and Learning in January 2015 was a watershed moment—not only for researchers in the Roxelyn and Richard Pepper Department of Communication Sciences and Disorders but also for Evanston and the North Shore.

In addition to diagnosing and treating the full spectrum of hearing, speech, and other communication-related

disorders in adults and children, CASLL includes an innovative Aphasia Center, offers free speech and hearing screenings, and hosts special events, such as November's “Toys to Talk About.” The free event drew parents, caregivers, and alumni interested in hearing—and seeing—toys that the clinic's communication experts deemed best for kids of all developmental levels.

“We care about toys because we use them to help bring out language skills in children,” says

Judith Roman, lecturer in communication sciences and disorders and a board-certified childhood language specialist. “Speech-language pathologists pay attention to the embedding of language on top of toy use.”

Parents should avoid noisy toys, especially those creating sounds above 85 decibels, which can harm a child's hearing (and aggravate bystanders). But equally important, say CASLL audiologists and speech-language pathologists, such toys

can impede adult-child or child-child interaction and therefore stall language development. The best toys tend to be the classics: blocks, stacking toys, role-playing toys, games with rules, and books—always books, with an emphasis on those that rhyme, repeat, and/or alliterate.

It's what the toy facilitates, rather than the toy itself, says Roman, that can make the difference between encouraging and discouraging childhood language development.

**Pablo Boczkowski** (PhD, Cornell University) gave the opening keynote address at the International Regional Conference of the Association for Education in Mass Communication and Journalism in Santiago, Chile, in October. He also hosted the inaugural conference of the Center for the Study of Media and Society in Argentina, a joint initiative of Universidad de San Andrés and Northwestern University that featured presentations by scholars from universities in Argentina, Chile, Colombia, and the United States.

**Thomas Bradshaw** (MFA, Brooklyn College) was profiled in *Chicago* magazine for his highly praised play *Fulfillment*. The Goodman Theatre will produce the world premiere of his play *Carlyle*, about an African American politician who is a member of the Republican party.

**David Catlin** (BS, Northwestern) was awarded the Equity Jeff Award for outstanding production in June 2015 for *Moby Dick*, which he adapted and directed for Lookingglass Theatre. The *Chicago Tribune's* "Theater Top 10 for 2015" ranked it second.

**Stephen Cone** (BA, University of South Carolina) received the Silver Q Hugo Award for his

film *Henry Gamble's Birthday Party*, featured at the Chicago International Film Festival.

*The Shape of Spectatorship: Art, Science, and Early Cinema in Germany* by **Scott Curtis** (PhD, University of Iowa) was published by Columbia University Press.

An untitled drama series by **Zayd Dohrn** (MFA, New York University) has been acquired by Showtime with Tobey Maguire's Material Pictures.



**Aaron Todd Douglas** (MFA, University of Illinois at Urbana-Champaign) was awarded a \$40,000 Ibsen Scholarship, sponsored by the Norwegian Ministry of Culture, at a ceremony at Ibsen's birthplace as part of Norway's Skien International Ibsen Festival Conference last October.



A scene from Stephen Cone's film *Henry Gamble's Birthday Party*



David Catlin's production of *Moby Dick* at Lookingglass Theatre

**Marcela A. Fuentes** (PhD, New York University) authored the leading essay for the catalog of the First Performance Biennial "Performance in the Selfie Era," which ran in Argentina from April to June 2015.

**Kathleen Galvin** (PhD, Northwestern) received the National Communication Association's Samuel L. Becker Distinguished Service Award, recognizing a lifetime of outstanding research, teaching, and service in the communication profession.

**Elizabeth Gerber** (PhD, Stanford University) received a \$25,000 Elizabeth Hurlock Beckman Award, presented to professors who inspire students to establish a concept or procedure that creates a lasting benefit to the community.

**Erik Gernand** (MFA, Northwestern) received a non-Equity Jeff nomination for best new work for his play *A Place in the Woods*.

**Rebecca Gilman** (MFA, University of Iowa) received the Harold and Mimi Steinberg/American Theatre Critics Association Award for her play *Luna Gale* and in recognition of that award was honored at Northwestern's annual Faculty

Recognition Dinner. Her play *RODVINSVANSTER (Red-Wine Leftists): 1977* was featured as part of the Goodman Theatre's New Stages Festival last November.

**Kyle Henry** (MFA, University of Texas at Austin) completed principal production of his latest fiction feature film, *The Year That Changed Us*, which was shot in Chicago and Evanston. His short documentary *Half-Life of War* was screened at the Dallas Video Festival in October.

**Joshua Horvath** was nominated for two Jeff Awards—for *The Hammer Trinity, Part 3: The Excelsior King* at House Theatre of Chicago and for *Native Son* at Court Theatre and American Blues Theatre.



