In the production of *Pride and Prejudice* that opened last year’s mainstage season in the Virginia Wadsworth Wirtz Center for the Performing Arts, we were reminded of all the ways a partnership can be a perfect match. Elizabeth Bennet—played by recent alumna Madeline—showed how the Bennet family’s relationships are built on mutual respect and understanding. This production highlighted another fruitful alliance, as the first show produced in the newly named Wirtz Center. Honoring Northwestern alumna and donor Virginia Wadsworth Wirtz (EB24), the name reflects a generous gift from her grandson Rockwell “Rocky” Wirtz (C75) and his wife, Marilyn. The center will be rebranded in her honor and will soon undergo a renovation to make its space more useful and available to our active performance community.

In these pages you will learn about the many collaborations that make the work of School of Communication students and faculty possible each day. The greatest of these partnerships is the one we have with you, our donors. Thank you for your continued support of the school. We hope you take pride in what we have done together.

Barbara J. O’Keefe, Dean
PARTNERS IN ACHIEVEMENT

In the production of *Pride and Prejudice* that opened last year’s mainstage season in the Virginia Wadsworth Wirtz Center for the Performing Arts, we were reminded of all the ways a partnership can be a perfect match. Elizabeth Bennet—played by recent alumna Madeline Weinstein (C14), above—and Mr. Darcy end Jane Austen’s tale as romantic partners, but they also become cultural, social, and financial partners. This production highlighted another fruitful alliance, as the first show produced in the newly named Wirtz Center.

Honoring Northwestern alumna and donor Virginia Wadsworth Wirtz (EB24), the name reflects a generous gift from her grandson Rockwell “Rocky” Wirtz (C75) and his wife, Marilyn. The center will continue to showcase the rising talents of Northwestern theatre artists and will soon undergo a renovation to make its space more useful and available to our active performance community.

In these pages you will learn about the many collaborations that make the work of School of Communication students and faculty possible each day. The greatest of these partnerships is the one we have with you, our donors. Thank you for your continued support of the school. We hope you take pride in what we have done together.

Barbara J. O’Keefe, Dean
PARTNERS IN DISCOVERY

School of Communication professor and Hugh Knowles Chair Nina Kraus's research on music has indicated that early music lessons have lifelong benefits for memory and ability to focus and...gone on to college—that its founder called on Kraus's Auditory Neuroscience Laboratory to pair up and find out why.

Kraus's team spent two years tracking students and measuring their brain activity. The results were profound: while a control group struggled with reading tests, students taking music lessons...Kraus's research may someday level the actual playing field, closing the achievement gap for disadvantaged children.
### School of Communication professor and Hugh Knowles Chair Nina Kraus’s research on music has indicated that early music lessons have lifelong benefits for memory and ability to focus and that knowledge of rhythm increases language and cognitive skills. How best to demonstrate what musical training can accomplish? Enter the Harmony Project, an award-winning research-based nonprofit that targets at-risk youth in Los Angeles. Providing free instruments and musical tutoring to its young participants in exchange for the promise that they stay in school, the program has been so successful—nearly all of its recent graduates have gone on to college—that its founder called on Kraus’s Auditory Neuroscience Laboratory to pair up and find out why.

Kraus’s team spent two years tracking students and measuring their brain activity. The results were profound: while a control group struggled with reading tests, students taking music lessons (like those in a class at the Henry and Leigh Bienen School of Music, above) found their rhythm. Better able to process sounds, they showed improvement in language, reading, and focus. “Because these are underserved populations, we’re working with kids who’ve never had music lessons,” Kraus said. That’s a level playing field helpful for exploration. Kraus’s research may someday level the actual playing field, closing the achievement gap for disadvantaged children.

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**Give every year, make a difference every day.**

**PARTNERS IN DISCOVERY**

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- **Fabulation, or The Re-Education of Undine**
  - Louis, 2 p.m.
  - Louis, 7:30 p.m.

- **The Wild Party**
  - Barber, 2 p.m.
  - Barber, 7:30 p.m.

- **James and the Giant Peach**
  - Wallis, 2 p.m.
  - Wallis, 7 p.m.
  - Wallis, 7 p.m.

- **Danceworks**
  - Louis, 7:30 p.m.
PARTNERS IN MOTION

Danceworks is an annual collaborative effort by School of Communication faculty, students, and guest artists to show off the creative work of the school's dance program. The show is ... Maize (C14), Jorie Goins (J16), Elisa Meyer (WCAS17), Natalie Robinson (C15), Amelia Bell (C15), and (not pictured) Emma Hill (C17), the piece is a set of baroque dance forms. According to Danceworks:

Hot Buttons  artistic director Susan A. Lee, the dance “playfully deconstructs the rules and customs that shaped women's lives and manners,” exploring notions of the public and the private body. Paired with live period instrumental music by French composer Marin Marais, the dancers do their best to keep to rules of decorum—but their bodies break the agreement.

