

9-13-2010

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Columbia College Chicago

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THE COLUMBIA CHRONICLE

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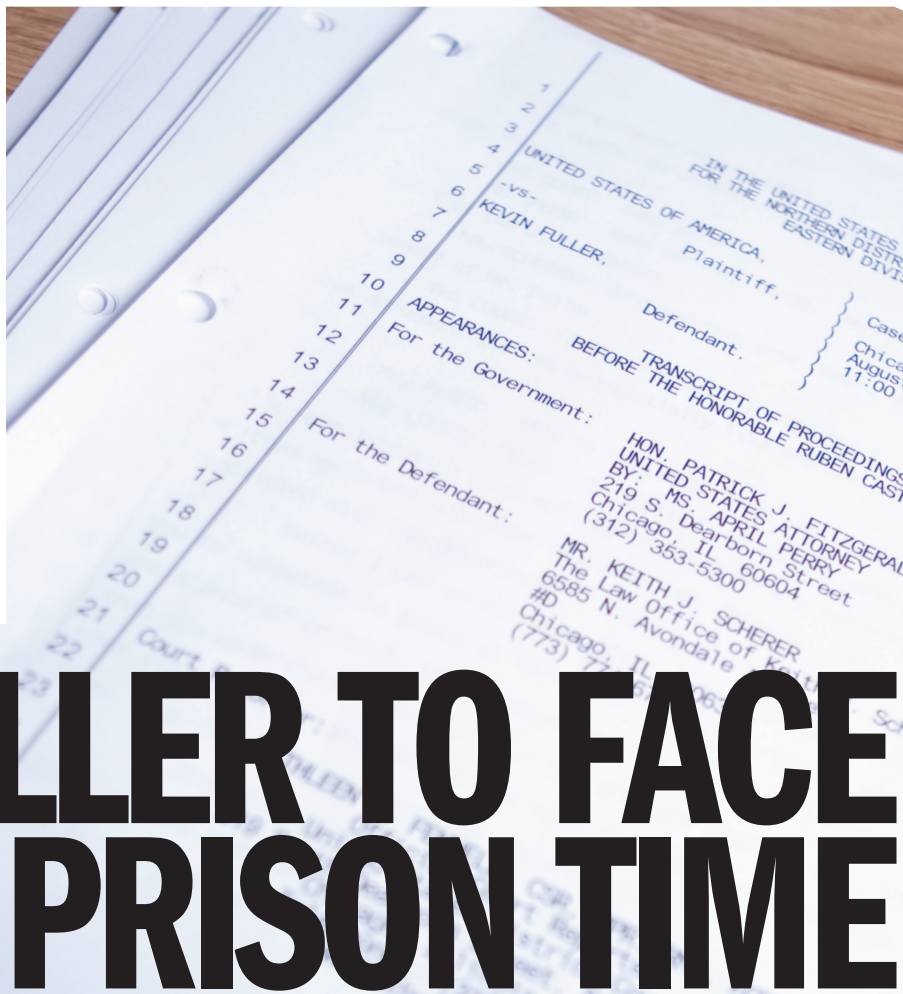
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Chicago's air for the right price?

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File photo



FULLER TO FACE PRISON TIME

Brent Lewis THE CHRONICLE

Former science professor to serve minimum five-year sentence on two counts

by Drew Hunt
Assistant Campus Editor

FORMER COLUMBIA faculty member Kevin Fuller, who was arrested in November 2009 on child pornography charges, has reached a plea agreement with the U.S. Attorney's office.

On Aug. 24, he pled guilty to child pornography charges on two of the three counts against him, which include distributing and possessing images of child pornography.

Fuller will face a mandatory five-year

prison sentence and could potentially be subject to a maximum sentence of 30 years and a \$500,000 fine when he is sentenced on Jan. 11, 2011.

Fuller entered a change of plea to Judge Ruben Castillo. Castillo has permitted Fuller to remain under house arrest and under electronic monitoring until his sentencing. He is currently staying with his father in a downtown condo.

In his plea agreement, Fuller admitted to knowingly transmitting a piece of child pornography—which depicted a prepubescent boy being sexually violated by an adult male—via e-mail. Additionally, he admitted to having possessed more than 300 images of child pornography on his computer.

According to the transcribed account of his plea, Fuller has been working with a psychotherapist concerning issues related to the charges. Implicit in his agreement was his compliance to continue psychological counseling after sentencing.

Fuller's initial arrest was on Nov. 19, 2009, after authorities searched his prior home in Oak Park, Ill., 1000 N. Taylor Ave. Authorities recovered his personal computer where hundreds of sexually explicit images involving minors were found.

Prosecutors described some of the photos as sadistic and masochistic. Some photos, according to the transcribed account of the plea agreement, depicted

» SEE FULLER, PG. 12

Incident at rental space raises safety concerns

Attempted mugging results in campus security, property manager reconsidering security measures

by Ciara Shook
Copy Editor

AN ATTEMPTED robbery in the 218 S. Wabash Ave. Building, where Columbia rents three floors, has prompted a review of the building's security measures.

A Columbia employee identified as Bernadette McMahon, associate vice president and chief information officer of Information Technology, was approached

in the building's lobby on Sept. 2 by two men who pawed through her backpack, according to Martha Meegan, director of Campus Safety and Security. The men did not speak to McMahon or make eye contact with her. Though the suspects fled and nothing was stolen, security in the lobby and upper floors is under study by Campus Safety and Security and the building's property management team, Ashwood Corporation.

"These were two well-dressed men who were pushy and did not speak when they came through the doorway—that was a tipoff for me," McMahon said. "The police

stated the two people who attempted to pickpocket me trap [victims] in the foyers of buildings and/or by the elevators by faking that they have gotten their fingers caught in the door while the other person goes through your bags."

According to a report filed with the Chicago Police Department, the offenders were identified as males, both wearing dark clothing.

McMahon was unaccompanied, but a witness—who remains anonymous—was present, according to Bob Koverman,

» SEE SECURITY, PG. 12

End of a father-son run city, a new beginning

With Daley stepping down, 2nd ward alderman considering mayoral run

by Michael Ranieri
Assistant Metro Editor

RUMORS CONTINUE to circulate throughout the city regarding who will step up as the next mayor of Chicago. Since 1955, the Daley family has almost exclusively held the mayor's office, but the time for change is beckoning.

Mayor Richard M. Daley announced on Sept. 7 he will not run for re-election in 2011, after serving as mayor since 1989. Politicians around Chicago have yet to announce bids for election, but the list of potential candidates is long, including aldermen and state representatives, among others.

Since 1972—while the first Daley, Richard J., was serving as mayor—at least 80 elected public servants have been convicted of some form of malfeasance. While former Governor Rod Blagojevich was only convicted of one of 24 counts, many Chicagoans yearn for a fresh start.

"The amount of corruption that has occurred in this city is an embarrassment, and if I decide to run [for mayor] it will not be tolerated," said Alderman Bob Fioretti (2nd Ward). "For all practical purposes, we need an administration that sets a high ethical tone."

» SEE DALEY, PG. 40



Brent Lewis THE CHRONICLE

Alderman Bob Fioretti, 2nd Ward, at a March 3, City Council meeting.

Health & Fitness

» PG. 15



FDA takes another look at robotripping

Arts & Culture

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Simple Sandwich hits the streets

Metro

» PG. 35



Why Blago wasn't convicted

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EDITOR'S NOTE

A don't-care generation



by Spencer Roush
Editor-in-Chief

We are the group who, for the most part, thinks landlines are superfluous, exposed tattoos and piercings are acceptable, and don't mind voicing our opinions on prominent social issues.