**E. Patrick Johnson** (PhD, Louisiana State University) received the Association for Theatre in Higher Education's 2015 Oscar



Manitoba in December. Naficy was interviewed for seven episodes of *Aparat* (Apparatus) on BBC Persian TV in London and presented talks at the University of Cologne and the School of the Art Institute of Chicago on accented cinema and multiplex cinema.

*Pilgrim's Progress*, a new play by **Brett Neveu** (MFA, Spalding University), was ranked third on *Chicago* magazine's list of "Most Anticipated Plays" prior to its sold-out run at A Red Orchid Theatre.

*Retrocognition*, a film by **Eric Patrick** (MFA, California Institute of the Arts), was screened at the Chicago International Film Festival as part of the "City and State" shorts program. He was named a fellow for the Television Academy Foundation's Faculty Seminar in Los Angeles.



**Miriam Petty** (PhD, Emory University) and **Nick Davis** (PhD, Cornell University) were featured in last fall's Chicago Humanities Festival discussing *12 Years a Slave*.

**Angela Roberts** (PhD, University of Western Ontario) was awarded the Canadian Institutes of Health Research Fellowship Prize of Excellence in Research on Aging at the Canadian Association of Gerontology Conference in recognition of her project on sentence processing in healthy aging and dementia.

**Megan Roberts** (PhD, Vanderbilt University) received the American Speech-Language-Hearing Association's Early Career Contributions in Research Award, given to individuals who have demonstrated significant scientific accomplishments within five years of receiving a doctoral degree. She has demonstrated the importance of including caregivers in early intervention for children with language impairment.

**Linda Roethke** (MFA, University of Iowa) is designing the costumes for Tracy Letts's new play *Mary Page Marlowe*, which will premiere at Chicago's Steppenwolf Theatre this spring in a production directed by **Anna Shapiro**. Roethke will also design costumes for *Richard II* at the Oregon Shakespeare Festival.

Brockett Outstanding Teacher of Theatre in Higher Education Award in Montreal in July. The award recognizes an educator who provides inspiration through instruction and mentoring to both students and colleagues.

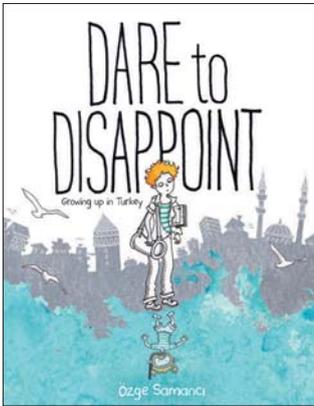
Research by **Viorica Marian** (PhD, Cornell University), as published in *Brain & Language*, identified strong mental abilities in people who are fluent in more than one language. Her research was also noted in *Tech Times*.

**Stephan Moore** (PhD, Brown University) was featured at dc3 Art Projects' exhibition "Exhibiting Sound." He was interviewed by *Vue Weekly* about his participation.

**Hamid Naficy** (PhD, UCLA) cotaught a course at Germany's University of Cologne that focused on Middle Eastern émigré filmmakers working in Germany. He gave the keynote speeches at the International Conference on Early Cinema in the Balkans and the Near East in Athens in June and at the "Lines of Identity: Middle Eastern Diaspora in North America" workshop at the University of



**David Tolchinsky** (MFA, University of Southern California) and **Debra Tolchinsky** (MFA, School of the Art Institute of Chicago) were both listed among Chicago's top 50 "Screen Gems" by *Newcity Film*. The write-up also highlighted Northwestern's MFA programs in documentary media and writing for the screen and stage. The two traveled to Havana last summer to create connections with Cuban film institutions and filmmakers. David's play *Clear* was published in *Proscenium Theatre Journal*, and he was commissioned to write and coproduce *The Coming of Age*. His feature film *Girl* was released on iTunes. Debra's 2011 feature documentary *Fast Talk* (coproduced by David), about Northwestern debate, was released on Google Play and YouTube. She and the MFA program in documentary media were profiled in *Documentary* magazine.



**Özge Samancı** (PhD, Georgia Institute of Technology) created the interactive installation “Fiber Optic Ocean,” which conveys the consequences of technology’s invasion of oceans. Additionally, her first graphic novel, *Dare to Disappoint: Growing Up in Turkey*, was published in November by MacMillan: Farrar, Straus and Giroux. The *New York Times* review says it seems to “waft off the pages” despite its heavy subject matter and that Samancı’s talents include “knowing how to make even a harsh story take flight.”

“The Ghostularity,” an article by **Jeffrey Sconce** (PhD, University of Wisconsin–Madison), was published in *Communication +1*, Volume 4.