Additional choreography for the show was provided by faculty members Jeff Hancock and Joel Valentin-Martinez, who have been making sure that Northwest-ern dance is also visible in the broader...
Danceworks is an annual collaborative effort by School of Communication faculty, students, and guest artists to show off the creative work of the school’s dance program. The show is choreographed by faculty members and guest artists—such as adjunct professor Sarah Edgar, associate director of the New York Baroque Dance Company, who devised “Passé” (above). Featuring student dancers (from left) Jacqueline Maize (C14), Jorie Goins (J16), Elisa Meyer (WCAS17), Natalie Robinson (C15), Amelia Bell (C15), and (not pictured) Emma Hill (C17), the piece is a set of baroque dance forms. According to Danceworks: Hot Buttons artistic director Susan A. Lee, the dance “playfully deconstructs the rules and customs that shaped women’s lives and manners,” exploring notions of the public and the private body. Paired with live period instrumental music by French composer Marin Marais, the dancers do their best to keep to rules of decorum—but their bodies break the agreement.

Additional choreography for the show was provided by faculty members Jeff Hancock and Joel Valentin-Martinez, who have been making sure that Northwestern dance is also visible in the broader community. Valentin-Martinez participated in a postmodern Afro-Latinidad performance at Chicago’s Dance Center, while Hancock’s “Impolite Society,” danced by Northwestern students, was chosen to be performed at the National College Dance Festival at Washington’s Kennedy Center in June.

Give every year, make a difference every day.
PARTNERS IN POTENTIAL

When Chicago's Steppenwolf Theatre Company announced a change in leadership in October, the theatre community took notice. The news was especially bittersweet in the School of Communication; ... regional theatre, her successor will be another School of Communication star, faculty member Anna D. Shapiro.

Professor and the Marjorie Hoffman Hagan, Class of 1934, Chair in the Department of Theatre, Shapiro is the 2008 Tony-winning director of August: Osage County and a longtime Steppenwolf artistic associate and ensemble member. Friends and colleagues, Lavey and Shapiro had been putting together the succession plan for years. "Steppenwolf has always been at the center of everything in my professional life," said Shapiro ... plans for expansion, Lavey said, "I am enormously proud to hand over the stewardship of this treasured company to Anna."
PARTNERS IN POTENTIAL

When Chicago’s Steppenwolf Theatre Company announced a change in leadership in October, the theatre community took notice. The news was especially bittersweet in the School of Communication; though four-time School of Communication alumna Martha Lavey (C79, GC86, GC94, H10) is stepping down after nearly 20 years at the helm of the Tony Award–winning regional theatre, her successor will be another School of Communication star, faculty member Anna D. Shapiro.

Professor and the Marjorie Hoffman Hagan, Class of 1934, Chair in the Department of Theatre, Shapiro is the 2008 Tony-winning director of August: Osage County and a longtime Steppenwolf artistic associate and ensemble member.

Friends and colleagues, Lavey and Shapiro had been putting together the succession plan for years. “Steppenwolf has always been at the center of everything in my professional life,” said Shapiro (above, speaking at a Northwestern Alumni Association event in Los Angeles last year). “Members of this ensemble and the work they have created have shaped who I am not only as an artist but as a human being.” Shapiro remains on the Northwestern faculty; Lavey remains a Steppenwolf ensemble member. Focused on the company’s plans for expansion, Lavey said, “I am enormously proud to hand over the stewardship of this treasured company to Anna.”
In 1929 Northwestern’s Women’s Athletic Association and its Men’s Union banded together to produce an original musical revue. Eventually known as “the greatest college show in America,” the Waa-Mu Show started as a way to raise money for Northwestern athletics. Since then, the Waa-Mu Show has continued to bring in money for Northwestern sports, but it has also become a beloved tradition for both students and alumni alike. 

The Waa-Mu Show (spelled as “Waa Mu” and pronounced as “Waa-Moo”) is meant to be a showcase of Northwestern talent and creativity. The show features everything from a full-length musical to comedic skits, music, dance, and even a fashion show. It’s the place where student performers can have a chance to show off their talents, and for many students, the Waa-Mu Show is the only time they ever perform in front of large audiences.