It's that same technological, self-thinking generation challenging educators to rewrite the way course curricula are taught and make students care about classes.

One Columbia professor phrased it like this: "There have been a lot of studies done on you Millennials, and basically you'll work your asses off if you care about the project, but if you don't, you'll just say, 'I'm not doing this sh*t.'"

Not only has this wise professor correctly pegged the Millennial generation's attitude toward education with this simple phrase, but she received a laugh and nodding heads of agreement from the class full of 20-some-things that educators work so hard to reach.

Professors across college campuses can make their classes more interactive and request rooms full of the newest technology, but in the end, young people need to understand why their classes are irrelevant to them.

This is especially difficult for Columbia's educators because the college is full of members of this finicky generation, and we are artists who may have a nonchalant attitude, only magnifying the problem.

Even though Columbia students may be

young, temperamental artists, whether it's with a pen and paper or a pair of dance shoes, we all pay a hefty sum to attend college and should make the most of classes and the opportunity to network while we're here.

Columbia's "three missed classes and you're out" attendance policy was put in place with good reason, especially with the Millennial generation kids who would probably skip all but two classes to take their midterm and final exam if given the opportunity.

This is not to say that all Columbia art students would rather be anywhere but a classroom, but I've noticed this pattern during my three years here most prominently with LAS Core classes and general electives.

These course requirements not directly related to a major may seem unnecessary. I'm sure musical theater or dance majors wonder why they must fill a science lab requirement and pay hundreds of dollars per credit hour to succeed in their industry when they could be perfecting their craft.

With that said, Columbia is just trying to graduate well-rounded students by requiring everyone take these sometimes questionably irrelevant classes—and a refresher never hurts. The college even asks that each professor have an end-of-the-year project where students have the opportunity to creatively relate the particular subject to their major and perhaps get a portfolio piece out of it.

Because we are paying to attend college, it's amazing how many students don't mind if they get their money's worth. Also, not showing up to class and having this "I don't care" attitude is rude. Who really wants to be a part of a generation known for this? I certainly don't.

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NEWS FLASH

9/13/10

Students Helping Humanity Backpack Drive

Feel like giving back to the world? Bring your old backpacks, calculators, rulers and pencil cases. All donated materials will be sent to students in Argentina. Look for the big orange box at designated locations.

916 S. Wabash Ave. Building, 4th floor
618 S. Michigan Ave.

9/15/10

Fall 2010 Jobs Fair

Dress accordingly and bring copies of your resume to submit to Chicago employers seeking applicants for full-time, part-time and seasonal job opportunities. This event is open only to Columbia students and alumni. Remember to register for the event online.

Film Row Cinema
1104 S. Wabash Ave.

9/16/10

Big Mouth

Got talent? Come to Big Mouth, where Columbia students showcase themselves and show their peers what they can do. Watch your friends hit the stage as they sing, dance, act and much more. The show is 7 p.m. to 9:30 p.m.

1104 Center
1104 S. Wabash Ave.

CAMPUS POLL

“Do you feel safe inside buildings on campus?”



Jaimie Szuhay
Senior
audio arts
and acoustics
major

“I feel mostly safe in the buildings, but we are in a big city. There's a lot you have to watch out for. You never can really let down your street smarts, even inside.”



Trevor Wilson
Senior
television broad-
cast major

“Anyone can walk into these buildings and steal anything if you leave it out for just five seconds. Your things are vulnerable to being stolen here. Sometimes there's only one person down there guarding the building.”



Lena Milcarek
Senior
marketing commu-
nications major

“I work in the 33 E. Congress Parkway Building and they started checking IDs this summer. I guess they don't check as often when students come in now, but I feel like it is still pretty safe here.”



Samantha Pope
Senior
audio arts and
acoustics major

“I feel safe inside the buildings; outside the buildings is a little iffy. I get harassed sometimes inside the buildings; the security cameras make me feel pretty safe.”

Clarification on Retention figures up, enrollment numbers down

In our Sept. 7 issue, we published a graphic on pg. 6 titled, “Six year graduation rates—private schools.” This chart should have clarified that these rates reflect the freshman class of 2004 and Columbia is no longer an open enrollment school but a “generous admissions” one.

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Fire damages college buildings

Campus dodges South Loop blaze, swift response keeps it smoke-free

by **Katy Nielsen**
Assistant Campus Editor

AN EARLY morning fire at 1326 S. Michigan Ave. caused the cancellation of numerous Columbia classes Sept. 7 through Sept. 10. However, quick action by a restoration company made it possible for classes to resume on Sept. 13.

The fire did not reach Columbia property, but smoke consumed the entire block and infiltrated the Dance Center, 1306 S. Michigan Ave., and the Sherwood Conservatory of Music, 1312 S. Michigan Ave.

Last week Columbia hired J.C. Restoration to remove smoke traces from the buildings.

"We've had the buildings thoroughly cleaned by a restoration contractor that specializes in getting the smell of smoke out of buildings," said John Kavouris, associate vice president of Facilities and Construction.

"Carpets were cleaned and the walls were washed down," Kavouris said.

The company used chemicals to remove soot, smoke particles, air scrubbers and clean the smoke out of the air.

"The buildings sustained no physical damage, no water damage, no fire damage," said Kavouris, who visited both Columbia

buildings on Sept. 10.

"There were probably 50 people in there cleaning everything," said Daureen Salvador, director of administration in the Music Department. "It looked like quite an undertaking."

Bonnie Brooks, chair of the Dance Department who works in the Dance Center, went into the building on Sept. 10 when it opened for administration.

"It was really impressive to see the crews that have been here," Brooks said. "The restoration team was careful and thorough."

Robert Koverman, associate vice president of Safety and Security, said there was no sustainable damage to any of the campus buildings.

Kavouris walked through the buildings on Sept. 10 and said, "They smell fantastic" and "have never been so clean."

According to Kavouris, the cleanup process took three days.

"Everybody worked hard, the buildings are very clean. I couldn't smell any smoke at all," Kavouris said.

He said the smell inside the buildings on Sept. 10 was fresher than the air outside on the 1300 block of South Michigan Avenue.

In terms of class cancellations, students have the option to make up missed classes, but they are not required to do so. At 3 a.m. on Sept. 7, the Chicago Fire Department responded to a transformer fire at the



Brent Lewis THE CHRONICLE

A fire broke out early on the morning of Monday, Sept. 7 on the 1300 block of S. Michigan Ave. The fire shut down two Columbia buildings at 1306 and 1312 S. Michigan Ave. for the entire week that followed.

building, which eventually caused its roof to collapse, but as of press time, the exact cause of the fire is still unknown. Windy conditions made it more difficult to extinguish the fire, according to Second Battalion Chief Joe Goulde.

"It's quite a thing to be thankful the whole block didn't go up [in flames]," Brooks said. "We were really fortunate." Jason Johnson, field supervisor at Express

Board-Up Services, Inc. said, "The flames were 10 or 15 feet high. It started in the back and worked its way up."

While the fire was big, Johnson said he has seen worse.

"The building is destroyed, but no one got hurt," Johnson said. "That's all that matters in the end."

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Columbia ranks 600

College ranks 600 out of 618 on Forbes America's Best Colleges

by **Shardae Smith**
Assistant Campus Editor

FOR THE first time, Columbia was named one of Forbes magazine's top accredited, post-secondary institutions in the country.