**Anna Shapiro** (MFA, Yale University) is the new artistic director of Chicago’s Steppenwolf Theatre, succeeding Martha Lavey (C79, GC86, GC94, H10).

*Red Velvet Underground: A Rock Memoir, With Recipes* by **Freda Love Smith** (MA, Nottingham Trent University) was released by Agate/Midway.



A scene from J.P. Sniadecki’s film *The Iron Ministry*

**Jacob Smith** (PhD, Indiana University) was interviewed on *Radiolab* regarding Allen Funt’s pioneering reality shows *Candid Microphone* and *Candid Camera*. With **Neil Verma** he coedited *Anatomy of Sound: Norman Corwin and Media Authorship*, scheduled for publication this spring by University of California Press.

*The Iron Ministry*, a film by **J.P. Sniadecki** (PhD, Harvard University), won L’Alternativa Festival de Cinema Independent de Barcelona’s Feature Film Prize. It was reviewed by the *New York Times* and screened in the Chicago area at Facets and Northwestern’s Block Cinema.

**Lynn Spigel** (PhD, UCLA) received the 2015 International Communication Association Fellows Book Award, recognizing the contributions of her book *Make Room for TV* to the field of communication. As a result she was honored at Northwestern’s annual Faculty Recognition Dinner last September.



Recent published articles by **Neil Verma** (PhD, University of Chicago) include “The Huge Listening Contraption” in *The Cine-Files*, “Wall of Sound: Listening to *Game of Thrones*” in *Critical Quarterly*, and “A Creaturely Vernacular: Mighty Beast as Feature” in *RadioDoc Review*.

**James Webster** (PhD, Indiana University) won the 2015 Robert Picard Book Award for his book *The Marketplace of Attention: How Audiences Take Shape in a Digital Age*. The award is presented by the Media Management and Economics division of the Association for Education and Journalism and Mass Communication.

**David Zarefsky** (PhD, Northwestern) received the National Communication Association’s Douglas W. Ehninger Distinguished Rhetorical Scholar Award, recognizing those who have demonstrated intellectual creativity, perseverance, and impact on academic communities through multiple publications and presentations around a topic or theme in rhetorical theory, rhetorical criticism, and/or public address studies.

**Mary Zimmerman** (PhD, Northwestern) adapted and directed Robert Louis Stevenson’s *Treasure Island* for Chicago’s Lookingglass Theatre. She also staged *Guys and Dolls* at the Wallis Annenberg Center for the Performing Arts in Los Angeles. Zimmerman received the Association for Theatre in Higher Education’s Career Achievement in Professional Theatre Award at the organization’s July meeting in Montreal.

## Alumni achievements

Class notes are selected from 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](mailto:dialogue@northwestern.edu).

### 1960s

**Frank Galati (C65, GC67)** directed *The Herd* and adapted and directed *East of Eden* at Chicago's Steppenwolf Theatre. The *Chicago Tribune* ranked *The Herd* among its 10 "Best on Chicago Stages" for 2015.

**Pat Rice (GC66)**, a former Faribault (Minnesota) City Council member, received the city's 2015 Outstanding Senior Citizen Award.

### 1970s

**Paula Scrofano Reeger (C72)** and **John Reeger (Schuetze) (C72)** were honored with a Special Jeff Award for Career Achievement in recognition of their five decades of contributions to Chicago theatre. The award was presented by **Roger Mueller (C72)** and his wife, **Jill Shellabarger Mueller (C74)**.



**Rocky Wirtz (C75)** is owner and chairman of the Chicago Blackhawks, ranked by *Forbes* as the fourth most valuable NHL franchise at \$925 million. His Wirtz Beverage Group is merging with Charmer Sunbelt Group, creating the New York-based company Breakthru Beverage Group. The deal creates the nation's second-largest wine and spirits distributor, with more than 7,000 employees and \$6 billion in annual revenue.

**Roger Briggs (C78)** was appointed managing director of investment banking at Canaccord Genuity Group.

### 1980s

**Mark McPhail (GC82)**, previously dean of the University of Wisconsin-Whitewater's College of Arts and Communication, is now executive vice



**Newton Minow (C49, JD50)**, Northwestern Life Trustee, Walter Annenberg Professor Emeritus, senior counsel at Sidley Austin, honorary consul-general of Singapore, and former chair of the Federal Communications Commission, was honored at the 60th anniversary gala of Chicago public television station WTTW in May 2015. The event was produced in conjunction with the premiere of a documentary about Minow's life in law and public service.

chancellor for academic affairs at Indiana University Northwest.

**Matthew Carter (C83)** was appointed president and chief executive officer of Inteliquent.



**Paul Guyardo (C83, GC84)**, executive vice president and chief revenue and marketing officer at DIRECTV, was appointed to the LivingSocial board of directors and named Discovery Communications' chief commercial officer.