Each year, the Waa-Mu Show has a theme that is tied to the year’s big events. In 2014, the show was themed around Shakespeare, with a double-feature of ‘Twelfth Night’ and ‘The Winter’s Tale.’ The show included a World War II scene with a woman auditions for a film role, only to end up in Hollywood and Vine. The film is a 1940s musical, and the wardrobe is designed especially for the show. The musical numbers were all written especially for the show by the creative team of Bill Nerem and Bill Warner. The show was very successful, and was sold out for all performances again this year.

The Waa-Mu Show is an important tradition at Northwestern, and it is this year’s show that ties it all together. It is the place where student performers can express themselves, and it is the place where Northwestern alumni can come together to remember their college days and support their school. The Waa-Mu Show is a tradition that is here to stay, and it is one that will continue to bring joy and entertainment to Northwestern for years to come.
**PARTNERS IN PERFORMANCE**

In 1929 Northwestern’s Women’s Athletic Association and its Men’s Union banded together to produce an original musical revue. Eventually known as “the greatest college show in America,” the Waa-Mu Show was born in that collaboration, and it remains one of the campus’s most enduring—and best career-launching—traditions. “The Waa-Mu Show is built on partnerships,” said David H. Bell, theatre professor and the Donald G. Robertson Director of Music Theatre, who supervises the student-led project. “It has relied on the contributions of hundreds of student actors, directors, composers, designers, technicians, and writers over the years. And this year’s show partnered with the greatest writer of all time, William Shakespeare.”

Double Feature at Hollywood and Vine set an adaptation of the Bard’s *Twelfth Night* in Depression-era Los Angeles, where two siblings get separated. Believing her brother dead, the sister takes his place in the casting line for a Hollywood film—and makes it big on the silver screen as a man. With mistaken identities, amnesia, and love triangles—plus the collaboration of a few songwriters and up-and-coming performers—the show reached new heights, including “Darla Darling,” sung (above) by Eliza Palasz (C15), Eric Peters (C17), Graham Duff (C14), Alex Bird (C16), Brandon Nadig (C16), and Nick Leighton (WCAS16).

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PARTNERS ACROSS BORDERS

Every four years, Prague (above) is the place to be—at least for our theatre community. As the host city of the Prague Quadrennial of Performance Design and Space, the largest scenography event in the world, the School of Communication is already gearing up to send a contingent to the next Prague Quadrennial in June 2015.

School of Communication students and faculty have made a number of international connections over the last few years, thanks to the school’s Global Media and Communication Seminars. For School of Communication Associate Dean Posted on 8/3/14 at 1:30 pm

August
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Spring quarter classes end at sundown
Flag Day Ramadan begins
Commencement, Ryan Field, 9:30 a.m.
School of Communication convocations, Pick-Staiger, 1:30 & 5 p.m.
Father's Day Summer Session begins

Give every year, make a difference every day.
PARTNERS ACROSS BORDERS

Every four years, Prague (above) is the place to be—at least for our theatre community. As the host city of the Prague Quadrennial of Performance Design and Space, the largest scenography event in the world, Prague becomes the nexus where those involved in stagecraft—from stage and costume design to lighting and sound design—come together to learn, share their work, and meet new creative partners. The School of Communication is already gearing up to send a contingent to the next Prague Quadrennial in June 2015.

School of Communication students and faculty have made a number of international connections over the last few years, thanks to the school’s Global Media and Communication Seminars. For students eager to see the world, these seminars provide not only a trip to another country but also the information and cultural exposure they’ll need for their visit. Recent seminars have taken undergraduates to Paris, London, and Hyderabad, India, where Northwestern and Indian film students took part in a 48-hour film festival. In London the tour group learned a little something about Northwestern’s vast network. “Northwestern alumni selflessly gave their time and even opened their homes to us, proving the Wildcat network’s remarkable strength, even across national borders,” said communication studies major Chrissy Lee (C14) in a blog post. “I couldn’t feel more grateful for this week. I’m appreciative of the kindness we encountered, resources we’ve gained, and connections we got to make.”

Give every year, make a difference every day.
PARTNERS IN TRAINING

What do actor-director David Schwimmer (C88) and former US House minority leader Richard Gephardt (C62, H92) have in common? Each highly successful alumnus first came to Northwestern as a student, and over the years, the university has produced many other notable graduates. For one week each summer, the Evanston campus has been inundated with young people from across the country as part of its National High School Institute.

Using collaborative models that mimic undergraduate programs in the School of Communication, NHSI's offerings give high school students a chance to partner up and learn in a hands-on environment. In only eight days, they build skills that will help them achieve their goals, whether they're planning to go to college or enter the workforce right after high school.