The college placed 600 out of 618 colleges and universities on the magazine's 2010 edition of America's Best Colleges.

"What's important, as the article itself said, is not where one places in the first 10 or the last 10, it's that you're on the list at all," said Columbia President Warrick L. Carter.

"It really represents the top 10 percent of all colleges and universities in the country, from Forbes' perspective. And to be included on a list that talks in terms of student's perspectives is really what we're all about."

Out of 6,600 higher education institutions in the country, Forbes reviewed 9 percent of those in the U.S.

According to the article, a good college meets student's needs and measures how satisfied students are with their college

experience without figuring in traditional methods like test scores.

"I felt like the school itself hasn't had much prestige in its name because it's a school you go to just to do what you want to do," said Nick Narbotas, a junior poetry major. "It's actually kind of nice to see someone give the school some recognition because it is doing some cool stuff, but it has a long way to go to being a major institution."

Narbotas said he feels the college should focus on tightening up the LAS Core and challenge students more because it's a college with liberal admissions.

Above Columbia, other Chicagoland colleges that made the list were the University of Illinois at Chicago, 568; Loyola University, 468; DePaul University, 359; and the University of Chicago placing number 20.

The magazine also used teacher and course ratings from Rate-MyProfessors.com, stating because university administrators have no control over what is put on the site, the schools themselves couldn't manipulate the results of the Forbes list.

"I agree completely, this school is awesome. It has everything [I] could possibly want—creative wise," said Torree Harris, a freshman game design major.

"[Columbia students] express individuality and uniqueness, and I'm pretty sure it's going to make it to the top eventually," Harris said, "[Forbes] hasn't realized our potential yet. Creative people are [continuing to graduate from the college] and do great things, they will come to their senses and it just takes time."

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Emmy awards for alumni

Former students pleased with nominations, recognition for their work in television

by **Shardae Smith**
Assistant Campus Editor

COLUMBIA'S ALUMNI proved their talents with numerous Emmy nominations this year.

Nine Columbia alumni received Creative Emmy Award nominations by the Academy of Television of Arts and Sciences last month.

The winners were announced Aug. 21, and two alumni took home awards.

"We are always happy when our alumni are recognized for their work in the industry," said Columbia President Warrick L. Carter.

Steve Meyer, class of '88, won an award for Outstanding Visual Effects for a Series for his work on "CSI: Crime Scene Investigation." Chris McKay, class of '91, won an Emmy for Outstanding Short-Format Animated Program for his involvement on "Robot Chicken: Full-Assed Christmas Special," which aired on the Cartoon Network.

"'Robot Chicken' has been nominated so many times, I wasn't too excited about it," McKay said in an e-mail interview. "I was actually pretty surprised we won, but when I looked at whom we were up against and they sucked, I wasn't surprised anymore."

McKay said he's currently working on a pilot for Disney and a script for hip-hop music mogul Russell Simmons.

Meyer, who majored in television production, is the lead visual effects supervisor for

Zioci Studios in Valencia, Calif.

Meyer said he came to work on "CSI" because his company was on contract with the show.

"They asked me to help out because of my experience—'Can you jump back on the computer to help us out?' And it ended up being the one that won the Emmy Award, so that worked out well," Meyer said.

Other alumni received nominations for their work on shows such as "Jimmy Kimmel Live," "Survivor," "The Tonight Show" and "30 Rock."

HBO Films—whose president Len Amato is also a Columbia alumnus—received 35 nominations for its film "Temple Grandin" among others.

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Courtesy ACADEMY OF TELEVISION ARTS AND SCIENCES
Photo Credit CRAIG T. MATTHEWS

Steve Meyer poses for photos with his Emmy.

Art history becomes current at C33

Two women take initiative, curate original graffiti exhibition

by Katy Nielsen
Assistant Campus Editor

ONE COLUMBIA student and one alumna have made it easier for art history majors to connect with the Chicago art scene. They curated a street and graffiti art exhibit featuring work of renowned artists outside of the Columbia student community. The curators are Casey Champion, a senior art history major, and Nicolette Caldwell, an art history graduate.

The show, “Sixty Inches From Center,” opened at the C33 Gallery, 33 E. Congress Parkway Building, on Sept. 9 as part of Art-Crawl Columbia, which features work created specifically for the exhibition by nine graffiti and street artists.

“You see the passion in their eyes and hear it in their voices as they talk about their art and [its] context,” Champion said. “Then they look at you and they go, ‘Is that what you think too?’ And you go, ‘Of course that’s what I think. Your work is amazing.’”

Last year, Champion and Caldwell chose the show’s concept, formally presented the idea to the Art History Board and the proposal was accepted.

Caldwell has curated shows in the past, but this was the first time for Champion.

“Nothing prepares you,” Caldwell said. “It’s just always going to be an experience



Tiela Halpin THE CHRONICLE

“Sixty Inches From Center” at C33 Gallery features work by artists who are reshaping the graffiti and street art scene. The curators said they hope the show will help people see graffiti and street art a new way.



Courtesy Sara Mays

Nicolette Caldwell (left) and Casey Champion (right) are the curators of “Sixty Inches From Center.”

you have to learn from in the moment.”

All together, Caldwell and Champion approached more than 30 artists about presenting their work for the show.

“It’s not as intimidating as you think it is,” Caldwell said about contacting artists.

The duo said getting artists to sign on with the exhibition was difficult because of the illegal nature of graffiti and street art.

“It took a little maneuvering to get them to understand our intentions,” Caldwell said.

Neysa Paige-Lieberman, director of Exhibition and Performance Spaces worked with the women throughout the process. “These curators were fearless—

they were not intimidated to walk up to artists they didn’t know and invite them to be in the show,” said Paige-Lieberman. “I think that speaks a lot to their future and their potential in this field.”

Caldwell said developing and organizing the show helped them infiltrate the professional art world in Chicago.

“Art history students focus so much on the history,” Caldwell said. “We just really wanted to challenge ourselves and get to know what is going on in contemporary art in our neighborhoods in Chicago.”

The process gave them the opportunity to meet many people and network.

“We got to know a lot of other artists along the way,” Caldwell said.

Caldwell and Champion said they would

like more art history students to have the opportunity to work alongside student and professional artists while at Columbia. Those connections, they said, are so important for students to make while they are still in school.

“Columbia is always talking about networking,” Champion said. “Well, art history students should be doing it too.”

Caldwell and Champion said they are impressed by what they see students creating in Columbia’s vibrant art community,

“When you reach out there and get to know people, you get to see how people are succeeding,” Champion said. “You get inspired by what you see everybody doing.”

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Columbia on track

Group takes first prize at Art-on-Track, sets standard for the future

by Sam Charles
Assistant Campus Editor

THREE COLUMBIA alumni and one graduate student won first prize in the third installment of “Art-on-Track,” a judged art exhibition to see which of the eight entries’ decorated rapid transit cars met criteria the best. The display traveled on the train tracks around the Loop on Aug. 7.

The exhibition judges decided Columbia’s train car was the best out of eight entries, which included other independent artist groups designing art galleries within trains. The winner was chosen based on three primary criteria: depth of concept, consideration of context and overall execution. Along with first prize, the group earned the title of “North American Arts Champion,” according to the group’s website.

Unlike other entries, Columbia’s exhibit had one person overseeing the entire effort. Alumnus Stephen DeSantis, a master of fine arts graduate in the interdisciplinary book and paper program, acted as curator and manager of the college’s display.

