“... use art to explore the world and initiate change. The most successful way to get students engaged is to model that passion.”

Jason Greenberg, assistant professor of art & design
DePaul’s interconnectedness with the arts world—on stage, screen, canvas and the printed page—has a rich present and an exciting future. The spotlight is on some alumni stars in the arts world and the folks who attended the fall reunion. Find out what’s going on and how to get involved at DePaul.

DePaul Alumni Connections pp. 26-36

Adam Robinson (MBA ’04), co-founder and chief executive officer of the recruitment outsourcing firm illuma, shot from start-up to success in record time. In the entrepreneurship program at DePaul, he developed a business plan for a new way to handle recruiting for companies. Three years later, Robinson’s firm employs 20 people and produces annual revenues of $6 million.

With the support of alumni and friends, the Coleman Entrepreneurship Center continues to expand its programs and services. You can help bright, enterprising people like Robinson start up their own successes. Pledge and the Coleman Foundation will match your gift dollar for dollar.

Call DePaul’s Office of Advancement at 312.362.8666 or e-mail us at giving@depaul.edu today.
Science Campaign Update

The university’s Campaign for Excellence in Science secured nearly $15 million in gifts and grants during fiscal year 2007. With a goal of $40 million, the campaign will fund the new integrated science facility and help create new science scholarships and academic programs. To follow construction progress on a webcam, visit depaul.edu, click on “alumni” and then on “Campaign for Excellence in Science.”
Benjamin L. Hooks (LAW ’48), executive director of the NAACP from 1977 to 1992, was honored with this year’s Presidential Medal of Freedom, the nation’s highest civil award, at a White House ceremony Nov. 5. Hooks received the award along with seven other honorees.

The Theatre School had two winners in the 39th annual Jeff awards for excellence in Chicago theater in October. Lance Stuart Baker (THE ’93) won for Solo Performance in “Thom Pain (based on nothing)” at Theater Wit, and John Culbert, dean of The Theatre School, won for Lighting Design in “Mirror of the Invisible World” at The Goodman Theatre.

DePaul University is one of 10 U.S. institutions hosting a Fulbright Interfaith Community Action Program scholar this year under a new initiative of the Fulbright Visiting Scholar program, sponsored by the U.S. Department of State’s Bureau of Educational and Cultural Affairs. Learning will center on interfaith dialogue and collaboration.

The School of Music’s DePaul A Capella chamber ensemble, led by Clayton Parr, director of choral activities, competed against 86 other choirs from countries around the globe at a world-famous music festival in Wales last summer. The 15 choristers earned high awards in all four categories they entered at the Llangollen International Musical Festival.

The clinical psychology program recently won the American Psychological Association’s Richard M. Suinn Minority Achievement Award. The award recognizes doctoral programs in scientific and professional psychology that demonstrate excellence in the recruitment, retention and training of ethnic minority students. The program was one of three nationwide to be selected.

Crain’s Chicago Business ranked DePaul’s MBA program third in its annual ranking of the competitive local business school market, which appeared Oct. 15. Recruiters polled by Crain’s rated the human resources MBA concentration No. 1 and DePaul’s marketing, management, accounting and real estate programs No. 2 among the seven schools included in the ranking.

Tarell McCraney (THE ’03) has been honored as one of 10 emerging writers chosen for the 2007 Whiting Writers’ Awards. The prestigious awards, of $50,000 each, are based on accomplishment and promise. McCraney earned an M.F.A. in playwriting from the Yale School of Drama after his B.F.A. in acting from DePaul’s Theatre School.
Julia Thecla's "In The Clouds," 1960, oil on canvas
DePaul University Museum, permanent collection
“Whether it’s viewing Rembrandt’s haunting and beautiful portraits on aging, or seeing Shakespeare’s observations of love, or pondering Ives’ ‘Unanswered Question,’ the arts take us deep within ourselves and bring us closer to wisdom—and a better humanity.”

Rev. Dennis H. Holtzheimer, C.M.
President
Institute Explores Intersection of Art and Education

Creating a well-educated city requires the collaboration and experience of the broad community, including artists, says Jim Duignan, professor of art education and director of the Stockyard Institute at DePaul University. The organization explores the connections among art, education, activism and the media through collaborative art projects with students in underserved Chicago communities such as the Back of the Yards, Austin and Howard-area neighborhoods.

Last summer, the institute, along with the Hyde Park Art Center and AREA Chicago magazine, organized “Pedagogical Factory: Exploring Strategies for an Educated City” to explore the topic of “how we learn” and offer new models for socially progressive public art education.

Housed in a retrofitted factory building, the three-month project involved nearly 1,000 artists, educators and students from Chicago and around the world and facilitated more than two dozen lectures, workshops and panel discussions and an exhibit of submitted proposals for creating an educated city.

“The Pedagogical Factory served as an incubator of ideas at the intersection of art and education,” says Duignan. “It showcased the growing movement of alternative arts, especially art that helps individuals understand and interpret their experiences, and encouraged discussion about its connection to public school art departments.”

**Arts curricula strategies and ideas culled from the Pedagogical Factory will be compiled into an online high school art textbook that will be shared with every high school art department in Illinois.** According to Duignan, the textbook will move beyond traditional art primers by encouraging students’ own artistic discovery and exploration and providing the social context for art, particularly as it relates to Illinois.

Since its inception in 1997, the Stockyard Institute has reached nearly 2,000 children and youth in some of Chicago’s toughest communities and involved hundreds of DePaul University students, alumni and faculty members in every aspect of their work, from project design and teaching children to developing large-scale programs and community outreach.

(Shown above) Artists, educators and students from around the world gather at the “Pedagogical Factory” to explore how high school students interpret experience and create social change through artistic expression. Photo: Michelle Litvin

---

**Performing Arts Management Program Earns High Marks**

The university’s performing arts management program was named one of the 23 best cross-discipline programs for aspiring entrepreneurs in a Fortune Small Business magazine review of entrepreneur education programs, “America’s Best Colleges for Entrepreneurs,” which appeared in the September issue.

The major was among three DePaul academic programs, two affiliated centers and a business school faculty member that were recognized among the best in the nation by the 2.4 million-circulation magazine. (See p. 9.)

“Fortune Small Business’ recognition of the academic excellence of our performing arts management program is a validation and endorsement of the exceptional quality of the training we value in preparing the next generation of music and arts leaders,” says Alan Salzenstein, a School of Music faculty member who directs the program.

Launched in 2003 under the guidance of Salzenstein, a veteran arts administrator, theatrical producer, entertainment attorney and arts educator, the program offers a multidisciplinary major that combines music, theater and business instruction. The program prepares students for careers in the multifaceted fields of symphony and opera management, music presentation, the recording industry, artist representation and promotion, and venue operations.

“A unique aspect of this bachelor of music program is the integrated minor in business administration through DePaul's College of Commerce, which provides students with a foundation in accounting, management, marketing and finance,” Salzenstein says. He notes that the competitive program features guest lecturers and internships from Chicago’s finest cultural organizations and attracts students from across the country.
DePaul Awarded $1.1 Million NSF Grant to Boost Number of Math and Science Graduates

Science and math programs at DePaul University and two City Colleges of Chicago received a boost in the form of a National Science Foundation (NSF) grant for $1.1 million to be distributed over three years, beginning in September 2007.

The grant will go toward a project based on a partnership between the science and mathematics departments of DePaul—the lead institution—and Harold Washington and Harry S. Truman colleges. The aim of the Science Talent Expansion Program (STEP) is to build a “pipeline” for area science and math students and increase the number of graduates in science and math at the three institutions, particularly minorities and women.

“This grant puts DePaul on the road to realizing its vision as an institution with strong science and math programs that recruit and retain students from diverse backgrounds and prepare them for a variety of career opportunities,” says Chris Goedde, chair of DePaul’s physics department and one of two DePaul principals for the grant. Carolyn Narasimhan, associate dean of the College of Liberal Arts and Sciences and director of the Interdisciplinary Science & Technology Center at DePaul, is the other grant principal. Jesus Pando, associate professor of physics and the senior scientist on the project, also contributed to the proposal.

Michael Davis, chair of physical sciences at Harold Washington, and James Onoda, associate professor of biology at Truman, are the other co-principals.

The STEP grant proposal request was for just under $2 million. The remaining funds will be awarded during the fourth and fifth year of the project after a progress review is conducted by NSF at the end of the initial award period.

According to Goedde and Narasimhan, minorities and women are not so much underrepresented in enrollment figures as they are in graduation rates. “First- and second-year attrition rates are quite high among minorities,” Narasimhan says.

The math and science expansion project will aim for a 30-percent increase in math and science students in five years; a 100-percent increase in the number of minority math and science graduates from DePaul; and a 10-percent increase in students completing associate degrees in science and math at the city colleges.

The program will accomplish its goals by building a supportive environment for students majoring in math and science; exposing them to research opportunities early in their studies; providing internship opportunities at corporations and science museums; and coordinating the curriculums at the three academic institutions to aid in student matriculation, according to the grant principals.

At the center of the math and science expansion initiative is a summer program, “Introduction to Research,” that will begin in 2008. Geared toward students who have completed their first year of college, the program will help students develop the skills needed for independent research. “Research motivates students and builds on their academic success,” explains Goedde.

“Faculty members will have the opportunity to mentor one on one, and students will gain an authentic science experience,” says Narasimhan. “Gone are the days of creating hoops for students to jump through before they can do research.”

The program also calls for support programs at all three institutions, including mentors and peer tutoring. Under a formal articulation agreement, city college students completing science and math requirements at their respective institutions will be able to transfer to DePaul to complete their baccalaureate degrees once they meet specific requirements.
Service Learning, Diversity Recognized in National Rankings

DePaul’s efforts in community-based service learning, a hallmark of the university’s Vincentian mission, were recognized by U.S. News & World Report. DePaul was one of 23 top service-learning programs in the nation cited by the publication in its “Programs to Look For” section of its “America’s Best Colleges 2008” edition. The publication sought out “schools with outstanding examples of academic programs that are believed to lead to student success,” and then invited college presidents, chief academic officers and deans of students from over 1,300 colleges and universities to name 10 institutions that were the best examples of each program type.

This is the fifth consecutive year that the magazine has ranked DePaul’s service-learning program among the nation’s top 25. DePaul is the only university in Illinois honored in the service-learning category.

In addition, DePaul’s campus diversity was lauded by two different national publications. In The Princeton Review’s annual college guide, “The Best 366 Colleges,” released in August, DePaul was ranked No. 20 in the country in the “Diverse Student Body” category. This is the fifth consecutive year that DePaul has been ranked in the nation’s top 20 in diversity by The Princeton Review. The Princeton Review rankings are based on surveys of 120,000 students at 366 top colleges, who rate their schools in dozens of categories and report on their campus experiences. The Princeton Review also named DePaul No. 5 nationally in the “Best College Town” category, the fifth consecutive year the university has made the nation’s top 20, according to the survey.

DePaul received other honors for diversity earlier this year. In July, the university once again was prominent in the 2007 Diverse Issues in Higher Education rankings of the 100 top minority degree-producing institutions. DePaul was ranked in 25 different categories, scoring among the nation’s top 25 in seven of them. For the second year running, the university scored highest in the graduate rankings for computer and information sciences degrees. DePaul’s School of Computer Science, Telecommunications and Information Systems ranked in the top 10 in the nation in three different categories, including the number of total Asian-American master’s degree recipients (No. 2), total Hispanic/Latino master’s degree recipients (No. 5) and total African-American master’s degree recipients (No. 10).