**Paula Kaplan (C83)**, former executive vice president at Nickelodeon, is now head of talent and live content at the digital media company AwesomenessTV.

**John Logan (C83)** cowrote the screenplay for the latest James Bond film, *Spectre*.

**Julia Louis-Dreyfus (C83)** was named best actress in a comedy for the HBO political satire series *Veep*—her fourth straight Emmy for the series and seventh win overall. She is the winning actress in Emmy history.

**Denise Baba (C85)**, a former television news reporter, was appointed executive director of Ohio's Leadership Portage County, a program acquainting business and nonprofit leaders with the county's needs.

**Stephen Colbert (C86, H11)** hosted the prestigious Kennedy Center Honors, attended by President Barack Obama, in December. The comedian's CBS program *The Late Show with Stephen Colbert*, which premiered in September, has garnered critical raves and is rated among the top late-night shows. Colbert and his writers—including **Jen Spyra (GC12)**—were nominated for a Writers Guild Award; winners will be announced in February. Also this month, *The Late Show* will air in the coveted post-Super Bowl time slot, the



At an EPICS-sponsored event in November, **Jeanie Caggiano (C82, GJ83)**, executive vice president and creative director of Chicago advertising giant Leo Burnett, spoke about the process of drumming up winning campaigns and finding balance.

first time a late-night series has run at that time. Colbert funded \$800,000 in grant requests from South Carolina public school teachers on DonorsChoose.org, along with matching funds from the Morgridge Family Foundation and ScanSource.

Stupid F---g Bird by **Aaron Posner (C86)** ranked 10th in *American Theatre's* Top Ten Most-Produced Plays of 2015–16.

New York City's eighth annual Thespis Theater Festival featured *That Was Then*, the first produced stage play by **Arnold S. Wolfe (GC88)**.

Former Canadian Football League commissioner **Mark Cohon (C89)** was appointed chairman of the board for the Canadian Academy of Recording Arts and Sciences.



*Sex with Strangers* by **Laura Eason (C89)** ranked ninth on *American Theatre's* Top Ten Most-Produced Plays of 2015–16.

### 1990s

Actor **Brian d'Arcy James (C90)** is one of two recipients of the Actor of the Year Award from Chicago's Sarah Siddons Society. The ceremony will take place at Northwestern's Pick-Staiger Concert Hall in May. James has garnered critical acclaim for his role in the film *Spotlight*, a best-picture Academy Award nominee and winner of Critics' Choice awards for best picture and best acting ensemble.



**Brian d'Arcy James in the film *Spotlight***

**Craig Pugh (GC90)**, formerly chief executive officer of the Lowry Park Zoological Society of Tampa, is now president and an ownership team member of Public Communications Inc.

**Terri Trotter (C90)**, formerly chief executive officer and executive director at Idaho's Sun Valley Center for the Arts, is now president and chief executive officer of Midland Center for the Arts in Midland, Michigan.

**Dean Carpenter (C93)**, formerly general manager at Chicago's Second Stage Theatre, was appointed managing director at Chicago's About Face Theatre.

*Lullaby*, a play with music by **Michael Elyanow (GC93)**, premiered at Theater Latte Da in the Twin Cities, where his play *The Children*, winner of a 2013 GLAAD Award, will run at the Pillsbury House Theatre in September.

**Jason Moore (C93)** will direct the forthcoming Broadway comedy *Fully Committed*, which is slated to star Jesse Tyler Ferguson. He recently directed the Tina Fey–Amy Poehler film comedy *Sisters*.

**Diane Lequar (GC96)**, treasurer and vice president of Foundation 65, the educational foundation for Evanston-Skokie School District 65, was promoted to president.

**Tina E. Ventura (C98)**, formerly divisional vice president of investor relations at Abbott Laboratories, is now vice president of investor relations at Horizon Pharma.

### 2000s

Illinois State Senator **Napoleon Harris (C02)** announced his bid for the Democratic nomination for US Senator.

**Jessica Redish (C02)**, founder of the Chicago-area Music Theatre Company, is working on a music video for Janelle Kroll prior to an artist-in-residence engagement in Bass Harbor, Maine.

**Greta Lee (C05)** is prominently cast in the Tina Fey–Amy Poehler film *Sisters* and was interviewed in the *New York Times* about her role.

**Howard W. Buffet (C06)**, lecturer in international and public affairs at Columbia University, was appointed to the North American Diversity Advisory Board at Toyota Motor North America. He is also working on investments in clean energy, sustainable agriculture, and water resources.

### 2010s

**Stephanie A. Smith (GC10)** was appointed assistant professor in the department of communication at Virginia Tech's College of Liberal Arts and Human Sciences.

**Jen Spyra (GC12)** is part of the writing team nominated for a comedy/variety series Writers Guild Award for *The Late Show with Stephen Colbert*.