In the globalized world of today, it's no wonder that today's little angels are as likely to come from abroad as anywhere in the United States.
What do actor-director David Schwimmer (C88) and former US House minority leader Richard Gephardt (C62, H92) have in common? Each highly successful alumnus first came to Northwestern as a cherub—a high school student on campus to study a communications topic and sample some of what the University has to offer. Every summer since 1931, Northwestern’s campus has been inundated with young people from across the country as part of its National High School Institute.

Using collaborative models that mimic undergraduate programs in the School of Communication, NHSI’s offerings give high school students a chance to partner up and learn in a hands-on environment. In the theatre program, students put on a full production as a theatre company; in the debate program, they pair off to learn from the “winningest” debate society in National Debate Tournament history. Film program students (above), on campus for five weeks, take on the full responsibility of getting their short films made. They take courses in screenwriting, production, or acting for the camera, then pitch film concepts to other students, find collaborators, and get to work. And with all the career success Northwestern’s cherubs have achieved, it’s no wonder that today’s little angels are as likely to come from abroad as anywhere in the United States.

Give every year, make a difference every day.
Give every year, make a difference every day.

PARTNERS IN EXPLORATION

Tackling today's most exciting research challenges requires building large, multidisciplinary teams, and those teams are increasingly transcending the university-to-university divide. Large-scale... to solving some of society's toughest problems. Several of these projects are in progress in the School of Communication.

Last year, for instance, Cynthia Thompson, the Jean and Ralph Sundin Professor of Communication Sciences in the School of Communication's Roxelyn and Richard Pepper Department of Communication... time, the best researchers in the field are working together to find biomarkers that can predict language recovery.
PARTNERS IN EXPLORATION

Tackling today’s most exciting research challenges requires building large, multidisciplinary teams, and those teams are increasingly transcending the university-to-university divide. Large-scale collaborative research teams that form across established boundaries—thus pulling several top researchers together in partnership, like a think tank—may hold the key to solving some of society’s toughest problems. Several of these projects are in progress in the School of Communication.

Last year, for instance, Cynthia Thompson, the Jean and Ralph Sundin Professor of Communication Sciences in the School of Communication’s Roxelyn and Richard Pepper Department of Communication Sciences and Disorders, landed a $12 million grant from the National Institutes of Health to study aphasia—a devastating disorder, often linked to stroke, that robs the brain of language abilities. The resulting Center for the Neurobiology of Language Recovery, bringing together the top aphasia researchers at Northwestern, Johns Hopkins, and Boston Universities (above, in a typical conference meeting), has the potential to challenge existing clinical practices for aphasia as well as promote the availability of treatment. “In the United States alone, more than 1 million people suffer from aphasia, rendering normal communication impossible,” said Thompson, director of the new center. “For the first time, the best researchers in the field are working together to find biomarkers that can predict language recovery.”

Give every year, make a difference every day.
PARTNERS IN STORYTELLING

Theatre for children has a storied history at Northwestern, where longtime speech professor Winifred Ward (C1905) founded the first national children's drama organization—still thriving as the Student Project Junior. Northwestern students and alumni have since founded the children's theatre company Now & There, which has produced more than 200 shows. Northwestern University Students for Children, a student group Theatre Stands with Autism develops theatre experiences specifically for children on the autism spectrum.

Another example is Imagine U, the Virginia Wadsworth Wirtz Center for the Performing Arts' series of family-friendly productions that are just for the enjoyment of youngsters and their big people. Recent shows for the little ones have included sing-alongs, live storytelling, and full productions of Charlotte's Web (from the book by E. B. White) and The Hundred Dresses, adapted from Eleanor Estes's Newbery Award–winning story about friendship and inclusion. Directed by associate professor of theatre Rives Collins and featuring (above, from left) Maggie Monahan (C17), Eliza Palasz (C15), Phoebe Gonzalez (C15), and Dan Leahy (C17), The Hundred Dresses was part of "Dramatic Change," a national partnership with AATE to engage young audiences with the issue of bullying. Collins finds children a receptive audience: "They respond so openly and passionately that you really feel you're creating the play together."
### PARTNERS IN STORYTELLING

Theatre for children has a storied history at Northwestern, where longtime speech professor Winifred Ward (C1905) founded the first national children’s drama organization—still thriving as the American Alliance for Theatre and Education (AATE). Ward’s legacy remains strong on campus, too. A Theatre for Young Audiences module in the School of Communication provides a creative outlet and cohort for students interested in performing for children; the student group Theatre Stands with Autism develops theatre experiences specifically for children on the autism spectrum.