“These rankings reflect that DePaul’s model of combining academic excellence, a diverse student population and a Vincentian mission of service to the community is working,” says Helmut Epp, DePaul University provost. “We are proud to provide an academically enriching experience for students from all backgrounds, who then go on to become socially responsible future leaders and engaged alumni.”

Kenyan Ambassador Peter N.R.O. Ogego visited campus this fall to talk with faculty, staff and students about his country and the numerous partnerships DePaul is forging there. Initiatives include a new B.A. degree in partnership with Tangaza College in Nairobi; HIV prevention and education programs; and service-oriented study-abroad programs for graduate and undergraduate students.
Two College of Commerce academic programs, two affiliated centers and a business school faculty member earned high marks from Fortune Small Business in its review of entrepreneur education programs, “America’s Best Colleges for Entrepreneurs,” which appeared in the September issue of the 2.4 million-circulation magazine.

**DePaul won praise from the magazine for emphasizing “learning by doing.”** The undergraduate entrepreneurship program was chosen as one of the best 25 programs in the country, and the Kellstadt Graduate School of Business was named among the nation’s top 26 “B-schools with entrepreneurial flair” for its entrepreneur MBA concentration. Top-tier programs were listed alphabetically and not ranked numerically by the magazine.

**Initiatives by two DePaul centers and a management department faculty member also were recognized for their excellence.** Earning praise from the magazine were the Coleman Entrepreneurship Center’s “Start Your Own Business” workshop and its community consulting program—which links Chicago-area business owners with student teams who gain real-life experience as consultants—and the Center for Creativity and Innovation’s Idea Clinic, a quarterly public forum for students, alumni and professionals to brainstorm new business concepts.

Fortune Small Business conducted a poll of students, entrepreneurs and academics across the country to choose 18 top professors. Gerhard Plaschka, associate professor of management at DePaul, earned a nod for using a variety of teaching methods—including guest speakers and computer simulations—to keep students motivated.

The Fortune Small Business accolades give DePaul’s entrepreneurship program two reasons to cheer this fall. The 25th anniversary of the program’s founding was celebrated Oct. 3 at a special dinner for faculty, staff, alumni and local entrepreneurs.

“Our entrepreneurship program earns acclaim because DePaul’s faculty and staff have devoted 25 years of hard work to creating a prestigious curriculum dedicated to academic excellence, experiential learning and entrepreneurial activism,” says Harold Welsch, Coleman Entrepreneurship chair and program founder.

Fortune Small Business said its university picks were based on seven months of interviews with hundreds of entrepreneurs, professors, students, alumni, university administrators and venture capitalists. According to the magazine, “We asked each of our sources to tell us which programs they considered to be the most innovative and effective and why. While a classroom may not teach you how to become a risk-taking visionary, it can provide the business skills that help hasten success.”

DePaul’s programs have received high ratings from other national business media. Entrepreneur magazine ranked DePaul’s graduate program second and the undergraduate program third in the nation in its annual rankings issued last October, the fifth year the magazine included DePaul in its top tier. This fall, the September/October issue of Success magazine named the Coleman Entrepreneur Center on its “hot list” of the top 50 centers for entrepreneurs.
With the opening and dedication of the St. Louise de Marillac Chapel, named for St. Vincent's colleague, Catholic members of the DePaul community now have a sacred space on the Lincoln Park Campus where they can pray, worship and celebrate Mass.

The chapel is the third faith-based dedicated space built in the Student Center. Previously, prayer areas were created for Jewish and Muslim students. According to the Rev. Christopher Robinson, C.M., associate director of University Ministry, DePaul has not had a dedicated Catholic chapel at the Lincoln Park Campus, relying instead on St. Vincent's Church, a freestanding parish.

Formerly a lounge area, the 60-seat chapel is located on the bustling first floor of the Student Center and shares a foyer with the interfaith worship space.

“The location of the chapel is very intentional. It’s on the corner of the building with three walls of glass. Even if a student never goes in the chapel, they’re able to see the beauty of it and experience the questions a sacred symbol provokes,” Robinson says. “The chapel very much reflects the Vincentian way of approaching faith and belief. We are in the marketplace. We are visible. We don’t use church to hide from the world; our faith puts us in the world.”

The artwork and furnishings were designed by Chicago artist and iconographer Meltem Aktas, who drew upon a number of influences, including Italian painter Cimabue, glass artist Dale Chihuly, and arts and crafts movement artists Gustav Stickley and William Morris. Everything was made specifically for the chapel by Aktas and her team of artisans. For instance, the crucifix contains the inscription “Spes Unica [Only Hope],” which is what Louise de Marillac wanted inscribed on her grave marker. The color blue is prominent—from the stained-glass doors, tabernacle and sanctuary candle to the hand-blown glass insets on the altar and the lectern—evoking the feminine and symbolizing life coming from water. Aktas also is working on an icon of St. Louise de Marillac, the patron of social work, which will be installed in March to celebrate her feast day.

Aktas has a long relationship with DePaul and with individual Vincentian priests and brothers. Years ago, she painted the St. Vincent de Paul and the Beggar icon for the Rosati House chapel. “She understands our spirit, and she’s really a part of the DePaul community,” Robinson says.

“The possibility of working with wonderful individuals to design a chapel that will be part of a DePaul student’s prayer life was a beautiful opportunity for me to express my own devotion. St. Vincent has a special place in my heart,” Aktas says. “His love of God and the less fortunate and his devotion for education has been an inspiration for me.”

Robinson says that St. Louise is the perfect patron for the chapel. With St. Vincent, she founded the Daughters of Charity, now the largest order of women religious in the world. “The first generation of Daughters was women who no one else believed could be sisters. They were poor and uneducated. Louise empowered first-generation French women to become part of something that was denied them before. She’s a symbol of what we do at DePaul: we create opportunities for people.”
Center for Community Research Receives $3.3 Million National Institutes of Health Grant

According to the National Institute on Drug Abuse, each year some 600,000 prison inmates—many of whom have drug addictions—are released back into the community, where they often are arrested again for drug-related crimes. Working on ways to end this cycle of substance abuse and prison, Leonard A. Jason, director of DePaul University’s Center for Community Research, and co-principal investigator Brad Olsen have received a $3.3 million National Institutes of Health grant to conduct a comparative study of aftercare programs for ex-offenders with a history of substance abuse.

Jason’s previous groundbreaking studies, released in 2005 and 2006, showed that Oxford House, a network of 1,200 self-governed recovery homes operating in 16 states, was able to double the abstinence rates of residents for up to two years after they were discharged from alcohol and drug abuse treatment settings. The research group included Joseph Ferrari, professor of psychology at DePaul, and Margaret Davis, Josefina Alvarez, John Majer and Olsen, all of whom are now conducting research at other educational institutions.

The new study will try to determine whether the same success could hold true for specific populations living in recovery homes or therapeutic communities.

The current study will explore the role of aftercare in the outcomes of criminal offenders and assess whether recovery homes and therapeutic communities can substantially reduce recidivism and illicit drug use. “Without adequate housing, employment and support, the majority of these ex-offenders will return to prison,” says Jason.

“We are seeking answers that will help to establish more enlightened post-release aftercare policies affecting ex-offenders.”

Ultimately, knowing which treatment strategy is more effective will impact how treatment is matched, managed and financed. “If self-governed residential recovery houses prove more effective and cost-efficient as a method of substance abuse treatment for offenders leaving prison, then such findings could guide public health and criminal justice resource allocation decisions,” Jason says.

CTI Researchers Seek Effective Computer Security

Two researchers from DePaul University’s School of Computer Science, Telecommunications and Information Systems (CTI) seeking ways to help organizations combat security risks to their computer systems and networks recently received a $457,000 grant from the National Science Foundation (NSF) to further their investigations.

CTI Associate Professors Ehab Al-Shaer and Will Marrero will analyze how multiple tools and security devices, such as firewalls, routers and Internet protocol systems that recognize encrypted data, can be unified and configured to create an effective, coordinated security plan. The overall goal is to provide a framework that can be used to analyze global behavior of a network when viewed through the lens of policies of network security and performance.

According to Marrero, the broad-based view of this issue is urgently needed.

“Many of these devices can be studied and analyzed in isolation,” notes Marrero. “However, the properties you want—security, performance, efficiency—concern all of the devices considered as a whole. We are trying to provide a framework in which this analysis can take place.”

“At the end of the day, we are trying to make a network administrator’s job easier, as well as making them more effective and efficient.”

DePaul long has been a leader in the field of cyber security. In 2005, the university was named a National Center for Academic Excellence in Information Assurance by the National Security Agency and the U.S. Department of Homeland Security.
What Do You Do About Dry Periods In Your Writing?

When the writing is going well,
I am a prince in a desert palace,
fountains flowing in the garden.
I lean an elbow on a velvet pillow
and drink from a silver goblet,
poems like a banquet
spread before me on rugs
with rosettes the damask of blood.
But exiled
from the palace, I wander—
crawling on burning sand,
thirsting on barren dunes,
believing a heartless mirage no less true
than palms and pools of the cool oasis.

Richard Jones
“At the end of the day, the craft has helped me go where I would not go alone. The journey is inward, but the art moves away from the self toward others.”

Richard Jones
Poet, professor, editor (See p. 24.)

Motion Picture Art  A cutting-edge digital cinema program  14
Greatest Hits  Must-have tunes from the School of Music  16
Making the Show Go  Behind-the-scenes stars  18
Changing Visions  A look at art and art history at DePaul  20
Alumni and the Art Museum  New gifts to add to an already rich collection  22
A Shakespearean Tale  CST Managing Director Criss Henderson  25
But a closer look reveals that the cameras are digital, not celluloid, and the cast, crew and director are all students. The set actually is one of the dozens of student film projects produced for DePaul's digital cinema program each year.

Launched in 2004 with two bachelor's degree programs, the digital cinema program is one of the first in the nation and the most comprehensive of its kind anywhere, representing a unique convergence of cinema, technology, animation and gaming. It blends leading-edge technology and Hollywood connections to create a new vision for the art of the motion picture.

Strong demand resulted in two graduate degree programs being added in 2006. This fall, more than 350 students at the university were enrolled in the four degree programs, and digital cinema has become the most popular undergraduate major in CTI.

According to Matt Irvine, director of DePaul's Center for Cinema and Interactive Arts, the idea behind the curriculum was to create a cinema program that reflected the way movies are being made today. The program's slogan is "Film School—Digitally Remastered."

"We're combining the art of visual storytelling with the digital technology that is rapidly becoming the standard in the industry," Irvine says. "Our students get hands-on experience in all aspects of making a movie, including cinematography, editing, graphics, digital effects, post-production and the business of the motion picture industry."

All students in the program have the opportunity to make a film from start to finish, and graduate students make full-length features, giving them a leg up on graduates of most other film schools, which typically require students to make only a short. Students create their
work using the latest in digital video cameras, high-tech computer editing suites and effects software, and post-production equipment. “The best part about the program is knowing that you’re one step ahead of the grade,” says student Mat Newman. “It’s exhilarating to be part of a program that’s taking the first steps into a new era of film education.”