“I’m setting a standard for groups based on [Columbia’s] model because it was so

successful,” said Tristan Hummel, founder of “Art-on-Track”. “Their organization was really key to their success.”

Along with DeSantis, alumnae Erin Cramer and Jackie Capozzoli, as well as current graduate student Haley Nagy, helped bring the vision to life. The four artists make up Three Blondes and a Bald Guy, a Chicago-based interdisciplinary, collaborative art group, according to the group’s website.

“Art-on-Track” is described on its website as a Chicago exhibition dedicated to increasing cultural awareness and appreciation through exposure to the fine arts.

The exhibition was held on an eight-car Orange Line train. Out of the eight different train lines, Orange Line trains have the widest aisles and most handrails. The wide aisles allowed artists to maximize their designated space, and the many handrails gave artists more places to fasten and secure their work.

Other than a few Chicago Transit Authority restrictions, such as those relating to family values standards, decency and what could be shown in public, there was no censorship of the artists’ work.

The Columbia car’s theme was a suburban home, complete with kitchen table, stove and bathroom. Hummel said because the group was so attentive to detail, photos

“It is a really wonderful opportunity for the college to put [its] students out there and show what they do.”

-Stephen DeSantis



Courtesy of Stephen DeSantis

The Columbia train car resembled a home so much that promotional photos were almost ineffective.

of their car being used to promote the exhibit were almost a hindrance.

“They took the idea of transforming the space to heart,” Hummel said. “In all the photos, it doesn’t look like a train at all.”

In addition to Three Blondes and a Bald Guy, three outside actors helped give the space life. All preparations, ideas and physical building of the space were produced and conceived by Three Blondes and a Bald Guy. The project took more than a month to finish.

Not only did the judges award Columbia’s train car first prize, but everyday peoples’ opinions of their work were also positive, especially from the younger crowd.

“The reactions from the children were phenomenal,” Nagy said. “They thought they’d just walked into some kind of wonderpark.”

Nagy said she believes the “Art-on-Track” exhibition said a lot about Columbia’s past and current students.

“It’s obvious that both the graduates of the

book and paper program and the graduates of the fine arts program really know how to collaborate and come up with strong ideas that are relevant to the contemporary art scene,” Nagy said.

Nagy and DeSantis said it would be a good idea to foster the relationship between Columbia and “Art-on-Track.”

DeSantis said Columbia’s involvement in “Art-on-Track” could be used to give students a practical, real-world experience.

“It is a really wonderful opportunity for the college to put [its] students out there and show what they do,” DeSantis said.

Nagy said she believes the college as a whole could benefit from being involved in the exhibition, not just students.

“Because it was such a success this year, I think it’s really an opportunity for the school to create a name for itself in the local art scene besides just hosting exhibits on campus,” Nagy said.

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‘Let’s Talk’ about new campus counseling

Relaxed approach in student space makes therapy less daunting

by Katy Nielsen
Assistant Campus Editor

COLUMBIA’S INITIATIVE to take the intimidating experience of therapy out of the Counseling Center and into student-friendly began on Sept. 9 in the Multicultural Affairs Center, 618 S. Michigan Ave.

Columbia is the 11th school to offer the “Let’s Talk” program, an initiative giving graduate and undergraduate students access to immediate problem-solving, drop-in services on Thursdays from 11 a.m. to 1 p.m.

“Let’s Talk” functions as a bridge between formal therapy and informal conversations with therapists. The program is geared toward students who do not normally seek counseling services, according to Jackie Sowinski-Hamlett, director of Counseling Services at Columbia.

Columbia already offers ongoing therapy through the health center fee, which is included in students’ tuition. Regular appointments are usually weekly or bi-weekly for 45 to 50 minutes.

The student health center fee allows every student access to 10 appointments per semester. Though Columbia already provides these services, the “Let’s Talk” option can serve as a more approachable form of counseling.

At Columbia, between 5 and 6 percent of students attend regular sessions with



Tiela Halpin THE CHRONICLE

Jackie Sowinski-Hamlett is part of the counseling team that is launching the Let’s Talk program at Columbia.

Columbia counselors, said Sowinski-Hamlett. She said she hopes students will feel less intimidated about talking to a counselor if the counselors come to them through the “Let’s Talk” program.

“We thought we’d start at the [Multicultural Affairs Center] and see how the program goes the first year,” said Sowinski-Hamlett. “The decision to hold meetings at this location was largely because multicultural students tend to underutilize counseling services.”

Depending on the program’s success, “we may talk about other areas where it would be really helpful to have a “Let’s Talk site,” Sowinski-Hamlett said. The program, developed by an outreach

team at Cornell University in the early 2000s, is now nationally recognized

Initially, the idea was to reach students who didn’t take advantage of counseling services and open their minds to the idea of counseling.

“Let’s Talk” meetings started in the International Students and Scholars Office at Cornell “under the assumption that people from outside the country might not be as familiar with psychotherapy as a resource for them,” said Matt Boone, a counselor at Cornell University who helped establish “Let’s Talk.”

Boone now serves as the program’s national coordinator.

“Let’sTalk” functions as “an intermediary

step that helps people get comfortable with the idea of talking with a counselor,” Boone said.

There is a “stigma about seeing a therapist and meeting with a counselor,” Sowinski-Hamlett said. “There’s a lot of meaning attached to those words.”

College students seek help from counselors for many reasons, including depression, anxiety, stress, self-esteem problems, eating disorders and relationship issues. But counselors fight negative ideas students have toward therapy and counseling, according to Sowinski-Hamlett.

“We’re always trying to figure out ways to increase help-seeking behavior so that students feel comfortable coming to our office,” Sowinski-Hamlett said.

Stephen Brodie, 20, a sophomore music major at Columbia, said he thinks there is a misconception about people that go to therapy.

“[They] might seem weak or made out to be unstable when really they’re not,” Brodie said. “They just want to talk about stuff.”

Brodie said he would be open to seeing a counselor if he needed to.

It is important to get other people’s perspectives and to ask for help, Brodie said.

Boone said he hopes more people take advantage of counseling services at their colleges and universities.

“There is strength in asking for help, you don’t know what [counseling] is like until you try it,” Boone said.

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STOCK IMAGE

‘No gigs last forever’

The Chicago Jazz Ensemble lets artistic director go, asked to restructure organization

by Mina Bloom
Arts & Culture Editor

WORLD-RENOWNED TRUMPETER Jon Faddis’ six-year run as head of the Chicago Jazz Ensemble ended in August when Columbia, the group’s largest benefactor, eliminated his position in a cost-cutting move. In 2011, the CJE will host only two major concerts—one in honor of Louis Armstrong and Duke Ellington in January and another celebrating Mahalia Jackson at the Symphony Center in May—as opposed to the six it organized last year. No one will

formally hold the artistic director position, said Kate Dumbleton, executive director of the CJE, though Faddis is expected to guest conduct both performances. Despite the budgetary hit sustained by the CJE, Dumbleton and members of the college alike are excited for the future of the ensemble. “We have tremendous respect for Jon Faddis and the work he’s done for the college,” said Steve Kapelke, Provost and Vice President of Student Affairs. “This is not a move we enjoyed making, but it was necessary for us to be able to create the thinking space that’s going to be necessary over the next year to make sure we have a direction that’s consistent with the CJE’s mission, and fits within the budgetary constraints