Another example is Imagine U, the Virginia Wadsworth Wirtz Center for the Performing Arts’ series of family-friendly productions that are just for the enjoyment of youngsters and their big people. Recent shows for the little ones have included sing-alongs, live storytelling, and full productions of Charlotte’s Web (from the book by E. B. White) and The Hundred Dresses, adapted from Eleanor Estes’s Newbery Award–winning story about friendship and inclusion. Directed by associate professor of theatre Rives Collins and featuring (above, from left) Maggie Monahan (C17), Eliza Palasz (C15), Phoebe Gonzalez (C15), and Dan Leahy (C17), The Hundred Dresses was part of “Dramatic Change,” a national partnership with AATE to engage young audiences with the issue of bullying. Collins finds children a receptive audience: “They respond so openly and passionately that you really feel you’re creating the play together.”

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Give every year, make a difference every day.
PARTNERS IN CREATION
Pedro Páramo began as Juan Rulfo's novel about a city of the dead. Exerting a strong influence on magical-realism authors and translated into 30 languages, the story has found a new life—through a series of partnerships—on stage. The script was adapted in Cuba by the theatre company led by Pedro Páramo, who was at times the teacher, at times the director, and at one point the actor playing the role of Pedro himself.

“This play is a magical example of how Northwestern can function as a cross-roads for international and professional collaboration that both serves the creation of new work and enriches the lives of those involved. It was a collaborative effort that transcended academic and professional boundaries intellectually, and, for the students who were performing in their native language for the first time, personally.”
**Partners in Creation**

Pedro Páramo began as Juan Rulfo’s novel about a city of the dead. Exerting a strong influence on magical-realism authors and translated into 30 languages, the story has found a new life—through a series of partnerships—on stage. The script was adapted in Cuba by the theatre group Teatro Buendía, developed on Northwestern’s campus by theatre students and professional Chicago actors and musicians, rehearsed in Havana through the support of Chicago’s Museum of Contemporary Art and a MacArthur Foundation grant, and premiered in Chicago at the Goodman Theatre’s 2013 Latino Theatre Festival. The show then traveled to Montreal in June 2014 as part of the Encuentro Festival. Present at each step of the journey was School of Communication associate professor of theatre and Goodman artistic associate Henry Godinez, who was at times the teacher, at times the director, and at one point the actor playing the role of Pedro himself.

“This play is a magical example of how Northwestern can function as a crossroads for international and professional collaboration that both serves the creation of new work and enriches the lives of our students in so many ways,” Godinez said. “Culturally, artistically, intellectually, and, for the students who were performing in their native language for the first time, personally.”

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PARTNERS FOR LIFE

Perhaps the most important of all possible partnerships is the one meant to last forever—a life partner, for better or worse. Chicago's Lookingglass Theatre put that central relationship on stage in spring 2014 with Sara Gmitter's play *In the Garden: A Darwinian Love Story*. Directed by theatre faculty member Jessica Thebus (GC91, GC97), this story of Charles and Emma Darwin's long and complicated marriage featured theatre professor Cindy Gold and Lookingglass artistic director Andrew White (C87) as Charles and Emma. 

"That they found a way, in Darwin's words, to 'make a little space' where two such different viewpoints could coexist."

Of course Lookingglass Theatre Company is itself a partnership, one begun more than 25 years ago by Northwestern alumni. The company continues to welcome emerging talent; Lookingglass's winter 2014 production of *The Little Prince*, directed by David Catlin (C88), featured Amelia Hefferon (C13) in the lead role.
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When Italian composer Gaetano Donizetti and librettist Salvadore Cammarano wrote *Lucia di Lammermoor* in 1835, they were engaging with a writing partner beyond the barriers of time. The libretto was adapted from Sir Walter Scott's novel *The Bride of Lammermoor*, published decades earlier; Scott died three years before the dramma tragico version of his Scottish feudal story first graced the Italian stage.

Working with texts by collaborators long gone is the specialty of Mary Zimmerman (C82, GC85, GC94), the Tony Award–winning Jaharis Family Foundation Professor of Performance Studies. Recent projects have brought new vigor to Rudyard Kipling's *Jungle Book* and, in summer 2014, to the Chinese Tang dynasty fables that inspired *The White Snake*, both for Chicago's Goodman Theatre. (In November, *The White Snake* also traveled to a theatre festival in China.) Zimmerman first directed *Lucia* for New York's Metropolitan Opera during its 2007–08 season, calling opera "a union of all the arts." This year the Zimmerman-Donizetti-Cammarano-Scott partnership connected with a new audience at Teatro alla Scala, the...
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