The students also say they get a lot of creative energy by collaborating with each other. “An amazing number of talented people are in the program,” says student Claire Smalley. “It seems like someone’s always writing, shooting or editing a new project, which makes it easy to get involved with something exciting or different.”

Lorena Paredes agrees. “The most valuable experience I’ve had is to work with fellow students who have the same passion and drive for filmmaking as I do,” she says, adding that the teamwork experience will serve her well as she moves forward in her career.

Students have an opportunity to show their work to the public at the DePaul Digital Cinema Premiere Film Fest, which takes place in late spring each year on the Lincoln Park Quad. Recently, a group of students submitted a film to Apple’s Insomnia Film Festival, sponsored by the computer manufacturer.

Although the program is young compared with many traditional film schools, it has no shortage of connections to the industry. Many award-winning film and television industry veterans are part of the program’s faculty, including Academy Award-winning sound editor David Stone (whose work includes “Bram Stoker’s Dracula,” “Ocean’s Twelve” and “Reservoir Dogs”); Emmy Award-winning dialogue editor Lou Kleinman (“ER,” “Monster” and “Braveheart”); William Baykan, who worked on “The Larry Sanders Show” and “Tales from the Crypt” as a member of HBO’s production staff; award-winning independent filmmaker Dana Hodgdon; and PBS documentarian Scott Erlinder. This fall, noted Hollywood producer Steven Jones (“Henry: Portrait of a Serial Killer,” “Mad Dog and Glory” and the soon-to-be-released “Quebec,” starring DePaul Theatre School alumnus John C. Reilly) joined the faculty to teach a class on feature film production.

Students appreciate both the professional experience of the faculty who teach them and the dedication that their professors bring to the job. For Ryan Linich, the best part is “being able to work with some fantastic filmmakers.”

“Our teaching staff goes above and beyond by really establishing personal connections with the students, and the results are starting to show,” adds Newman.

The program has attracted the attention of the Academy of Motion Picture Arts and Sciences, the prestigious Hollywood institution that awards the Oscars each spring. The academy recently gave the program a $7,000 grant to fund two internships on the West Coast for DePaul students. Additionally, digital cinema students enjoy a robust internship program, which has placed DePaul students with CBS, Paramount, Harpo Studios, Fox Chicago, Midway Games, the Chicago International Film Festival, and several major feature films shooting on location in Chicago.

Despite the lofty ties to the heart of the entertainment industry, however, Irvine says that helping to build the Chicago film community remains one of the program’s main goals.

“Students will have the knowledge and skills to plant their creative stakes here in the Midwest and develop their careers in the local industry instead of packing up and moving to the coasts,” he said.

(above, l to r)
Students discover that learning to use the equipment is only half the challenge.
Project Bluelight gives students hands-on experience in motion picture production.
Cinematographer and Assistant Professor Scott Erlinder checks a monitor with students Ken Koller and Eli Rosenberg (l to r).
The news that DePaul's School of Music is one of the finest in the country is being blasted—or quietly appreciated—on CD players in cars and living rooms around this country and the world. Graduates and faculty members are widely recorded—as soloists and ensemble members; as instrumentalists, vocalists and technicians; in genres ranging from country to classical. Here, a sampling of faculty and alumni share stories of the recordings that are most special to them.

Eteri Andjaparidze, professor of piano and coordinator of the keyboard programs, says her favorite recording is “Zez Confrey: Piano Music” (Naxos 1999, Marco Polo 1998), for which she received a Grammy Award nomination in 1999. The CD includes “Kitten on the Keys,” “Dizzy Fingers” and other Confrey favorites, which, according to The New York Times, “you will never have heard played with such fluent panache.” Born into a family of prominent musicians in the Republic of Georgia, Andjaparidze debuted as a soloist with the Georgian State Symphony Orchestra at age 9 and, while studying at the Moscow Tchaikovsky State Conservatoire, won prestigious Montreal and Tchaikovsky international piano competitions. Since then, her career as a performer and teacher has taken her to major concert series and master classes around the globe.

Nashville-based guitarist and composer Muriel Anderson (MUS ’82) calls her most recent album, “Wildcat” (Cgd Music, 2006), a “dream realized.” “Each song came from experiences along the road, and each song’s story is included in the program notes,” she says. “I decided to spare no expense to make the songs come to life and to give each one just what it needed.” To that end, she is joined by a host of well-known Nashville “cats,” as well as the Nashville Chamber Orchestra strings section. “It was a joy to work with such quality talent every step of the way,” she says. Anderson is the first woman to win the National Fingerpicking Guitar Championship and one of a handful of artists who plays the harp guitar.

Mezzo-soprano Jane Bunnell has been singing with the Metropolitan Opera since 1990 and teaching at DePaul since 2006. Her recording of “Leonard Bernstein: Arias and Barcarolles” (Delos, 1992) with the Seattle Symphony under the baton of Gerard Schwartz is special to her. This was the first orchestrated version of the work, a “conversation” between Bunnell and baritone Dale Duesing. “It was exciting to work on a new piece and to work with Gerry Schwartz. He was one of the first conductors to give me an opportunity early in my career and has been very loyal ever since.”

Bunnell joins her husband, bass-baritone Marc Embree, in teaching in the School of Music.

Greatest Hits

School of Music recording artists talk about their personal favorites
Director of Bands Donald DeRoche finds it very difficult to choose from among the DePaul Wind Ensemble's 10 recordings, all of which highlight 20th century wind music and feature soloists from the DePaul School of Music faculty. “It has been a real treat for me to be able to choose and conduct the music on this series and an even bigger pleasure to work with the soloists,” he says. But, if pressed, his choice for favorite would be “Ragtimes and Serenades” (Albany Records, 2003). “This program runs the gamut from Romantic to Modern and from small group to full wind ensemble,” says DeRoche, who calls recording distinguished DePaul alumnus George Perle’s (MUS ’38) piano concerto “especially satisfying.”

As chief sound technician for “The President’s Own” Marine Band, Master Gunnery Sgt. Karl Jackson (MUS ’95) plays a vital offstage role in making the music sound good, whether the band is performing in the inner sanctums of the White House or at a concert hall. His favorite recordings are those that are live because, he says, “They capture a certain energy that just can’t be duplicated in the studio.” He is especially excited about an upcoming recording featuring music by Latin American composers and arrangers, conducted by José Sererrier, with the world premiere of a piece by the maestro. “The piece called for musicians in various spots around the hall, so recording it was a fun challenge for me,” he says. Look for it on the Naxos label in early 2008.

Other DePaul alumni playing in the Marine Band are Staff Sgt. Joseph DeLucio (MM ’01) on oboe and English horn, Staff Sgt. Emily Robinson (MUS ’02) on clarinet and Master Sgt. Janice Snedecor (MM ’96) on clarinet.

The recording that is most special to Bob Lark, director of jazz studies and the university's Jazz Ensemble, is “In Her Eyes” by the Bob Lark/Phil Woods Quintet (Jazzed Media, 2006), with Lark on trumpet and flugelhorn. He explains why: “Phil Woods has been an important musical influence for me since I was in high school. Bassist Steve Gilmore and drummer Bill Goodwin, likewise, have had a significant impact as they have performed and recorded with Phil for more than 30 years.

Jim McNeely’s piano playing, compositions and pedagogical approach have had a profound impact on my music in recent years. In short, it was a dream come true to have performed and recorded with this group of musicians.”

After 48 years with the Chicago Symphony Orchestra—34 as concertmaster and solo violinist—Samuel Magad (MUS ’55) was hard-pressed to choose a favorite from among the many CSO recordings on which he has played. He settled on Wagner's grand opera “Die Meistersinger von Nürnberg” with Sir Georg Solti conducting, featuring Karita Mattila, Iris Vermillion, Herbert Lippert, José van Dam, Ben Heppner, Alan Opie and René Pape (Decca, 1997). “Wonderful music, marvelous singing, excellent performances … how could you do better?” he says. Magad joined the School of Music faculty this year.

Saxophonist Rudresh Mahanthappa (MM ’98) chooses as his favorite his most recent recording, “Codebook” by the Rudresh Mahanthappa Quartet (Pi Recordings, 2006). “I think this album contains some of the most fun, interesting, dynamic, humorous and touching music I’ve created to date,” he says. “Plus the packaging contains a decoder ring that’s not unlike something you’d find in a cereal or Cracker Jack box.” The critics like it, too—“Codebook” has received rave reviews and top ratings both in the U.S. and in Europe.

Flutist Mary Stolper favors her “American Flute Concertos” CD, which she recorded in Prague under the baton of Paul Freeman as a soloist with the Czech National Symphony (Cedille, 1999). “To do a full recording of all concerti was a once-in-a-lifetime happening,” says this faculty member. “I loved every single piece. There were two I had not known before, and I absolutely fell in love with them.” Stolper is the principal flute of the Grant Park Symphony, Chicago Opera Theater, Music of the Baroque and the new music ensemble Fulcrum Point. She has toured in the past with the Chicago Symphony Orchestra and the Chicago Chamber Orchestra.

Visit music.depaul.edu/dod/2.html to hear excerpts from some of this music and recordings of other School of Music artists.
Making the Show Go:

a behind-the-curtain view

From Los Angeles to London, DePaul Theatre School alumni are drawing raves in the theater world. They’re associated with shows like “The Lion King,” “The Color Purple” and “The Lord of the Rings” musical. They’re called again and again to work with companies like The Goodman Theatre and the Suzanne Farrell Ballet. Their productions win Drama Desk Awards (New York), Jeff Awards (Chicago) and LA Weekly Theatre Awards (Los Angeles).

But when the audience rises in applause, you won’t see them anywhere. In fact, if they’ve done their job well, you won’t be thinking about their work at all.

“Good design takes the world that the actors are trying to create onstage and immerses the audience and actors in it,” says Elizabeth Schuch (THE ’02), who won a Jeff Award for best scene design in 2003 for her work on “Journey’s End.” “If you can smell the dirt, see the smoke, if you feel like it’s happening all around you, that’s when theater is at its best.” That outcome is likely when the players behind the scenes practice what The Theatre School preaches—collaboration. Because they worked on all aspects of production while at DePaul, Theatre School alumni understand the needs of every member of the creative team and how to balance their ideas with others, says Nick Bowling (THE ’96).

“The art of collaboration is great. I also fight for my individual point of view, as I want everyone around me to do,” says Bowling, founder of Chicago’s TimeLine Theatre and winner of a 2007 Jeff Award for directing “Fiorello!”

As director, “I try to bring all these separate elements together and tell one single story with all of them. That’s the main goal,” Bowling says. “How can the lights, set, sound, costumes, actors, dialect coach, dramaturg, even the stage manager, all help tell that story in the most clear and specific way?”
Hearing voices
It all starts with a blank computer screen and an open mind, says playwright Nambi Kelley (THE '95), whose Jeff Recommended play “MiLK” just closed at Victory Gardens Theater. She lets the voices talk, unedited, until she has 20 or 30 pages of text. Then she looks at what she has: a displaced family from the projects, three young girls coming of age, Al Sharpton and Howie Mandel.

“I’m not looking for these characters. They just show up,” says Kelley, who describes her work as very rhythmic. “The poetry of it is what creates each character. They have different rhythms, and once those rhythms become clear to me, they start to refine themselves.”