of the college.” With fewer performances, the CJE will truly focus more on how to improve its relevance to students and its Chicago-wide audience. “One of the things that’s really easy to think is that it’s all bad news, but if you really look at our budget and what we’re going to be able to do this year, we still have a lot of support from the college, and we have extremely diverse support from the funding community in Chicago and nationally,” Dumbleton said. “What we’re really doing is trying to re-imagine ourselves in the contemporary landscape because the fact is the economy has really affected the way arts presenters and producers work. To me, it’s a real reflection of what Columbia does as a college, which is saying ‘We’re living in the contemporary moment. What does that mean?’” Restructuring the organization will include making programs and performances feel like they’re more than just a single concert, Dumbleton added. “There’s a lot more around the history of jazz and what jazz artists are doing in other areas of society,” Dumbleton said. “For example, our program in November is going to be featuring contemporary artists from New Orleans. And as part of that, we’re going to work with the Gulf Restoration Network.” In May, the Tribune reported Faddis was taken by surprise when he was notified, though The Chronicle was unable to reach him for comment. Dumbleton and Kapelke agreed Faddis’ contribution to the ensemble and the jazz world has been unparalleled. His musicianship as well as willingness to mentor Chicago public school children will be sorely missed, they said.

“In the world scene, he was a young man in his teens who took the world by fire and didn’t burn out; he kept on going,” said Barry Winograd, who hosts jazz radio shows for WDCB 90.9 FM and WXRT 93.1 FM, along with working as an adjunct faculty member at Columbia in the Music Department. “He was a man who followed in the footsteps of the great Dizzy Gillespie. At a very early age, he started to play lead trumpet and jazz trumpet with the greats in New York and he became a very special musician as a trumpet player and as a musician.” Specifically, Faddis played lead trumpet for the Thad Jones/Mel Lewis Orchestra at the Village Vanguard and went on to form his own quartet. The United Nation Orchestra, the Dizzy Gillespie 70th Birthday Big Band and the Carnegie Hall Jazz Band are among some of the ensembles Faddis has directed over the years. Winograd, who teaches a class called The Jazz Tradition, admitted that while Faddis no longer directing the CJE is unfortunate, typically “in the jazz world no gigs last forever.” The college asked Dana Hall, the music director for the CJE, and Dumbleton to focus for one year on making the CJE a sustainable organization. “I think the broader way to see this is what Columbia is really doing for Chicago,” Dumbleton said. “They’re saying, ‘OK, here’s a jazz organization that would benefit from re-structuring and re-thinking its programs and from creating some new dynamics within those programs so that we can bring more to the city in the future. We all know that we’ve lost tons of nonprofits in this economy.’”

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Someone You Should

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“SPECIAL K” }

Alumnus moves from student radio station to KISS-FM

Once a month, The Chronicle profiles people on campus who are doing interesting or important things. We're always watching for faculty, staff and students with a story to tell. Here's someone you should know.

by **Shardae Smith**
Assistant Campus Editor

FOUR YEARS after graduating from Columbia, Scott Corchin, a former radio broadcast major, is making his mark in the music world as an on-air personality for Chicago's Top 40 radio station 103.5 KISS-FM.

While attending Columbia, he was a host of WCRX, the college's student-run radio station, better known as "Scottie C." Now he's resurfaced as Special K and went from driving a pink Volkswagen Beetle for the KISS-FM traffic segment to hosting a nightly show. Corchin was also recently promoted to music director for the station.

The Chronicle: How did you get your position at KISS-FM?
Special K: I started in traffic. I kept in contact with another Columbia alumnus who still works [at KISS]. Scott Strasser, production director, came in to talk to my freshman [Introduction to Radio] class, and four years later recommended me for my position.

The Chronicle: What experiences did you take away from Columbia, and how do you apply them to your position?
SK: Columbia gave me a lot of real-life situations, and I think that's the most important thing to doing a radio show, especially in a city that's so real and has so many different people. That's the thing I like about Columbia too. It's so diverse, as far as where people came from and where people want to be. Everything from the music people like, to the way they dress, to the people they hang out with, everything

was just so unique.

The Chronicle: How long did it take you to move up the ranks?
Special K: When I was in traffic, I had the worst traffic job ever (*laughs*). I was driving a pink Volkswagen Beetle. I have a picture of it too. It humbles me, reminds me of where I came from. [The picture is] in my office. I drove that thing from six until nine in the morning in traffic and that was the worst thing I ever did in my life because I hate driving in traffic. Not to mention I was driving a very stylish, pink Volkswagen Beetle. [I] love you Volkswagen! But I did that for almost two whole weeks, and then I went over and talked to KISS promotions, worked my way up through promotions to start working on the night show doing anything that was around, basically producing the show until there was an on-air slot open. I kept dropping [my] tapes on my boss's desk over and over and over, and then I was doing the weekend [show]. It took a total of four years to be where I am now.

The Chronicle: You offer internships to students at Columbia and not just radio majors. What is the number one thing you want them to take away from their experience here?
SK: Everyone that comes in here, I feel, has a passion for whatever it is they want to do. There are certain things I need while they're here at the internship as far as working and doing stuff for the show, but I also want to make sure they leave here with some sort of direction on how they can get to where they want to be.

The Chronicle: Your position at KISS is more than being on air from 8 p.m. until midnight, so what does it take to do your job?
SK: It's a constant motion, and my job kind of never quits. [With] the on-air part, my brain is always going 24/7. Anything I see could be brought up on air because it's real life. My brain is always going 100 mph,



Brent Lewis THE CHRONICLE

Special K of KISS-FM is the show-host from the hours of 8 p.m. to midnight and is the music director of the station. Special K graduated from Columbia in 2006 with a B.A. in radio.

which is annoying to a lot of people in my life. I'm always typing little notes into my phone and things like that. But then there's the music director side too, which is more the business side of how the radio station works and the music that's getting

on it. I've had a lot of great experiences and met a lot of great people around the country [including those at] record labels, artists and really seeing everything that goes into someone trying to make it big, especially being in Chicago. There are only two other people who are more influential in pop music than me at this point, [those people being] music directors in Los Angeles and New York. It's kind of a big responsibility to know that you can make or break someone's career. You have to have a passion for it and not do it half-heartedly because it's important. Every day I put everything that I have into it.

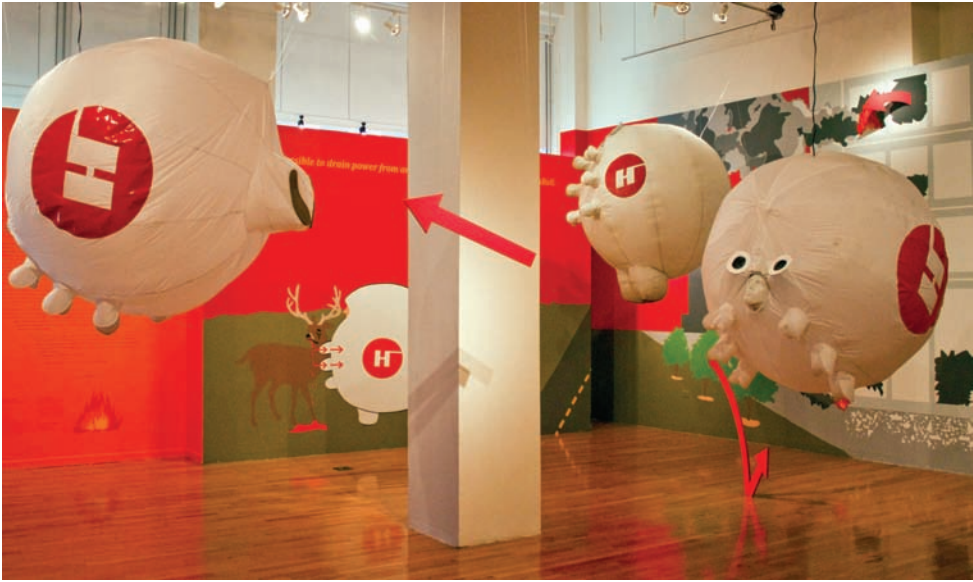
The Chronicle: Where did the name Special K come from?
SK: While working on the night show with Mack at Night in 2006, he said I look like a character from the '90s teen movie "Can't Hardly Wait." A lot of people say I look like Seth Green, but in that movie his nickname was Special K. When my boss wanted to put me on air, we were discussing my name, so I was like, "I don't know what I want to do," and he was like, "Go with Special K. Special K just do it, you're like the party guy now." I was like, "OK, you hired me; I'll take it," and it just stuck.