**Anna Hodge Murphy (C13)**, research coordinator at USC's Institute of Creative Technologies, joined the sports practice at Korn Ferry.

**Jessica Bickel-Barlow (C15)** was awarded a Marshall Scholarship and will pursue consecutive master's degrees in literature and drama in England and Scotland.

**Jack Eidson (C15)** and **Sally Lindel (C15)** made their off-Broadway producer debuts last November with *The Lilliput Troupe*, a play by **Gaby FeBland (C14)** that was first produced on the Northwestern campus in 2014. The production team included current students and other alumni, including director **Alex Benjamin (C15)**.

## NUEA East

The last year has been one of reimaginings for NUEA East, the New York City alumni club for actors, writers, and filmmakers. Under the leadership of president **Mike Cavalier (C06)** and treasurer **Ben Weeks (C06)**, NUEA East is now open to all School of Communication graduates living and working in the area. The club's mission has been reworked to be more active, inclusive, and innovative. The club no longer charges dues, and new membership levels make it simpler for spouses of alumni and friends of the club to join.



A football watch party and a Halloween-costume karaoke party were among the fall events. In September NUEA East instituted a "First Fridays" standing happy hour at Pioneers Bar in Chelsea that is now open to all Northwestern alumni and affiliates. In November the club sponsored an off-Broadway performance of *The Lilliput Troupe* (above)—written by **Gaby FeBland (C14)** and produced by **Sally Lindel (C15)** and **Jack Eidson (C15)**—as part of the 2015 Araca Project, an initiative for young entrepreneurs affiliated with Northwestern and several other universities. In December NUEA East held its first holiday party with a toy drive cosponsored by the NU Club of Greater New York.

New for 2016 are NUEA East's monthly executive board meetings at Northwestern's Alumni Relations and Development

regional office in Rockefeller Plaza. The club is recruiting new board members for 2016–17 and encourages all School of Communication alumni, especially recent graduates, to apply. Visit [www.nueaeast.org](http://www.nueaeast.org) for more information.

## NUEA West

In June NUEA West premiered its Cold Cuts Competition, conceived by board member **Jeff Burdick (J92)** and judged by **Garry Marshall (J56)**. It consisted of performing "cold opens" from original scripts written, directed, and performed by NUEA members. Audience members voted, and the winner was awarded a full table read in the second half of the show. Additionally, Marshall took the stage and shared his thoughts on the evening as well as anecdotes from his legendary career.

In November the club sponsored the annual NUEA West LA|NU Showcase for theme-based scenes written, directed, and performed by members. This year's theme was "Purple Line," with all scenes taking place on an el station platform. Head director **Marcus Folmar (C96)** and producers **Rebecca Lincoln (C97)** and **Diana Theobald (C08)** led a team of 12 writers, 16 actors, and 3 additional directors in mounting the event, which included a pre- and postshow reception with agents, casting directors, and other Hollywood decision makers. Celebrity alumni **Sharif Atkins (C97)** (*White Collar*, *Guardians of the Galaxy*, *ER*), **Naomi Grossman (C97)** (*American Horror Story*, *The Chair*, *A Zombie Named Ted*), and **John Marshall Jones (C84)** (*In the Cut*, *Hart of Dixie*, *Criminal Minds*) appeared as guest hosts over the three-night run.

Lastly, the club held its first in a series of filmed AMA (Ask Me Anything) discussions. Members gathered for an intimate conversation about indie film producing with **Matt Ratner (C06)**, president of Tilted Windmill Productions. The event was moderated by comedian-actor-producer **Jessica Golden (C97)** (*The Adam Carolla Show*, *Chelsea Lately*, *Jimmy Kimmel Live*).



The cast of NUEA West's "Purple Line" showcase (left); Jeff Burdick and Garry Marshall (right)