Because the director may hear the voices differently, the play continues to be refined during rehearsals. Both Bowling and Kelley prefer to work with their counterparts during this process, sharing ideas and finding common ground.

“Once I see a run-through of the show, I’ll see what was clear, what was lost in translation,” says Kelley. “I’ll give [the director] my feedback, based on his vision. I honor his creative process as well; together, we’ll reach an agreement.”

It’s all in the details
At the same time, the director is conferring with the design team to create the play’s atmosphere.

“Lighting, set and costume can really, really help each other, or can hurt. A costume or a prop can make light bounce in a way you don’t want it to. You want to make sure you’re helping each other,” says Schuch, currently the animation assistant designer for the musical adaptation of “The Lord of the Rings” at Drury Lane Theatre Royal in London’s West End. (Instead of painting a static backdrop, her team made a background movie, complete with storms and waving trees.)

Like the set designer, the costume designer uses color and detail to create mood and emotion, says Sara Walbridge (THE ’02), who works on stage and in film in Los Angeles.

“Costume design is about the character and telling the story,” not fashion, she emphasizes. For example, she had to differentiate 30 uniformed Catholic school boys for “The Least of These,” an independent film. “How they tied their tie, whether their shirt was sloppy or tucked in, khaki or navy slacks, a tie pin, amazing socks—those small details make a huge difference” in revealing each character.

Although one of the chief purposes of lighting is illumination in a darkened theater, it’s also critical to providing a sense of motion both within and between scenes, says Jeff Bruckerhoff (THE ’94). “You try to follow the emotional path of the piece and accentuate it using color or angle or the contrast you put up on stage.”

The company and stage managers usually are the last to join the team, coming on board two to four weeks before the show opens. The company manager deals with the business side, including the box office, payroll, bills, and writing and enforcing contracts. For touring companies, lodging is particularly critical, says Michael Sanfilippo (THE ’83), company manager for the national tour of “The Color Purple.”

“When you travel, 65 to 70 people are displaced from their homes. Everything becomes heightened,” he says, making his skills in problem-solving and compassionate listening even more important.

Because the director generally leaves a show after opening night, it’s up to the company and stage managers to ensure that the show goes on. He says with a grin, “Between myself and the stage manager, we are mom and dad for the company.”

Listening is the key
The stage manager’s listening skills are critical to the company’s ability to carry out the vision of the playwright and director, says Narda E. Alcorn (THE ’92), widely regarded as one of the best stage managers in New York City. A longtime collaborator with playwright August Wilson (she was stage manager for the London production of his play “Jitney,” which won an Olivier Award), she’s also served as stage manager for the Broadway company of “The Lion King.”

“Other than the actors, stage managers tend to be the only continuity, because the directors go away, the designers go away, after opening night,” she says. In addition to making sure the show goes on every day, “we are charged with maintaining the vision of the director.

“Once the director leaves, the show is in our care.”

To see more of these artists’ work, visit their Web sites.

Nick Bowling
timelinetheatre.com/company/bowling_nick.htm

Nambi Kelley
nambikelley.com/index.html

Elizabeth Schuch
eschuchdesign.com
The image of a man menacingly chopping an unrevealed object lingers on the screen. The video flashes between a middle-aged woman, sweetly singing with an opera record, and a photo of a baldheaded and grinning toddler girl. Text, sounds and voices are interspersed between the images.

All these elements connect to form Chi Jang Yin's award-winning experimental video, “Another Clapping.” An assistant professor of media arts, Yin merged varying formats to form a piece that explores identity and collective memory. It's a technique that fittingly represents DePaul's integrative visual arts program.

“My own philosophy about teaching art is that students should always have their own integrity,” says Yin. “The art world is always changing with the fashion of what is new. I teach technique and historical process so that they can understand what happened in the past and they can bridge the old and the new.”

Bridging the old with the new symbolizes an important concept for the department of art and art history as it prepares for restructuring. After flourishing for almost 40 years as one of DePaul's best-kept secrets, the department stands ready to grab the spotlight. It boasts a faculty that has garnered awards and exhibited nationally at institutions such as New York's Metropolitan Museum of Art and the Art Institute of Chicago. This has attracted exploding numbers of students eager to benefit from the integrative program that offers concentrations in fine art, art history, media arts and art & design.

To meet such exciting demands, in fall 2008 the department of art and art history will expand into two distinct departments: the department of art, media & design and the history of art & architecture department. The latter program involves a faculty of working artists and art historians who provide students with a strong liberal arts foundation as well as specific areas of artistic expertise.

“Changing Visions: Art and Art History at DePaul”

“...We’re gigantic for a college-level art department,” says Paul Jaskot, co-chair of the department of art and art history. “We’re twice the size of typical departments and we’ve grown in such a way that there is a great depth of strengths. Now we can grow and expand programming to create a dynamic interdisciplinary art history program for the university.”

“We develop students to become excellent visual communicators,” explains Jason Greenberg, an assistant professor of art & design who teaches the graphic design concentration. “With design, it’s about being active listeners and being ethnographers to understand communities other than your own. Students learn graphic, interactive and Web design, but overall, we assist them in visual acuity. We help them develop their own communicative voice.”

Greenberg has a gregarious disposition that lends itself well to teaching the ever-changing details of the design world. He runs his own creative design firm for a decade, and he believes that it's important to translate his professional experiences to his students. “I do a lot of different work as a fine artist,” says Greenberg. “I’ve been a photographer, I co-founded the experimental theater company DOG, and my current interest is in video production.”

With his design company Art Works Design, he creates ads, catalogs, posters, learning guides and theater sets. His students benefit from this eclectic background on various levels. During the “Client and Community” course, students create design campaigns for organizations, many of whom are Greenberg's clients and contacts. “I practice what I teach,” says Greenberg. “I’m not just an artist, I’m a creative person. I love the creative. I use art to explore the world and initiate change. The most successful way to get students engaged is to model that passion.”

On the third floor of the 1150 W. Fullerton Ave. building, passion fills the halls. Digital photos, paintings and sonar Polaroids greet you the moment you step off the elevator. The sea foam walls groan with the diversity of student artwork: 3-D paper cutouts, ebony and colored pencil drawings and handmade booklets illustrating weddings and cemeteries. The work gives as much evidence to student talent as it does skillful faculty initiative.

“Our department encourages students to show their art in public,” says Yin. “We have two student curators and students exhibit art at three sites around campus. They are constantly showing art.” So is Yin, who,
along with teaching media arts classes, has some current video and digital photography shows to her credit. “In the past two weeks, my video ‘Icon’ has shown at the Washington National Museum of Women in the Arts, and my documentary ‘Glass House’ was named the Best Film on Architecture at Italy’s Asolo Art Film Festival,” she says.

When she was shooting a documentary in China for a month in 2005, she brought along a DePaul student as her assistant. “You can motivate students and make them feel that they can do something for themselves with hands-on work. It makes learning a more valuable experience for them,” she says.

Valuable experiences also are important to painter and Associate Professor Matthew Girson. A big red ball sits in Girson’s office. The fact that it serves as an exercise ball as well as a still life reflects his practical approach to teaching fine art.

“Great art is rare but can be achieved when a great idea and the right media come together,” he says. “In ‘Beginning Painting’ I teach them the basic skills of how to make paintings, and then in upper-level courses I ask them to think of different available material resources. I’ve had a student use a guitar and I’ve had one use a book. It doesn’t have to be on canvas, they just have to find the appropriate ways to communicate.”

The artist’s latest work focuses on images of central scotoma or blind spots. “Scotoma means ‘dizzying’ or ‘darkness’ and shares the Greek root for ‘murder,’” he says. “It addresses the question, ‘Is my ability to perceive a limitation or is it leading me to something new?’ I’m a big believer in issues of aesthetics and ethics and the Vincentian idea of access and social justice. We model for the students what it means to be an artist.”

For Susan Solway, “The working hypothesis of art and art history is that time, place and culture have everything to do with the way a work of art or a building looks and what it means. We teach our students about the broad spectrum of visual culture from antiquity to the present and the cultural and historic contexts that shape a work of art.”

As a professor of art and art history, a medieval art specialist and the future chairperson for the new history of art & architecture department, Solway says that DePaul’s art history program prepares students exceptionally well and is positioned to rank among the top undergraduate art history programs in the country. “DePaul has an outstanding faculty with expertise in and commitment to global art and art makers,” she says.

“We have specialists and offer courses in the art of Africa, America (including Ancient America), Asia, Europe (Western Europe and Byzantium), Islam and Latin America, and our courses are cross-listed with other departments across the university. We’re able to offer a broad range of experience to our students. Most importantly, our faculty members have a real commitment to students, teaching and scholarship.”

Rosalind Cummings-Yeates is a freelance writer specializing in the arts. Her credits include Chicago magazine, Hemispheres, Salon, Where, Yoga Journal and the Chicago Sun-Times.
TEACHING TREASURES:
THE DEPAUL ART COLLECTION

It's not something most gallery goers would notice, but to connoisseurs of African art, the rich, brown, slightly crusty finish on object No. 2001.81 in the DePaul University Art Museum is simply “to die for,” says the museum’s director Louise Lincoln.

Carved by an unknown 19th-century Holó artist living in the Congo River Basin, the 20-inch wooden statue is what museum curators call a "Janus" figure. Like the two-faced Roman god of that name, this Janus figure is actually two standing figures, male and female, joined back to back, representing, Lincoln says, the sculptor's idea of what the mythic whole human must be like. As part of a religious shrine, it would have been venerated—and, as its finish indicates, it was.

“These figures,” Lincoln explains, “would have been offered gifts, including libations of beer or wine, maybe a kind of millet paste, even animal blood, which devotees would have poured over them. Over time, the surface would have acquired this characteristic patina. An early collector of African art might have polished away the patina. But this one escaped—it's the real thing.”

Authentic African shrine figures complete with patina are rare, expensive and, for many, breathtakingly beautiful. But as desirable as DePaul's Janus figure is, its value—and that of the museum's entire collection, for that matter—is not entirely aesthetic.

“This is one of our really brilliant, 'A+' pieces that museums like the Art Institute of Chicago would kill to have,” she says. “But we also have some other pieces, contemporary African objects less rooted in traditional practices or even made for the tourist trade, which are, for DePaul's purposes, just as interesting.”

By comparing the pieces, she explains, a teacher can not only highlight the objects' artistic merits but also illuminate aspects of African social organization, culture, religion, history and even the workings of the art market.

"Looking at art in a historical or cultural context can radically change the way students understand the world—and the range of objects is what makes DePaul's collection really valuable. It's a terrific teaching tool."

Mission-driven
An art historian trained in 20th-century painting, Lincoln joined DePaul in 1997 following a 20-year career with the Minneapolis Institute of Arts. At DePaul she supervises one full-time assistant director, a part-time curator and an ever-changing staff of student workers and interns. Together, with input from the museum's 10-member art advisory board, the team mounts an average of eight shows a year, all designed to reflect the university's educational objectives, Chicago heritage and Vincentian mission.

Since the museum was established in 1985, and especially since 1999, when it moved into its present 4,000-square-foot space in Lincoln Park's Richardson Library building, the collection has grown from an assortment of artistic odds and ends into a professionally
curated teaching collection. Today it comprises about 1,500 paintings, works on paper, photographs, sculpture and decorative objects.