Brent Lewis THE CHRONICLE

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Cutting edge activists on campus



Tiela Halpin THE CHRONICLE
“Yes Men”, artists in residence at the Glass Curtain Gallery, showcase a range of political commentary art. Yes Men “use humor, truth and lunacy” to bring public awareness to the crimes of major corporations.

Duo will host exhibit, assist in experimental workshop while on campus

by Drew Hunt
Assistant Campus Editor

CRITICAL ENCOUNTERS has selected social activists Andy Bichlbaum and Mike Bonnano as this year’s Artists in Residence, an annual designation that brings notable artists and media makers to campus to work hand-in-hand with Columbia students. Bichlbaum and Bonnano, known collectively as the Yes Men, are a pair of political provocateurs dedi-

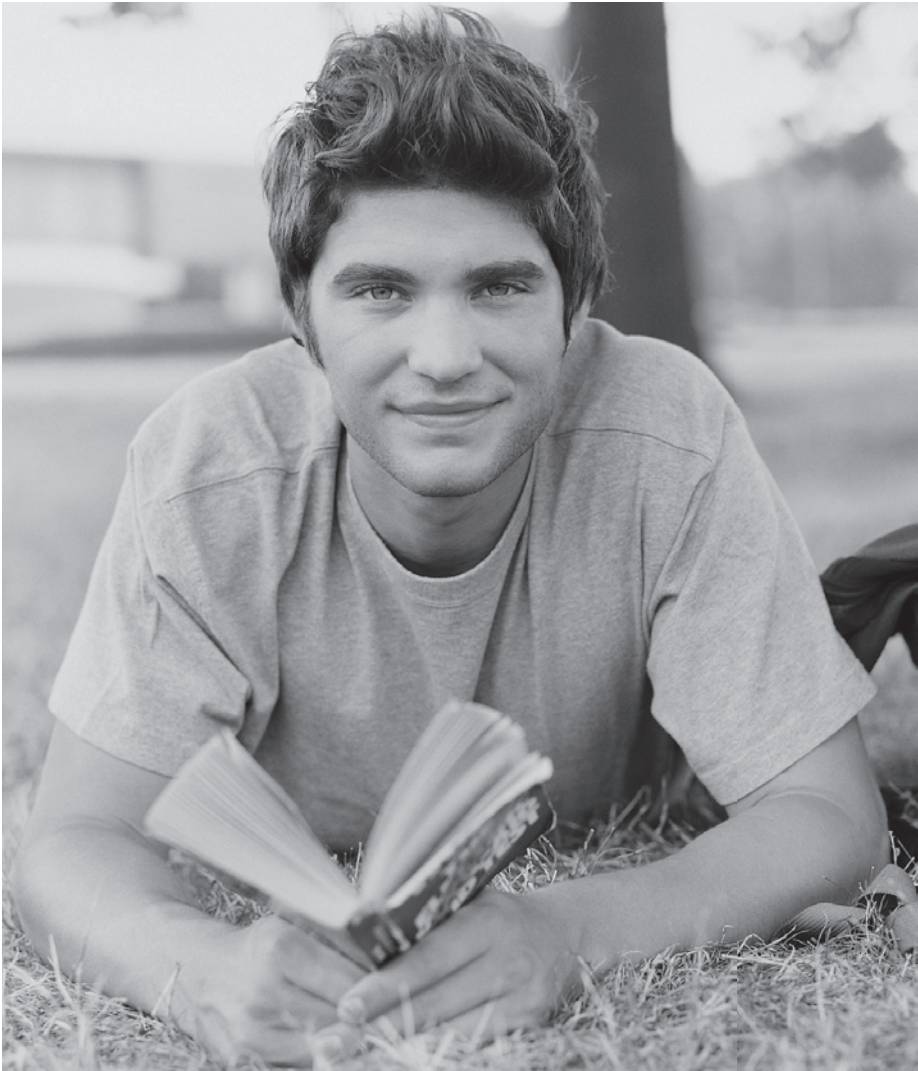
cated to exposing major corporations’ unethical practices. While on campus, they will spearhead a unique workshop called the Yes Lab. The workshop will operate as a platform where students and community members can create different forms of political and social advocacy in the style of the Yes Men’s eccentric activism. In addition to their workshop, the Yes Men’s traveling art exhibition, “Keep it Slick,” is currently on display at the Glass Curtain Gallery, in the 1104 Center, 1104 S. Wabash Ave. The exhibition has been featured in galleries across the world, and the Columbia showing marks the exhibit’s

final destination. According to Andria Suparak, the exhibition’s curator, their work is geared toward drawing public attention to issues including climate change, corporate greed and human rights by using their own brand of satirical activism. Suparak said the Yes Men’s work is very ornate and therefore requires extensive planning. “The exhibition is a great way to see it all in one location,” Suparak said. The gallery will also feature recreations of the Yes Men’s prior works, which include numerous interactive media installations. Additionally, students will be able to see faux press releases created by the Yes Men, as well as the props and costumes they use when staging their elaborate pranks. Neysa Paige-Lieberman, director of the Department of Exhibition and Performance Spaces at Columbia, played an integral role in procuring and hosting “Keep it Slick” for the Glass Curtain Gallery. “[The Yes Men] are very much advocates in mentoring the next generation,” Paige-Lieberman said. “They’re also the kind of people who feel you can learn from the next generation. I think they like having a chance to work with young people with fresh ideas.” Mentoring a younger generation is precisely the duo’s aim when it comes to the Yes Lab. “[The Yes Lab] will give students and community partners the opportunity to bring in issues they care about,” said Lott Hill, director of the Center for Teaching Excellence, the office hosting the Yes Men as Artists in Residence.

“It will help lead folks through the process of designing media interventions.” Essentially, students and community members participating in the workshop will collectively decide on an issue they deem important and relevant to society. Then the Yes Men will facilitate the process in order to find the ideal way to have the group’s message heard. The Yes Men will collaborate with students to create what Hill describes as a kind of “ad campaign,” based on exposing the chosen issue. Suparak considers the Yes Lab a good opportunity for students to learn about the Yes Men’s “tricks and tactics.” “[Students] will see all the different ways the Yes Men have approached different issues over the last dozen years, through dozens and dozens of actions,” Suparak said. Despite being known for their jauntily prankish work the Yes Men are considered to be on the cutting edge of cultural activism. Hill described their reputation as a major incentive in hosting them as Artists in Residence. “They really take on corporate identity,” Hill said. “They have found a way to essentially manipulate media so corporations are held accountable for the actions they take that often affect the lives of individual human beings.” Hill hopes the Yes Lab will teach students new forms of activism to better help their creativity. “We want for students to understand ... the power that they hold in what they create,” he said. “We are all creating something.”