**Helen Picking Neff (C37, GC39)** on July 12 at age 100 in Bucyrus, Ohio

**Rose Marie King (GC41)** on October 6 at age 98 in DeKalb, Illinois

**Peggy Lyons Cole (C42)** on November 18 at age 95 in Frederick, Maryland

**Edwin H. Moot (C43)** on December 12 at age 95 in Rockville, Maryland

**Peggy "Wyatt" Redman (C43)** on November 1 at age 94 in San Antonio, Texas

**Katherine Corne Stenholm (GC44)** on November 3 at age 98 in Greenville, South Carolina

**Jeanne Fitch (C45)** on December 5 at age 92 in Albuquerque, New Mexico

**Anthe (Keriakedes) Fillos (C46)** on August 17 at age 97 in Salem, Massachusetts

**Barbara Ann Hoffman (C46)** on October 22 at age 90 in Weymouth, Massachusetts

**Jean Ballantyne (C47)** on August 20 at age 90 in San Antonio, Texas

**Edith Morris Dowling (C47)** on November 8 at age 90 in Venice, Florida

**Elaine Kruse Schneider (C47)** on September 23 at age 90 in Dallas, Texas

**Elizabeth Stevens (GC48)** on December 1 at age 95 in Falls Church, Virginia

**Dorothy Ann Reitch Mitchell Bigbee (C49)** on May 26 at age 87 in The Woodlands, Texas

**Mary Feil Hamilton (C49)** on August 10 at age 88 in Phoenix, Arizona

**Donald T. McNeely (GC49)** on November 8 at age 88 in Newport, North Carolina

**Phillip J. Miler (C49)** on October 24 in Peoria, Illinois

**Foster Miller Routh (GC49)** on November 15 at age 87 in Columbia, South Carolina

**Heber Grant Wolsey (GC49)** on May 25 at age 93 in Orem, Utah

**Nathaniel Sisson Eek (C50,GC54)** on April 30 at age 87 in Santa Fe, New Mexico

**Brian M. Forster (C50)** on August 7 at age 88 in Waterloo, Iowa

**Raymond L. Gandolf (C51)** on December 2 at age 85 in New York City

**Marjorie McManus Hager (C51)** on May 4 at age 84 in Owensboro, Kentucky

**Charles David Reese Jr. (C51)** on April 30 at age 85 in Savannah, Georgia

**Barbara Anne Warder (C52)** on October 9 at age 85 in Charlottesville, Virginia

**Suzanne Brundage Kesterson (C53)** on August 31 at age 83 in Capitola/Santa Cruz, California

**Joan Bradley Jackson (C54)** on June 18 at age 83 in Traverse City, Michigan

**Marjorie Wasson Brown Jones (C54)** on July 9 at age 82 in Conway, Arkansas

**Donna Lawrence Farman (C55)** on May 2 at age 82 in Scottsdale, Arizona

**Lester Charles Jacobson Jr. (C55)** on August 29 at age 82 in San Antonio, Texas

**James Benjamin Holston Jr. (C56)** on October 21 at age 81 in Albuquerque, New Mexico

**(Sister) Kathryn Keefe (GC57, GC65)** on May 30 at age 87 in San Antonio, Texas

**James Clements Shanks (GC57)** on September 26 at age 93 in Indianapolis, Indiana

**Sanford I. Berman (GC58)** on June 16 at age 91 in Las Vegas, Nevada

**Jeanne Warschauer Franklin (C59)** on November 22 at age 78 in Stamford, Connecticut

**Margaret Injasoulian (C59)** on November 6 at age 79 in Phoenix, Arizona

**Charles Robert Nichol (GC59)** on November 15 at age 85 in Columbus, Ohio

**O. Gene Maddox (C60)** on June 2 at age 76 in Des Moines, Iowa

**Susan Revelle Bowers (C61)** on June 14 at age 76 in Bonita Springs, Florida

**Richard Bruce Hyde (C63)** on October 13 at age 74 in St. Cloud, Minnesota

**Christina Bucheit Diver (C65)** on October 24 in Newtown, Massachusetts

**Catharine Grace Bemis Stayer (C65)** on May 21 at age 72 in Green Bay, Wisconsin

**Mikal Marr Urban (C67)** on September 3 at age 70 in Marietta, Georgia

**Roy Langer (GC68)** on September 28 at age 77 in Miami, Florida

**Russ Tutterow (GC69)** on May 4 at age 68 in Chicago

**Amos C. Brown III (C72)** on November 6 at age 64 in Chicago

**Gail L. West (C72, GC73)** on October 2 at age 65 in Evanston

**Patrick J. Schauer (C75)** on December 27 at age 62 in Wheaton, Illinois

**Catherine Pagan (C76)** on December 23 at age 61 in Chicago

**Janet Baker Crescenzo (C77, GC79)** on June 9 at age 59 in Wilmington, Delaware

**Michael John Bispeck (C78)** on May 8 at age 59 in Austin, Texas

**Maia Skrastins (C78)** on October 18 at age 62 in Chandler, Arizona

**Barbara Dreyfus (C81)** on May 15 at age 55 in Los Angeles

**Bradley Saul (C81, GC82)** on December 4 at age 55 in Chicago

**Chris Blanchard (C88)** on November 22 at age 49 in Detroit

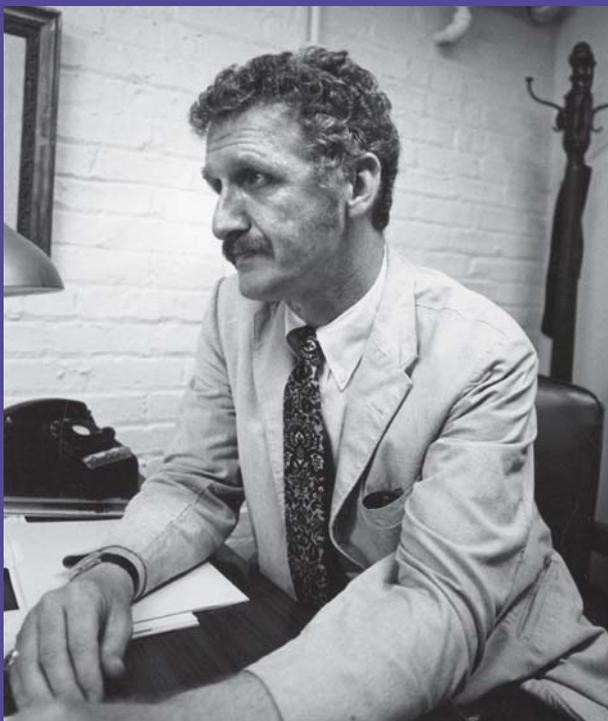