Chicago’s artistic roots run deep through the collection, with representation from such internationally known local artists as Tony Fitzpatrick and the late Ed Paschke to former DePaul faculty members Robert Donley and William Conger and lesser-known Chicago painters such as Julia Thecla.

Other collecting areas include contemporary African-American art, Latin American photography and postwar graphics from Poland and Eastern Europe—all areas reflecting Chicago’s ethnic diversity.

“Our collecting practices are mission-driven,” says Paul Jaskot, co-chair of DePaul’s art and art history department and advisory board member. “The issues of social justice, of under-represented groups, of ethics and religion—all of those things are represented in the objects DePaul collects.”

What’s more, because the museum is meant to serve pedagogical purposes, faculty members influence how the collection is used. “As a result,” he says, “while our exhibits engage the public, they also address some cutting-edge intellectual issues.”

He cites a 2007 museum exhibition co-sponsored by DePaul’s geography department called “Imperial Cartographies: Power, Strategy and Scientific Discoveries” as an example. That exhibit brought together maps, globes, prints and navigational instruments from DePaul’s own collection and those of Chicago’s American Geographical Society, Newberry Library and Adler Planetarium to show how the tools of geography have been used to support imperial expansion, from early Dutch voyages of exploration to the present.

**Building the collection**

DePaul University’s Art Museum always has depended on the generosity of alumni, friends and arts-loving organizations. Many of the museum’s holdings came to the university as gifts. Others were purchased through a modest endowment, itself created through the sale of two 15th-century French tapestries—gifts of the Hearst Foundation in the 1950s.

And the tradition of giving continues to thrive today. Since 2001, for example, Donald Casey, dean of DePaul’s School of Music, and his wife have funded an annual Don and Christine Casey Purchase Prize to acquire outstanding student work for the collection. The reason, Casey says, is to encourage individual artists but also to acquire a body of student work that “will allow us to understand more about how students excel at art and how their interests and techniques develop over time.”

Tony Fitzpatrick, whose work is collected by both the Art Institute and the Museum of Modern Art in New York, recently gave DePaul two of his own etchings and works by emerging Chicago printmakers Michael Pajon and K.S. Reeves.

“DePaul is very sensitive to the art that is made in its neighborhood,” he says. “Louise [Lincoln] and [museum Assistant Director] Laura Fatemi have gained the trust of local artists, actually going to their studios and engaging in a deep and rich dialogue with the community.”

A show that closed in October 2007 exhibited a selection of work by the 80-year-old West Coast sculptor, Chicago native and DePaul alumnus Bill Iaculla (LAS ’50), who recently announced his intention to leave the university a large collection of his own work as well as his personal collection of other artists’ work ranging from Old Master prints to photographs by his uncle, renowned photographer Paul Caponigro.

Artists represented in the Iaculla gift include Whistler, Cézanne, Berthe Morisot, Kathe Kollwitz and Robert Rauschenberg. Iaculla’s penchant for social satire and political criticism, evident in his own recent work, is echoed in prints by Hogarth, James Gillray and George Cruikshank.

Iaculla’s collection joins a number of recent acquisitions, including generous gifts of Latin American photography from Jennifer and Isaac Goldman, paintings by Chicago artists from Harlan Berk, a collection of Old Master prints from the estate of DePaul Professor Emeritus Thomas Brown and a promised gift of Modern Master prints from longtime accountancy Executive-in-Residence Ron Marcuson.

“Works such as these form the cornerstone of any teaching collection,” says Lincoln. “They are so integral to the art and history of the West that a single image might be studied for printmaking techniques, historical content, literary allusion or gender issues—the list is infinite.”
Keeping the Flame: Poet Richard Jones

In a quiet modest space in McGaw Hall, Professor Richard Jones works to keep the art of poetry alive and well.

With six volumes of poetry and appearances in anthologies and on National Public Radio, BBC Radio and the Writer's Almanac to his credit, he's also a dedicated teacher and director of the creative writing program. Additionally, Jones is the editor of Poetry East, a journal he founded 27 years ago in New York that gives DePaul a face in the national and international literary community.

Jones says he can—and does—work on his poems 24 hours a day in his head while he's doing other things. But ask what is most important to him—writing, editing or teaching—and he will not say, "These three roles constantly allow me to refresh myself. When exhausted by one role, I take up another. I'm always challenged—this invigorates me."

As an undergraduate and graduate literature student at the University of Virginia, Jones became interested in poetry because it was a nut he couldn't crack. "When I encountered poetry, I could see nothing more difficult, more challenging, more impossible. I said, 'That's what I'll do.' And it brought me to life," he says. "It redeemed me."

After going on to earn an M.F.A. at Vermont College, Jones committed to a teaching career. His goal is to help his students discover, as he did, that "one is actually able to embrace the depth and mystery of great poems." He says that in his literature classes he starts with more "accessible" recent poetry and works backward through the classics. In his writing classes, he helps his students let go of the notion that "anything goes in poetry" and guides them through the verse forms, narrative techniques and other poetic devices that actually liberate, rather than restrict, their own writing.

Jones describes the creative process as one in which, through revision after revision, the craft takes him beyond himself to the place where the poem can connect with the rest of the world. "The poem is always smarter than I. At the end of the day, the craft has helped me go where I would not go alone. The journey is inward, but the art moves away from the self toward others."

Jones says "the place of connection" has to do with the human spirit. "It's not self-expression; rather, it's about transactions of the spirit. And we are all part of that conversation." Ultimately, as the poem goes out into the world, "The reader fulfills the poem, not the poet."

In "Tea Ceremony," from Jones' latest book, "Apropos of Nothing," the speaker in the poem details his pleasure in taking a late-night cup of tea. The moment is described as "an occasion of eternity." Jones' work is full of such "occasions," which illuminate life's details and bring light and joy to the reader as well.

He says he's optimistic about the future of the art to which he has given his life. "Poetry gives voice to—and transcends—the temporal. And the ancient desire to sing, the same desire that created 'Beowulf,' still inspires. I don't think the desire to sing is ever going away."

The Answer

Tonight, looking for the answer,
I must have killed an hour
flipping through philosophy and poetry books,
every few minutes opening and reading a different title,
I anxiously searched all the places I keep books—
looking in the kitchen, the boys' rooms,
checking the laundry room and workshop,
before going outside finally to the curb
to search through books tossed
in the backseat of the car.
Snow fell straight down in the windless silence.
The keys in my left hand jingled like very small bells.
I stopped and tried to remember
what I'd come into the night looking for.

Richard Jones
"Apropos of Nothing," Copper Canyon Press, 2006
When Criss Henderson (THE ’87) threw in his lot with a small, struggling theater troupe in 1990, he never could have envisioned its journey to a glittering glass theater building on Chicago’s Navy Pier.

With the productive partnership of artistic director Barbara Gaines and Henderson as managing director, the group grew in an amazingly short period into Chicago Shakespeare Theatre (CST). Today, CST is an internationally acclaimed company with an annual budget of $12.5 million and a $28 million building—the construction of which Henderson oversaw. With over 600 performances annually, the company imparts the magic of Shakespeare and other great works to 225,000 people per year, including more than 50,000 students and teachers.

Henderson, who evolved from the young man “in my one suit—my graduation suit from DePaul” to his position today as executive director of CST and an award-winning arts manager, says an absolute dedication to quality has made the theater successful. “In the early years … every dollar we had, we put into quality in terms of the work on the stage. We knew that if the work was good, that the word of mouth of our audiences would be our marketing.”

Several ingredients ensure that the bar is kept very high on stage and that audiences stay enthralled. “Barbara Gaines has an amazing ability to take Shakespeare’s plays and put them on the stage in a highly theatrical and incredibly accessible way,” says Henderson.

“We know that [Shakespeare’s] scripts are really fine scripts. He is also a brand of theatrical excellence, even for our work that is not written by Shakespeare. And on any first rehearsal, I can look around the room and say, ‘Well, we’ve been able to draw from the finest actors in North America, and sometimes abroad, and from the great directors and designers of the world.’”

Offstage, much of the credit for CST’s great success belongs to Henderson, whose creative strategic thinking and passion for the theater helped turn a small group’s talents into a large world-class operation.

“To have been able to build something that could be the leading economic engine to support actors in this town is the thing that I’m really most proud of,” Henderson says.

Henderson also has created with The Theatre School a program to train people for careers in arts management. The M.F.A./Arts Leadership Program is a two-year master of fine arts program that combines full-time employment at CST with graduate-level classes across the DePaul curriculum that sharpen business and creative skills.

The program is similar to the path Henderson sought in The Theatre School. “I was able to cherry-pick from across The Theatre School curriculum. What it did was give me the opportunity to have a depth of theatrical training that few people have the opportunity to enjoy,” says Henderson.

Connections between The Theatre School and CST enrich both organizations and the profession as a whole. Henderson remembers the time performer Karen Aldridge (THE ’01) and the renowned director Peter Brook met through CST as Brook was recasting his production of “Le Costume.”

“I happened to see them sitting together in our lobby, and I thought ‘what a wonderful connection to be able to bring the greatest man of the theater together with this young Theatre School student.’ And then, in fact, she was cast.”

— Henderson

by Carol Sadtler
"We didn’t go in expecting to be the next big musical of the generation."

Monique Coleman (THE ’02)
Co-star in Disney’s “High School Musical” series (See p. 28.)
Monique Coleman is not in a hurry to get out of high school.

Coleman (THE '02) co-stars as Taylor McKessie in Disney’s “High School Musical” series, the runaway hit that has transfixed tweens and teens across the world for nearly two years. The original made-for-TV movie has spawned a nationwide musical tour and a sequel that holds the record for the most-watched basic cable program ever. Negotiations for a feature film are under way.

Not bad—especially since Coleman originally didn’t think she was right for the film.

“At the time, I was 24, far out of high school, and I didn’t feel that singing was a strong point of mine,” says Coleman, who tried out for the lead role of Gabriella. To top it off, Coleman says she didn’t audition well. But when Disney called her back to try out for Taylor, the president of the chemistry club and organizer of the scholastic decathlon, she leapt at the chance.

“I feel that a lot of female roles, especially young roles, are based around their relationship to a boy. I loved that Taylor’s character was about her relationship to books,” Coleman says. “It’s something young girls need more of, role models who are cool because they are smart and are running the school with their brain.”
She also was excited to serve as a role model for young African-American girls, a responsibility she takes seriously. Coleman makes time to talk with teens about pursuing their dreams and is writing a book for aspiring teen actors.

“I’m in a position to help empower young girls, give them a voice and show them that if you work really hard and believe in yourself, you can achieve anything you want. I think I am a testament to that,” says Coleman, who comes from a working-class family in Orangeburg, S.C.

**Lightning strikes**

According to Coleman, none of the cast members saw their impending fame coming.

“We didn’t go in expecting to be the next big musical of the generation,” says Coleman, who previously had landed the typical assortment of guest-starring roles and bit parts that fledgling actors find in Los Angeles. “It’s like catching lightning in a bottle.”

To prepare for the role, she bought a bunch of highlighters and pens and set up her script and dressing room the way Taylor would. “I became the picture of organization on the set,” she says with an infectious laugh. She enjoyed the show’s light-hearted yet professional atmosphere.