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» **SECURITY**

Continued from Front Page

associate Vice President of Campus Safety and Security.

McMahon said police, campus security and the building’s landlord responded quickly.

Though Campus Safety and Security reports nothing stolen, Columbia is in talks with Bruce Lord, owner of the building and president of Ashwood Corporation, to review the security measures in the building.

“We’re as concerned, as property managers, about the safety and comfort of tenants in the building,” Lord said. “All is under review to see what we can do.”

Lord said no other incidents have occurred in the lobby of 218 S. Wabash Ave. in the time he has managed the property.

Columbia has occupied the building for approximately three years, and nothing of this nature has occurred before, Lord said.

“I believe this is just the sign of the times,” McMahon said.

The building is not owned by Columbia, but three floors are leased to house departments including Payroll, Information Technology and Human Resources, among others. Because non-Columbia offices also operate in the building, the college cannot station a security guard in the lobby, otherwise Columbia would assume liability for all who come and go in the building.

All doors of Columbia’s three floors are secured, including stairwell doors and lobby doors leading to Columbia spaces, and the floors are covered by surveillance cameras, Koverman said.

Columbia had previously stationed a security officer on the eighth floor, but not the seventh or ninth floor. The security guard



Brock Brake THE CHRONICLE

The building lobby at 218 S. Wabash Ave. was unmanned on the morning of the attempted theft. Since the incident, Columbia’s Safety and Security has met with the property management of the building to rethink security measures.

was removed Aug. 31, two days before the attempted robbery took place.

“We thought we could enhance the security of these floors,” said Koverman. “We added state-of-the-art video cameras and alarms tied into those cameras, and door contacts to identify when doors are being opened or closed. The occupants have direct communication through the alarms and the video cameras with our 24/7 [Campus Security] Command Center.”

McMahon said the new system will be effective and the Command Center is working well, but urges all to be alert. She advises students to not let strangers stand too close, if possible.

“If you think someone does not belong in your building or they are getting too physically close to you, don’t be afraid to yell at them and tell the security guard on duty,” she said.

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» **FULLER**

Continued from Front Page

other instances of violence.

Authorities also procured transcripts of numerous e-mails Fuller sent, some containing sexually explicit images involving minors.

Other e-mails contained Fuller describing a number of depraved sexual acts involving prepubescent minors.

On Nov. 20 of last year, The Chronicle reported Fuller allegedly exchanged more than 40 e-mail conversations with another individual between Sept. 26 and Sept. 29 of 2009, where the two discussed molesting an infant.

Upon his release from prison, Fuller will be registered as a sex offender for the



File Photo

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IN SELECT THEATRES FRIDAY, SEPTEMBER 24

A cell line suggests of sense of life

Making Meaning: Reflections on Image & Implication

by Louise Love
Vice President for Academic Affairs

FOR MORE than 60 years, researchers have relied on the HeLa cell line for major medical advances, from the development of the polio vaccine to the human genome project. The significance of these cells—whose numbers have doubled every 24 hours since 1951—cannot be overstated. More than 60,000 scientific publications have resulted from research using the HeLa cells. They have travelled into space, have contributed to the development of treatments for illnesses from Parkinson’s disease to AIDS and have been estimated to now weigh more than 50 million tons. Without this robust and, apparently, immortal cell line, 21st-century medicine and modern pharmaceuticals would not be where they are today.

The meaning of these cells to science is clearly heroic, historic and essential. But what is the meaning of the HeLa cell line to the family of the woman from whom the cells were “harvested” in 1951? In “The Immortal Life of Henrietta Lacks” (Crown Publishers, 2010), Rebecca Skloot tells the story of Henrietta and the family who learned, only decades after her death, of their wife and mother’s role in medical research.

Henrietta Lacks came from a poor family in rural Virginia—an African-American community that, with good reason, harbored suspicion of the white-dominated medical profession’s methods and intentions. Henrietta Lacks was a petite, pretty, light-skinned African-American who loved to dance, bore five children, suffered quietly, and died of cervical cancer at the age of 31. When her family learned of the existence of the HeLa cell line, they questioned the right of doctors to keep the cells alive and worried that Henrietta might continue to feel pain or suffer from toxicity, cold or disease.

They feared her cells had been cloned and copies of Henrietta were populating England. Over time, some members of the family came to view Henrietta as having had a special destiny, divinely ordained, to help suffering people around the world. Lacks’ daughter Deborah, who desperately needed to find meaning in her mother’s life and

death, came to view the living cells as Henrietta’s beautiful spiritual body. Skloot, who was present for Deborah’s “soul cleansing,” wrote, “[Deborah] was right. Beautiful and otherworldly—glowing green and moving like water, calm and ethereal, looking precisely like heavenly bodies might look. [The cells] could even float through the air.”

Artists, too, have been challenged by the ambiguities inherent in the HeLa cells. Customary distinctions of life/death, human/nonhuman, self/other are blurred and complicated by the ongoing life of these cells. Cynthia Verspaget, who calls herself a bio-artist, created the Anarchy Cell Project to inspire dialogue on the controversies surrounding “tissue ownership, lab techniques, tissue patent/copyrighting, the aesthetics of the inner body . . . and the personal story of Henrietta Lacks.”

Other artists, such as Christine Borland in HeLa 2000 and Oron Catts of SymbioticA, have explored the paradox of HeLa’s immortality. Their work illustrates the ongoing debates in bioethics, patent law, the commercialization of human tissue, and ownership of discarded cells.

Even before human cells could be kept alive in laboratories, anxiety about personal identity and awareness of the mutability of the human body was expressed in works from Ovid’s Metamorphosis and Spenser’s “Mutabilitie Cantos” to Shelley’s Frankenstein and Singleton’s Regeneration series. Henrietta’s cells, too, have been regarded as monstrous by some and no-longer-human by others.

A subject for art and science, source of philosophical debate, generator of millions of dollars—the implications of the HeLa cells, like the cells themselves, continue to grow exponentially, and are deeply dependent on the context they are viewed in. Meanwhile, though Henrietta Lacks was a thoroughly private person, anyone with a computer may see her image at <http://obitmag.com/media/image/HenriettaLacks.jpg>. Similarly, descendants of her original cells may be viewed at www.efitnessnow.com/images/HeLa-cells-changed-Medicine.jpg.

Her daughter Deborah may have summed up the paradoxes best when she commented, speaking to a vial of her mother’s cells, “You are famous . . . just nobody knows it.”