**Zachary Daniel Fogarty (C95)** on August 10 at age 42 in Canyon Lake, California

**Sarah Lynn Macias (C99)** on October 12 at age 38 in Chagrin Falls, Ohio



**Patricia Holmes Buehler Blankenship (C53)** died on December 7 at age 83. Through her volunteer leadership and extensive philanthropy, Blankenship advanced Northwestern's arts, athletics, and medical programs. Her gifts helped establish the Buehler Chair in Geriatric Medicine at the Feinberg School of Medicine, the A. C. Buehler Professorship in Hospital and Health Services Management at the Kellogg School of Management, the Buehler Sports Medicine Center at Ryan Field, and endowed scholarship funds for athletics and the School of Communication. She was twice honored by the Northwestern Alumni Association—with a 1982 Service Award and the 2006 Alumni Medal. A Northwestern life trustee, she was a member of the John Evans Club, the School of Communication's National Advisory Council, the NU Club of Greater Naples, and the Northwestern University Leadership Circle's Florida Regional Board.

**Leland H. Roloff**, professor emeritus of performance studies, died on October 8 at age 88 in Seattle. Roloff joined the Northwestern faculty in 1968, teaching courses in performance art and archetypal and psychological approaches to literature as well as seminars in creativity and the performance of psyche in culture. Later he trained as a Jungian analyst and maintained an active psychoanalytic practice until moving to Seattle after retiring from Northwestern in 1991. A founding member of the C. G. Jung Institute of Chicago, Roloff was a performer, author, and published poet and playwright.



**Nikki Zarefsky (C71)** died on October 5 at age 65 in Evanston. She worked as a social worker and reading instructor at Niles North High School, where she was an early champion of separating classes for students with English as a second language from those for native speakers. At her synagogue she established a knitting circle to create shawls to comfort community members who were ill or in distress. She is survived by her husband of 44 years, professor emeritus and former School of Communication dean David Zarefsky (C68, GC69, GC74), as well as a daughter, a son, and three grandchildren.

## Alumnus provides industry guidance and connections



**Bill Bindley (C84)** may be out west, but his ties to the Evanston campus—particularly to the School of Communication—remain strong.

“Northwestern has provided so much to me personally through lifelong friends and family,” he says, “that it is only appropriate I give back in whatever ways I can.”

And he does.

A founder and copresident of Gulfstream Pictures, a film and television production company based at Warner Bros. Studios, Bindley is a founding cochair of the Northwestern University Leadership Circle’s Los Angeles Regional Board. The NULC provides partnership and giving opportunities for those wishing to reconnect or support Northwestern. Additionally, he is a regional ambassador for the We Will campaign and a wonderful example of an engaged alumnus championing the University’s goals.

Bindley hosted a successful 2014 campaign event at Warner Bros. that was attended by more than 300 alumni and friends, including Garry Marshall and Tony Goldwyn. Last May, Bindley cohosted an NULC “emerging leaders” reception in Los Angeles featuring Dan and Susan Jones Family Head Football Coach Pat Fitzgerald as a special guest.

With his brother, **Scott Bindley (C88)**, he established the Bindley Film

Grant to provide annual funding for Northwestern students (including many in the School of Communication) creating short films. Bill Bindley serves on the school’s National Advisory Council and its campaign committee, volunteers for the student-athlete professional development program NU for Life, mentors School of Communication students, and, with his family, generously supports the school and the campaign. As a successful leader in the film industry, Bindley ensures continued opportunities for students and graduates by offering internships at his company. He was honored with a 2015 Alumni Merit Award from the Northwestern Alumni Association.