“For me, more than it being the role of a lifetime, it was about being the most fun thing I had done ever,” she says.

Then the movie aired on the Disney Channel on Jan. 20, 2006. Fans went wild. The accolades poured in: two Emmys, a TV Critics Association Award, a Teen Choice Award, a Family Television Award and a Billboard Music Award for Soundtrack of the Year. The cast appeared on the “Today” show and “Good Morning America.” They were voted among Teen People’s “25 Hottest Stars Under 25.” The film’s popularity is still building.

“It’s amazing. It’s everyone’s dream,” says Coleman, who credits a combination of luck, skill and her training at The Theatre School for her success.

“I don’t believe I got this role because I’m the best actress, the prettiest girl, or the only person suited for it. I believe that the skills that I had, and training that I have, paired with
Giving Update

The following alumni gave their generous support to DePaul University between July and September 2007.

$100,000-$499,999

- Estate of Helen Jacob (LAS ‘39), DePaul General Endowment
- Daniel C. Ustian (COM ‘73) and Ramona S. Ustian, Sales Leadership Program

$50,000-$99,999

- Emma R. Dieter (LAS ‘59), The Dieter Family Endowed Scholarship
- Eric Paul Larsen (MBA ‘98) and Christine A. Larsen, Eric & Christine Larsen Endowed Scholarship

$25,000 to $49,999

- James L. Czech (COM ‘61) and Diane M. Czech, The Campaign for Excellence in Science
- Estate of E. Stanley Enlund (JD ‘42) and Calista E. Enlund, Law General Endowment Fund
- Frances L. Flood (LAS ‘44), Frances L. Flood Gift Annuity
- William E. Hay (COM ‘66) and Mary Pat Gannon Hay, The Campaign for Excellence in Science
- Estate of Alice Kolnick (LAS MA ‘40, JD ‘44), Fund for Law, Kolnick Academic Enhancement Fund
- Estate of Elsie Luhan (LAS MA ‘45), Elsie Luhan Endowed Scholarship

Blue Demons Game Watch Goes Nationwide this Season

The DePaul men’s and women’s basketball teams are poised for another exciting season, and now you can be a part of the action, no matter where you live.

Blue Demons across the country will unite on Jan. 26, 2008, for our Nationwide Game Watch as the men take on Marquette University. Check alumni.depaul.edu for details on how you can be a part of the action in your city.

Planning a trip to Chicago? You can watch the game live at the Allstate Arena when the men play Providence College on Jan. 5 and the University of South Florida on Feb. 9.

Milwaukee-area alumni can cheer on the Blue Demons at the men’s game against Marquette on Jan. 26. And on Feb. 23, our NYC alumni can raise the rafters as DePaul takes on Seton Hall University.

Wherever you live, watch all of DePaul’s BIG EAST conference games on one of the channels in the ESPN family. Visit depaulbluedemons.com for details and men’s and women’s basketball schedules.

Visit alumni.depaul.edu for more information and to register to attend featured games.

Career Week Helps You Find the Right Fit

Are you thinking about changing careers? Looking to advance in your current profession? DePaul’s Career Week, Feb. 19 to 24, 2008, gives you a great opportunity to check out your options and expand your network. The weeklong series of events caters specifically to alumni, adult students and graduate students.

- Discover how to effectively transition into a new career or field.
- Learn strategies to launch or advance your career.
- Make connections that will help you become the leader you want to be.

For more Information about DePaul Career Week, e-mail careerweek@depaul.edu or visit careercenter.depaul.edu/careerweek.
See anyone you know? Hundreds of Reunion and Family Weekend guests enjoyed festivities Oct. 12 to 14.

1. The Rev. Dennis H. Holtschneider, C.M., chats with Jason Jacobson (MBA '02).
2. Reunion-year alumni and guests dine at the Union League Club of Chicago.
3. Family Weekend guests at Sunday brunch 4. (l to r) Robert Martin (MBA '02), Vladislav Taguilov (MBA '02) and Alexander Kahl (MBA '02) at the young alumni reunion 5. The 50th reunion luncheon 6. Edith Miller (SNL '02) and James Miller 7. (l to r) Ernie DeSalvo (COM '62) and Ernie Wish (COM '57)
11. (l to r) Kathy Patrick (COM '87), Christine Bukowski (COM '87, MBA '95) and Jacqueline Kuehl (COM '87, MBA '95) 12. (l to r) Anita Ivory (LAS '97, LAS MA '99) and Danita Ivory (LAS '97, JD '00)
13. Paula Hahn and Nick Hahn (COM '82)
14. (l to r) Lynette Becker (COM '02), Susan Clark (LAS '02), Andy Biegel, Athir Mahmud (LAS '98, CTI MS '02) and Larry Garfield (CTI '02, MS '05)
15. (l to r) Diane Carrabotta (COM '82), David Carrabotta (COM '82, JD '85) and Mary Kosinski (COM '82)
16. (l to r) Dolores Wasylik (LAS '45) and Marcella Miller (COM '32)
17. You-Know-Who

To view more photos from the weekend, visit alumni.depaul.edu.
40s

Sister Mary Alice Setnicar, O.S.B. (EDU '48) celebrated her 75th jubilee at St. Scholastica Monastery in Chicago.

Lois D. Glab (LAS '49) was honored by the California Assembly for her volunteer work.

Dan Bellack (LAS '49) is a music publisher in Rancho Mirage, Calif. His sons, David Eric Bellack (COM '81) and Robert Edward Bellack (COM '88), are also DePaul alumni.

50s

Conrad W. Sanders (COM '53, JD '54) is semi-retired and has lived in Arizona for the last 35 years. He has a small general estate planning and business law practice and resides in Scottsdale.

Richard C. Wyszynski (MUS '54) conducted the Cardinal Chamber Orchestra at a Chicago concert he organized to commemorate the centenary of American composer Alec Wilder.

John P. Buccieri (COM '59) celebrated his 100th birthday in July.

60s

Alan M. Hoffberg (COM '62) received the Jefferson Award, which encourages and honors individuals in Orlando, Fla., for their achievements and contributions through public and community service.

70s

Sister Jo Ann Cuscirida, D.C. (LAS MS '65) is celebrating her 50th jubilee with the Daughters of Charity. She serves as a mentor and spiritual guide to St. Mary’s of Michigan.

Shelly Waxman (JD '65) published the third novel in his “Sam Cohen Case Adventure” series. He resides in South Haven, Mich.

James S. Barber (LAS '67, MBA '74, JD '77), a partner with Clausen Miller, was elected secretary of the Union League Club of Chicago.

Philip R. Kemp (COM '67) retired from DePaul in June, having been a faculty member and administrator for 40 years. He was given the title of professor emeritus and honored with the university’s highest faculty/staff award, Via Sapientiae, for dedication to education.

Benjamin H. DeBerry (COM '70) was named president of The Carlyle Group, an executive search firm in Chicago.

Russell W. Hartigan (COM '70) was elected to the Illinois State Bar Association Board of Governors. He also serves as a Lyons Township trustee and president of John Marshall Law School’s Alumni Association.

Hon. Sheila M. Murphy (JD '70) has been appointed chair of the Judges’ Forum by the officers of the International Bar Association. She presided at a session on therapeutic justice at its annual meeting in Singapore. Sheila is of counsel at Rothschild, Barry & Myers in Chicago.

Rev. Patrick J. Pollard (LAS MA '72) is the pastor at Notre Dame de Chicago. He also is the director of the Catholic Cemeteries of the Archdiocese of Chicago, the largest group of its kind in the nation, and the vice president of the national Catholic Cemetery Conference.

Cornelius J. Hollerich (JD '76) was appointed associate judge to the Illinois 13th Judicial Circuit.

80s

Regina Lynn Mezydlo (MUS '76) earned a master of liberal arts degree from the University of Chicago in June 2007. She has been employed for the past 13 years as the volunteer programs manager for the Chicago Zoological Society, which manages the Brookfield Zoo.

Julio E. Jimenez (JD '77) was appointed to the Court of the 11th Circuit of Florida after 25 years of criminal defense. He lives in Coral Gables, Fla., with his wife and three children.

Richard A. Ferraro (COM '78) joined Ingens Health Care Facilities, Inc., a full-service real estate firm, as vice president in the company’s Riverwoods, Ill., office.

Anna Belle M. O’Shea (MUS '78) is the director of liturgies and music at the Office for Divine Worship at the Archbishop of Chicago. She is also the co-author of the textbook “The Liturgical Flutist: A Method Book and More.”

Kendra Kay Reinhagen (JD '79) recently was appointed vice chair of the Chicago Bar Association’s Legal Aid Committee. She is executive director of the Legal Aid Bureau of Metropolitan Family Services in Chicago.

Thomas W. Tuohy (COM '79, JD '82) is the chair and founder of the not-for-profit organization Dreams for Kids. He also released a book about the organization titled “Kiss of a Dolphin.” The principal of Tuohy Law Offices, Tom is currently directing the global expansion of Dreams for Kids.

Leslie August (LAS '81, MA '83) was invited to speak at the World Customs Organization in Brussels regarding the effects of worldwide post-9/11 security initiatives. She is a senior vice president with the Corporation for International Business.

Roger W. Stone (COM MS '82) opened a CPA and certified fraud examiner practice in Toledo, Ill.

Patricia M. Aylward (SNL '83) recently received several awards for her work as internal communications manager at CNA Insurance in Chicago. She was honored by the International Association of Business Communicators, Illinois Woman’s Business League, and Hermes Creative Awards.

Keith Alan Hebeisen (JD '83) has been appointed to the American Bar Association’s Standing Committee on Medical Professional Liability. The national committee works to strengthen medical law and inform consumers of legal matters concerning health care.

John Harry Wallace (MUS '83) has been appointed assistant professor of music at Boston University. He holds a joint appointment in the theory/composition and music education departments. John received a doctorate in composition from Boston University in 2003.

Raymond M. Coyne (JD '85) recently joined Qualcomm in San Diego as senior legal counsel, focusing on software licensing. Qualcomm is a manufacturer of chipssets and software for mobile games and other wireless applications.

David I. Kalov (COM '85) was appointed vice president of finance at Agistix Inc., a provider of logistics management automation solutions, in Redwood City, Calif.

George Onofrio (CTI '96) has accepted the position of vice president of claim information technology with the Auto Club Group (AAA) based in Dearborn, Mich.

Arthur Petty (MBA '86) has released a new book, “Practical Lessons in Leadership: A Guidebook for Aspiring and Experienced Leaders.”

Marty R. Embry (LAS '97) has released a book of poetry, “My Confession: From A to M,” and a cookbook, “From the Court to the Kitchen.” His artwork is featured in two 2008 calendars titled “A Year of Simplicity.”
Patricia O. Erdmann (JD ’87) was recently appointed special counsel for litigation in the Office of the Indiana Attorney General. She also serves as section chief for the Civil Rights and Employment Division.

Lorraine M. Evanoff (LAS ’87) has been appointed chief operating officer of Big Screen Entertainment Group in Hollywood, Calif.

Marguerite M. Mitchell (JD ’87) practices as a hospice nurse in Indianapolis.

Bernard J. O’Connor (LAS ’87) is president of the International DB2 Users Group, a not-for-profit professional organization. Bernie has been active in the organization since 1995 and has served on its board since 2002. Professionally, Bernie is director of information technology at Anixter Inc., a global distributor of enterprise cabling, security systems, wire and cable, fasteners and supply chain services.

Edward W. Bade (MBA ’88) has joined The Northern Trust Company in Chicago as senior vice president of corporate compliance.

John Joseph Cummins (LAS ’88, JD ’92) is the chair of DePaul’s College of Law Dean’s Council.

Keith C. Herron (MBA ’88) has been named regional president for Regions Financial Corporation in Tennessee.

Hon. Pamela E. Hill Veal (JD ’88) was a guest on “Judicial Perspective,” a television program airing on Chicago Access Network Television. She and three other judges discussed the role of small claims courts in Illinois.

John Redmond Prendiville (JD ’88) was elected councilman-at-large for Wheaton, Ill. He is a lawyer at The Bank of New York and has 18 years of experience in municipal and corporate finance.

Pedro Blas Gonzalez (LAS MA ’89, PhD ’95) is an associate professor of philosophy at Barry University in Miami Shores, Fla. He has published several books in recent years, including “Ortega’s ‘The Revolt of the Masses’ and the Triumph of the New Man” and “Unamuno: A Lyrical Essay.” Pedro has been married to Anne Chung for 14 years, and they have two children, Marcus Julian, 8, and Isabella Sophia, 6.

Duane E. Lee (MBA ’89) was named president and chief financial officer of the Cannon Financial Institute in Athens, Ga.

Susan L. Kulp (COM ’90) has joined the George Washington University School of Business as an assistant professor of accounting. She previously served as an assistant professor at the Harvard Business School and as a research assistant at the Stanford University Graduate School of Business.

Stanley Gene Buford (MED ’91) released a new book, “Not all Teachers are Parents, but all Parents are Teachers.” He has served as the program director in DePaul’s School Partnerships Program and as an adjunct faculty member at Concordia University.

Robert C. Malek (EDU ’91) has completed the Chartered Retirement Planning Counselor (CRPC) professional designation program at the College for Financial Planning in Denver. He has been a financial professional since 1978 and is an investment advisor representative with ING Financial Partners Inc. in Princeton, Ill.

William H. Reynolds (JD ’91) is the county administrator for Chippewa County, Wis.

James Patrick Taylor (MBA ’91) has been appointed to the board of directors and chairman of the audit committee for Communicate.com.

Maria L. Ugarte-Ramos (SNU ’91) established FAMA Enterprises and serves as its president and chief executive officer. The mission of FAMA is to improve the communication of organizations and their clients through the use of English and Spanish translation, interpretation, business writing and Spanish language teaching. Ugarte-Ramos is a part-time instructor at DePaul University’s School for New Learning.

Lynne S. Gadd (JD ’92) joined the FBI in Washington, D.C., after serving six years as an active-duty U.S. Navy JAG officer. She currently resides in Austin, Texas.

Stacy R. Janiak (COM ’92) was named vice chairman and national leader of Deloitte & Touche’s retail group in Minneapolis. She is a member of the American Institute of Certified Public Accountants as well as the Minnesota and Illinois CPA societies.

Scott Ziemb (THE ’92) is the project manager for Kobotech Inc., a Chicago-based event production company.

David Ian Fein (JD ’93) was promoted to vice president of government and regulatory affairs for Constellation Energy in Chicago. He is responsible for the company’s regulatory and legislative activities in Illinois, Michigan and Ohio. David and his wife, Rachel, have three children and reside in Deerfield, Ill.

Jeffrey W. Kernagis (MBA ’93) was appointed vice president of portfolio management for PowerShares Capital Management LLC, a provider of exchange-traded funds in Chicago.

Todd C. Berg (JD ’95) recently received an honorable mention in the State Bar Association of Michigan’s Wade H. McCree Jr. Award competition. He was honored for his story “Fightin’ Words” published in Michigan Lawyers Weekly. The McCree Awards recognize writers who have enhanced the public’s understanding of the legal system.

Michael K. Borrows (MBA ’95) was promoted to senior vice president and chief accounting officer of The Kansas City Southern Railway Company. He joined the company from BNSF Railway, where he served in a variety of leadership roles within the finance department for more than a decade.

Sandra A. McCabe (LAS ’96) is in a small private-practice urology group in Fort Atkinson, Wis. She graduated from the Feinberg School of Medicine at Northwestern University in 2000 and completed a residency in urology at Indiana University in 2006. Sandra married David McCabe in 2005 and had a son in March 2007.

Heather M. Augustyn (LAS MA ’97) was the last journalist to interview novelist Kurt Vonnegut before his death in April. She published her interview in In These Times and was chronicled in the New York Observer for her piece. Heather and her husband, Ron, live with their two sons, Sid and Frank, in Chesterton, Ind.

Lisa Y. Gillette (JD ’97) is currently a law clerk for the Hon. Ronald A. Guzman.

Meghan Young Goldmann (LAS ’97) is in her second year of playing all-female flat track Roller Derby in New York. She skates as “Bluebonnet Plague” for the Manhattan Mayhem, one of four teams in the Gotham Girls Roller Derby League.

Heather A. Kos (MBA ’97) was promoted to president of investor relations at Navistar International Corporation in Warrenville, Ill.

Rory A. Tihinen (COM ’97) joined Leonardo Construction in Chicago as senior project manager.

Marlo Timat (EDU ’97) is the curator for the Three Lakes Historical Society in Three Lakes, Wis. She previously taught high school in Des Plaines and Palatine, Ill.

Craig S. Denny (MUS ’98) is the marketing director of the saxophone department for Conn-Selmer Inc.

James A. Deters’ (COM ’98) firm, Ascendant Technology, was recognized by Inc. magazine as the 13th fastest growing privately held company in the United States. Jim serves as the firm’s president.

Julia Manglano-Toro (JD ’98) is partner of a small private law firm focusing on immigration law in Washington, D.C. She lives in Washington with her husband and three children, Ignacio, 3; Matilde, 2; and Julia Graciela, 2 months.

Kimberley Harper Novotny (JD ’98) is a senior corporate counsel of Franklin Templeton Investments in Fort Lauderdale, Fla.

Robin Toewes (COMM ’98) was promoted to assistant director of business development at IFF, formerly the Illinois Facilities Fund, a not-for-profit organization and real estate consultant to nonprofits in Illinois, Iowa, Indiana, Wisconsin and Missouri. She joined IFF in 2004.
James E. Byron (LAS ‘99) has accepted a position with Travelers Insurance Group in Chicago as its medical technology underwriter for Illinois, Wisconsin, Missouri, Arkansas, Kansas and Oklahoma.

Lourdes E. Duarte (CMN ‘99) has been hired as a general assignment reporter at Chicago’s WGN-TV Channel 9.

Jonathan Paul Leleu (JD ‘99) was recently hired as associate general counsel at Plise Companies LLC, a commercial real estate development firm in southern Nevada.

Cynthia L. Patterson (MBA ‘99) has joined Jasper Wireless, a licensed global machine-to-machine (M2M) Internet of Things (IoT) M2M operator, as an executive vice president.

Dawn Marie Bergen Griffin (JD ‘00) joined First American Bank in May 2007 as a trust administrator.

Elizabeth A. Leuck (LAS MS ‘00) is the executive director of the LaGrange Memorial Hospital Foundation in Illinois.

Matthew Leigh Bell (LAS MA ‘01) is under contract with NavPress for his first book, which is scheduled to be published in the summer of 2008. Matt writes and speaks about biblical money management. His work has been featured in Kiplinger’s Personal Finance magazine and the Chicago Tribune.

Daniel J. Collins (THE ‘01) is living in New York City where he recently completed the master’s program in writing for musical theater at New York University.

Joshua Z. Spitzig (THE ‘01) continues to work at the architectural lighting firm Focus Lighting in New York, founded by Paul Gregory (THE ’73). Josh’s current projects include the new Giants football stadium, restaurants in Las Vegas and the new Science Storms wing at Chicago’s Museum of Science and Industry, due to open in 2010.

Hilary C. Ward (LAS ‘01) is the director of corporate relations and cause-related marketing for Chicago Foundation for Women. She manages all corporate fundraising, strategic marketing and publicity.

Jessie R. Allen (LAS MA ‘02) and her husband, Jeffrey Allen, welcomed a new daughter, Tuesday Lovett Allen, on Aug. 17, 2007. She weighed 8 lbs., 15 oz.

Theodore J. Baker (JD ‘02, MBA ‘03) joined Craig Hallum Capital Group, a Minneapolis-based equity research and investment banking firm, as an analyst.

Christian P. Banach (COM ‘02) is the owner and founder of Global Adrenaline, a nightlife marketing and promotion company in Chicago.

Laura A. Barrientos-DuVall (JD ‘02) recently relocated with her family to Indianapolis and took a position as trial attorney with the U.S. Department of Justice.

Michael R. Beckman (LAS ‘02) is currently earning his master’s of divinity degree from the Jesuit School of Theology at Berkeley with an expected graduation date of May 2008. He will be marrying Erica Switzer in July 2008.

Michael G. Bergmann (JD ‘02) has been named the Illinois State Bar Association Young Lawyer of the Year for Cook County, Ill. He is the Pro Bono Initiative director for the Public Interest Law Initiative.

Susan B. Clark (LAS ‘02) married Matthew Devincenzi (CTI ‘03) on Aug. 25, 2007. The reception was held at DePaul, where the bride and groom met as students in 1999.

Sara M. Foskitt (JD ‘02) recently joined Merica & Bourland P.C. in Austin, Texas, as an associate practicing real estate, construction, employment and commercial litigation.

Kathleen M. Maley (EDU ‘02) recently joined the La Grange, Ill., office of Coldwell Banker Residential Brokerage as an associate.

Juliette C. Niemi (COM ‘02) participated in the Breast Cancer 3-Day Walk in Michigan, alongside two other DePaul alums. Dina Pawlak (COM ‘02) and Jessica Johnston (COM ‘02).

“When deciding a team name, we chose DePaul Gaels because that is where our friendship began. In addition, the Vincentian mission instilled in us a desire to help people, fight for those who need support and lend a hand to our community in times of need. We are proud to be DePaul grads and wanted that reflected in our three-day journey,” she writes.

John R. Potts (JD ‘02) recently formed Broschtsch Potts LLC, a law firm serving individuals and entrepreneurs throughout Illinois and the greater Chicagoland area.

Amy L. Witt (JD ‘02) recently accepted a position in the Southfield, Mich., law firm of Kupelian, Ormond & Magy after practicing in Chicago for five years. Amy concentrates her practice in insurance coverage and commercial litigation matters.

Christopher R. Heim (MBA ‘03) announced the birth of his son, Benjamin Daniel. Christopher is the actuarial pricing director for Monitor Liability Managers in Rolling Meadows, Ill.

Joaquin Andres Luna (MBA ‘03) was named chief financial officer of USCarrer Telecom LLC, a wholesale provider of high-speed long-haul transport in Atlanta.

Anne R. Riordan (EDU ‘03) was recently awarded a U.S. Fulbright Student grant to Mongolia to contribute toward her master’s degree in special education at the University of Wisconsin-Madison. Anne’s research concerns Mongolian teachers’ perceptions of disability in the classroom. She was a Peace Corps volunteer in Mongolia from 2003 to 2005.