Bindley’s extraordinary commitments to advancing the cause of Northwestern—from his sizable involvement in the We Will campaign to his connections with and support of individual students—are invaluable. The school is deeply grateful for his generosity.



Van Zelst lecturer Wendy Chun with Louann Van Zelst and two of her children, David Van Zelst and Jean Bierner

## Van Zelst Lecturer mines the web

**Wendy Hui Kyong Chun**, new-media theorist and professor and chair of modern culture and media at Brown University, delved into the depths of the web in November as the 2015 Van Zelst Lecturer.

Based on her extensive studies of online behavior, Chun described the Internet’s free and unrestrained environment as poorly gated, interconnected, leaky, and “wonderfully creepy.” What does this mean? That new online friend could be a potential leak, for starters.

“We need to stop thinking of creepiness in terms of virality or contagion,” said Chun, “and instead think about its publicness in a different way. We need to call for public rights to treat the Internet as a public space, a place to loiter. We are fighting for the right to loiter.”



Abelson Artist Jeanine Tesori with moderator David Bell

Chun was welcomed by Dilip Gaonkar, professor of communication studies and head of the Center for Global Culture and Communication, and Ariel Rogers, assistant professor of radio/television/film, in addition to student, faculty, and alumni attendees at the Frances Searle Building.

Chun's visit was made possible by Louann Van Zelst (C49, GC51) and the late Theodore Van Zelst (McC45, GMcC48). The Van Zelsts also endow the Van Zelst Research Chair in Communication, a position held by radio/television/film department chair David Tolchinsky.

## Abelson Artist's visit delights

Tony Award-winning composer **Jeanine Tesori** captivated a Segal Visitors Center audience in October with her wit, candor, and unparalleled creativity. Cocreator of Broadway's darkly comedic *Fun Home*, the 2015 Abelson Artist in Residence spoke about the experience of crafting music to evoke the themes of gender, emotional abuse, family dysfunction, and suicide that are tackled in the graphic novel-turned-musical.

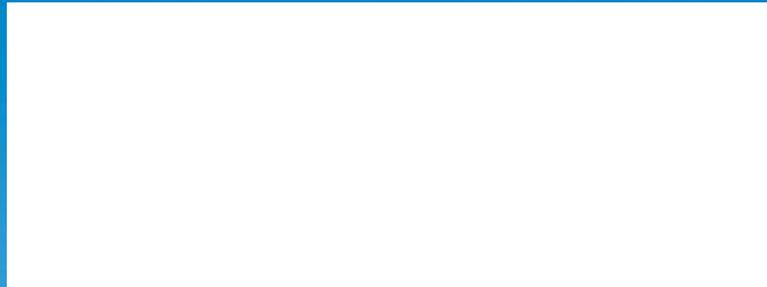
"It was maddening and I cried a lot," says Tesori of her years-long work on the score. But it all paid off. *Fun Home* earned five Tonys at the 69th annual awards show, including best musical and—for Tesori and lyricist Lisa Kron—best original score. A five-time Tony nominee, Tesori has garnered myriad awards and widespread praise for her work.

School of Communication Music Theatre Program director David Bell moderated the lively discussion, calling Tesori a "unique and influential voice in musical theatre." Her energy and honesty delighted the capacity crowd of students, faculty, and alumni, providing precisely the inspiration for which the generous Abelson gift was established. Hope Altman Abelson, a former Northwestern theatre student turned Broadway producer, partnered with the School of Communication in 1990 to inaugurate the annual program.



Northwestern University  
**School of Communication**  
70 Arts Circle Drive  
Evanston, Illinois 60208

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*Dialogue* is published for the alumni of the School of Communication. Comments and suggestions may be mailed to *Dialogue*, Northwestern University School of Communication, Evanston, Illinois 60208, or sent via email to [dialogue@northwestern.edu](mailto:dialogue@northwestern.edu). Please email all address changes to [BioUpdate@northwestern.edu](mailto:BioUpdate@northwestern.edu).

Editors: Kerry Trotter, Kingsley Day  
Designers: Heather Cosgrove, Mark Meyer  
Contributing Writer: Ellen Blum Barish  
Photo Credits: Cover, Tom Rossiter; primary photography, Justin Barbin (C11) Photography; Stephen Anzaldi; Savannah Birnbaum; Sheldon Botler; Stephen Cone; Riley Eidson; Max Emanuelson; Claudia Garcia; Gulfstream Pictures; Hadley School for the Blind; iStock.com/Christopher Fletcher; Adam Joyce; Lookingglass Theatre; Joe Mazza, Brave Lux; Open Road Films/Seacia Pavao; Picture Show Films; Ozge Samanci/Farrar Straus Giroux; J.P. Sniadecki; Sam Spahn; Marc Zarefsky

2-16/25.5M/KD-HC-MM/2027-1  
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