Richard J. Veenstra (JD ‘03) was named senior assistant state’s attorney and coordinator of the community prosecution program for the DuPage County (Ill.) State’s Attorney’s Office. A prosecutor since 2003, he has served in the office’s traffic, misdemeanor and felony trial divisions. He continues to serve as an Addison Township trustee.

Julienne E. Grant (JD ‘04) has been awarded a scholarship from the International Association of Law Libraries to attend the 26th annual course in international law librarianship in Mumbai, India. She is one of only three people to be awarded the scholarship this year and the only librarian from the United States who ever has received the award. Julienne is a reference librarian and the foreign and international research specialist at the Loyola University School of Law Library in Chicago.

Christopher R. Hale (MBA ‘04) works as a real estate manager at CB Richard Ellis in Chicago, managing a portfolio of retail and office properties.
Genevieve C. Morrill (JD '04) joined the Illinois Appellate Court as a law clerk. She works in the chambers of Justice Rodolfo Garcia. Additionally, she returned to DePaul this academic year as an adjunct professor, teaching “Legal Analysis, Research & Communication.”

Patricia B. Hughes (LAS '05) has entered first-year studies at the West Virginia School of Osteopathic Medicine in Lewisburg, W.Va.

Maria A. Onesto Moran (LAS '05) runs Green Home Experts in the Chicago area, providing environmentally safe products for the home.

Robyn R. Ross (JD '05) was elected to the executive officer slate of the Chicago Bar Association after serving as a committee chair during the past three years. She will serve as 2007-2008 senior director of the Young Lawyer Section committee.

Julie A. Markus (COM '06) and Paul Wucka (LAS '06) were married on June 23, 2007. Paul and Julie met at the beginning of their freshman year and write that they “are looking forward to a lifetime of happiness, love and, of course, rooting for the Blue Demons.”

Jonathan Bennett Shore (COM '06) recently traveled to South Korea to teach English. “This experience has been very valuable and rewarding,” he writes. “It is the best decision I have ever made, besides going to school at DePaul!”

Amy C. Vandenbroucke (JD '06) accepted the associate legal counsel position at Oregon Health and Science University. She works in Portland, where she moved after graduating from DePaul in 2006.

Edwin Watson Jr. (LAS '06) completed the seventh class session for his MBA at the University of Phoenix.

Catherine Brucker (LAS MA '07) is an account coordinator for the Asher Agency, a public relations and advertising firm in Fort Wayne, Ind.

Michael C. Crawford (MBA '07) was hired as a senior consultant for Kalypso LP and moved to Fort Worth, Texas.

Rania N. El-Sorogy (COM '07) was highlighted as a young business owner in Crane’s Chicago Business. She is launching a video-streaming and community-based Web site focused on dance, as well as coordinating a print run using her patent-pending modular bookbinding technology.

Patrick Goodwin (MM '07) has been appointed deputy concertmaster for the Cape Philharmonic Orchestra in Cape Town, South Africa.

Karen Hashley (THE '07) has been accepted to the stage management program at Yale University.

Grant Hoffman (THE '07) recently joined Cirque du Soleil and is currently touring South America with the “Alegria” tour.

Kathleen I. Karsten (LAS MS '07) married Dwight Tipton on Aug. 25, 2007, in Chicago. They live on Chicago’s North West Side.

Carmelita A. Tiu (JD '07) recently received the Law Student Division Public Service Award from the Illinois Bar Association. She was recognized for launching the Community Service Initiative, which recruited DePaul students to volunteer at local not-for-profit organizations.

Paul C. Vranas (MBA '07) has launched Vranas Properties, a residential real estate brokerage, located in Chicago’s Gold Coast.

Lord, we commend to you the souls of our dearly departed. In your mercy and love, grant them eternal peace.

Alumni

Michael Raftery (COM '33)
Sister Damian M. Young (LAS '34)
Jerome Johnson (JD '35)
Florence Gottschalk (LAS '36)
Lorraine Johansen (LAS '39)
Evelyn V. Henek (LAS '43)
Catherine M. Flynn (LAS '47)
John J. Pembroke (COM '48)
Dan J. Kamrow (LAS '49)
Mitchell Leikin (JD '49)
Edward J. Moran (COM '49)
Norman G. Weil (COM '49)
Seymour Velk (LAW '49)
Dorothy Zooghy (LAS '49)
William E. Dillon (COM '50)
Paul A. Downing (JD '50)
Robert J. Driscoll (COM '50)
Dorothy McCallin (LAS '50)
John M. McGowan (COM '50)
Willis H. Schaefer (MUS '50)
Ben Joseph Ciszewski (LAS '52)
Ernest James Doyley (LAS MA '55)
Patrick J. Boyle (COM '56, MBA '68)
Milton S. Bobus (LAS MA '57)
John S. Bokor (LAS '57)
Stephany W. Gnat (COM '57)
Andrew P. Banis (LAS '58)
Joan A. Cardosi (MUS '62)
Sandra S. Dowdle (COM '62)
Sam J. Dennis (LAS '63)
Dennis Jacob Lesnick (LAS '63)
Michael J. Palumbo (COM '63)
Dennis F. Niedbalski (LAS '65)
Leo E. McQuillan (COM '67)
Ronald W. Cider (COM '71)
John L. Bardsing (MUS '72, MM '75)
Susan Fullerson (LAS '72)
Hon. Eugene E. Campion (JD '73)
Elizabeth A. Atr (EDU '74)
Rita A. Ford (EDU '78)
Daniel T. Hastings (COM '77)
Thomas H. Pinson (MED '77)
Kevin Patrick Connor (JD '81)
Frank Steve Scarlatt (COM '83)
Michael Marcovici (CTI MS '85)
Joseph Francis Moore (LAS '85)
John Luke Glavsky (MBA '89)
Shabbir Ahmad (CTI MS '91)
Gina Carzoli (LAS MA '93)
Brian J. Crouch (CTI '00)
Christine Johnson (SNL '02)
Joshua Ryan Spalitis (CMN '02)
Jennifer Ruta (JD '06)
Binil M. Samuel (COM '07)

Friends

Pavlo Denys Hayda
Esther F. Kidwell

In Memoriam

Share your news with the DePaul community.

We want to hear about your promotion, career move, wedding, birth announcement and other accomplishments and milestones.

Please include your name (and maiden name if applicable), along with your e-mail, mailing address, degree(s) and year(s) of graduation.

Mail to: DePaul University
Office of Alumni Relations
ATTN: Class Notes
1 E. Jackson Blvd.
Chicago, IL 60604

E-mail to: dpalumni@depaul.edu
Fax to: 312.362.5112

For online submissions visit: alumni.depaul.edu

Class notes will be posted on the alumni Web site and will be considered for inclusion in DePaul Magazine.

DePaul reserves the right to edit class notes.

Correction

The photo caption for the item “A Blue Demon Family” on page 23 of the fall 2007 issue identified Roderick Bergin as Rod Bergin and vice versa.

Our apologies to both of them, father and son.

alumni
Event Calendar
Visit alumni.depaul.edu or call 800.437.1898 for further information and to register.

January
Jan. 5
Season Kickoff Party and Men's Basketball vs. Providence
Allstate Arena
Rosemont, Ill.

Jan. 26
Men's Basketball at Marquette Nationwide Game Watch Various locations nationwide

Jan. 26
Orange County Annual Dinner The Orange Hill Restaurant Orange, Calif.

February
Feb. 9
Family Theater and Ice Cream Social Merle Reskin Theatre Chicago

Feb. 9
Homecoming/Hall of Fame Celebration and Men's Basketball vs. University of South Florida Allstate Arena Rosemont, Ill.

Feb. 23
Men's Basketball at Seton Hall South Orange, N.J.

Feb. 23
Alumni Gathering with President Holtschneider Jupiter, Fla.

Feb. 24
Alumni Gathering with President Holtschneider Naples, Fla.

March
March 5
Renaissance Circle Presents: “Frank Lloyd Wright: The Later Career” DePaul Center Chicago

March 14
DePaul Opera Theatre Merle Reskin Theatre Chicago

March 18
ASK Networking Breakfast DePaul Center Chicago

March 27
Alumni Gathering with President Holtschneider Denver, Colo.

Save the Date!
DePaul Career Week
Feb. 19-24, 2008
For more information, e-mail careerweek@depaul.edu or visit careercenter.depaul.edu/careerweek.

Recent Alumni Events

Presidential Receptions
(l to r) Christine Booker (LAS ’62) and Rita Fritchle (LAS ’49, MS ’57) joined fellow alumni at a reception with the Rev. Dennis H. Holtschneider, C.M., in Palo Alto, Calif., recently. The president hit the road last fall to discuss the university’s VISION 2012 strategic plan and DePaul’s Campaign for Excellence in Science with alumni in Detroit, Winnetka, Ill., Seattle, San Francisco, Palo Alto and New York.

(l to r) Louise Wakem, Glenn Rosenthal (JD ’83), Nicholas D. Chabraja, David Morochnick and Jeffrey Rohwer enjoy the DePaul alumni executive forum in Phoenix, Ariz.

Jazz at Millennium Park
“Swingchronicity: DePaul Jazz Live at the Pritzker,” organized by the Music Advisory Board, took place on the stage of the Pritzker Pavilion at Millennium Park on Oct. 8. Approximately 100 guests enjoyed a cocktail reception and buffet supper, followed by a performance by the DePaul Jazz Ensemble under the direction of Professor Bob Lark—with a spectacular nighttime view of the Chicago skyline as a backdrop. Proceeds from the event benefited the School of Music scholarship endowment fund.

Arizona Executive Forum
More than 100 alumni, community corporate leaders and friends of DePaul gathered to hear Nicholas D. Chabraja, chairman and CEO of General Dynamics, at the Royal Palms Resort in Phoenix. The evening was hosted by the Arizona Regional Alumni Chapter and James L. Czech (COM ’61), a member of DePaul University’s Board of Trustees. Proceeds from the evening went towards DePaul’s General Scholarship Fund.
DePaul Headlines pp. 2-11

From the latest national rankings to new accomplishments by alumni, faculty and students, your university continues to serve and excel.

DePaul Features pp. 12-25

DePaul’s interconnectedness with the arts world—on stage, screen, canvas and the printed page—has a rich present and an exciting future.

DePaul Alumni Connections pp. 26-36

The spotlight is on some alumni stars in the arts world and the folks who attended the fall reunion. Find out what’s going on and how to get involved at DePaul.

Help start up a Success Story.

Adam Robinson (MBA ’04), co-founder and chief executive officer of the recruitment outsourcing firm Illuma, shot from start-up to success in record time.

In the entrepreneurship program at DePaul, he developed a business plan for a new way to handle recruiting for companies. Three years later, Robinson’s firm employs 20 people and produces annual revenues of $6 million.

With the support of alumni and friends, the Coleman Entrepreneurship Center continues to expand its programs and services. You can help bright, enterprising people like Robinson start up their own successes. Pledge and the Coleman Foundation will match your gift dollar for dollar.

Call DePaul’s Office of Advancement at 312.362.8666 or e-mail us at giving@depaul.edu today.
“...use art to explore the world and initiate change. The most successful way to get students engaged is to model that passion.”

Jason Greenberg, assistant professor of art & design