Louise Love, Ph.D., is the Vice President for Academic Affairs

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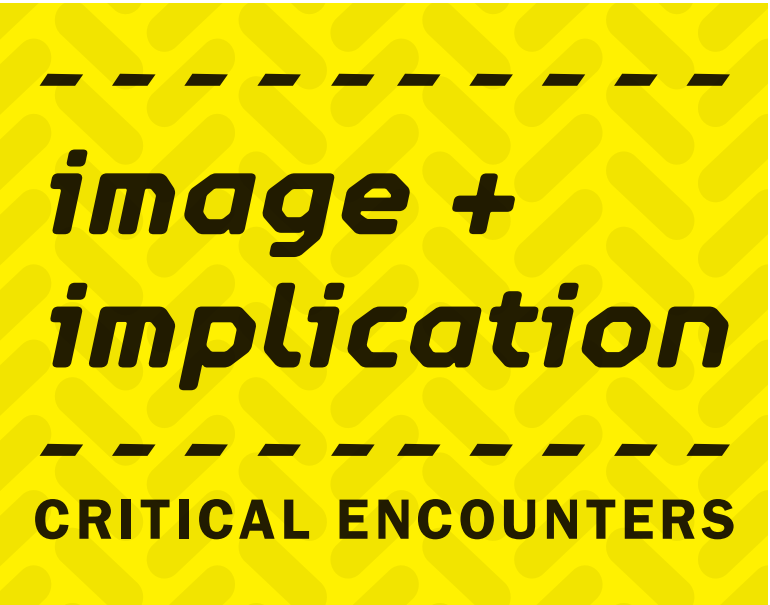


Photo Caption Contest
Last week's photo



Winning Caption
“I think I should have picked something better than this...”
Josef Szaday, A/V coordinator, Theater Department

CRITICAL ENCOUNTERS get involved

Cafe Society Meetings: Get a jump on the Café Society’s meetings during Weeks of Welcome! These once-a-month meetings bring Columbians together in campus gallery spaces to view an exhibit and discuss the images and their implications.

Come to our temporary exhibit, Images of Home, consisting of the winners of the Weeks of Welcome Flickr contest. Check for the dates and locations of Café Society meetings on the Critical Encounters website, www.colum.edu/criticalencounters.

Events and other opportunities: Watch for Critical Encounters events throughout the year. From workshops in September with Artists in Residence the YES Men to the Critical Encounters Showcase in April, there will be lectures, readings, workshops, performances

and other events throughout the year. For more information about events, visit the Critical Encounters website and watch for postings on our Facebook page, the Tally-Ho, the Columbia Chronicle, In The Loop and on walls around campus.

Photo Caption Contest
This week's photo



Submit captions to
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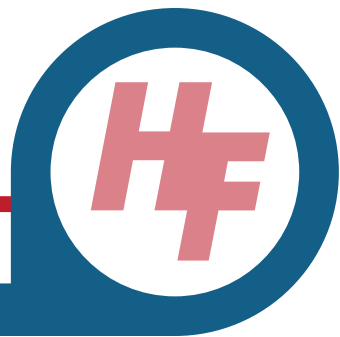
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Health & Fitness



Renegades want more dedication

Columbia club sports program wants commitment from students this year

by Etheria Modacure
Assistant Health & Fitness Editor

THE COLUMBIA Renegades club sport program is looking for better ways to engage students.

It's hard enough that many students don't know the group exists, according to Renegades Vice President Kevin Hartmann.

Having students who try out for the various teams and who do not truly commit to training frustrates Mark Brticevich, coordinator of Fitness and Recreation in the Office of Student Engagement at Columbia.

The Renegades are looking to change that problem this year. Better support from students and more dedication from participants will be the main focuses for the program.

"No one knows we exist," Hartmann said "People think it's an art school, [so] there can't be any sports."

Brticevich wants the sports teams to be more competitive this season. He noticed students in the past would try out with the expectation they didn't need to do much to play on any of the teams.

"Most of the club sport leagues we get into are highly competitive,"

Brticevich said.

Brticevich would like for students who participate in club sports this year to have an active voice in their own teams, be willing to spend money to support their teams and commit to hard training

"[You have to] give it the same amount of diligence, same amount of work that your competitor's doing, otherwise you're going to get your ass kicked," Brticevich said.

Hartmann said it's tough finding students willing to come to practice and show up at games.

No one knows we exist. People think it's an art school, [so] there can't be any sports."

-Kevin Hartmann

Brticevich said because the Renegades don't have true home facilities, it's harder for other students to support the teams. The basketball team played its games at its opponents' home court, and the baseball team played home games in Crestwood, Ill., last season.

The past may have been unkind to the Renegades but those on staff believe this can be the year things change.

"I feel like this year it's going to be a lot better," said Cassie Schollmann, treasurer for The Renegades. "Columbia isn't known for [its] sports, but that doesn't mean we shouldn't have people wanting to play sports."

» SEE RENEGADES, PG. 17

UPCOMING EVENTS

9/14/10

White Sox vs. Minnesota Twins

The White Sox look to gain ground on the American League Central leading Twins in a late season home stand. Following the Sox 7-3 roadtrip, the Sox are five games behind the Twins in the standings as of press time.

U.S. Cellular Field
33 W. 35th St.

9/18/10

Family Sports Festival

A free event where the general public can gather to play a variety of sports with Chicago olympians, paralympians and athletes. The festival begins at 11 a.m. and ends at 6 p.m. The festival is being sponsored by World Sport Chicago.

Midway Plaisance Park
1130 E. Midway Plaisance North

9/19/10

Chicago Blackhawks Training Camp Festival

Celebrate the start of a new season with the 2010 Stanley Cup champion Chicago Blackhawks. The festival includes the "Mad Dash to Madison" and 3-on-3 hockey outside the United Center.

United Center
1901 W. Madison Street

'Robotripping' still a common occurrence

FDA meets, evaluates cold drug abuse among young adults.

by Jaclyn Howard
Assistant Health & Fitness Editor

THE FOOD and Drug Administration is revisiting the issue of Dextromethorphan, or DXM, abuse. On Sept. 14, the FDA will hold a Drug Safety and Risk Management Advisory Committee meeting to determine the risks and benefits associated with the drug.

"In May 2005, [the] FDA issued a Talk Paper to notify the public about the issue of abuse of DXM," said Crystal Rice, spokes-

woman for the FDA. "At the time, we stated that the agency is working with other authorities to assess this serious issue and warn the public of potential harm, after five recent [at that time] reported deaths of teenagers."

The meeting's goal is to address the findings and research on the drug in the past five years.

Approved by the FDA in 1958, DXM is a commonly found ingredient in over-the-counter cold and cough medicines.

David Cohen, a licensed clinical social worker, said it is the active ingredient in more than 120 cold medications.

"It's used as a cough suppressant,

and it's very effective in what it is for," Cohen said. "DXM has a lot of different effects, which is what makes it a very complex drug."

According to a Monitoring the Future report in 2009, 6.3 percent of students in grade 12 were DXM abusers.

"The fact that the report in 2009 shows those statistics shows that it is an issue," said Will Taylor, public information officer and special agent for the Drug Enforcement Administration.

Medications containing DXM are accessible in drugstores, making it easier for younger people to get a hold of the drug, Cohen said. The drug is currently not on the Controlled Substances Act, but it is on the DEA's watch list, he said.

"This is a drug [that] has a purpose [for] which people use, and use legitimately," Taylor said. "But obviously there is another part of the population out there that has found another use for it and is using it outside the recommended dosage units."

Taylor said the typical dosage recommendation is 15 to 30 milligrams, two to three times a day, but abusers may take it 10 to 20 times the recommended amount.

"Someone who is using it is not concerned about the negative side effects until they get more into the high they want to get from it," Taylor said. "They might not even know how much of this they are taking."

Cohen explained taking a dosage not recommended on the label is considered



STOCK PHOTO

drug misuse. Repeated behavior of consuming more than the recommended dose is abuse, he said.

According to the Consumer Healthcare Products Association, "It is not possible to abuse this dextromethorphan; it takes vast amounts that are far beyond the recommended dosage."

In 2008, there were 7,998 emergency hospital visits due to DXM overdose, according to the Drug Abuse Warning Network.

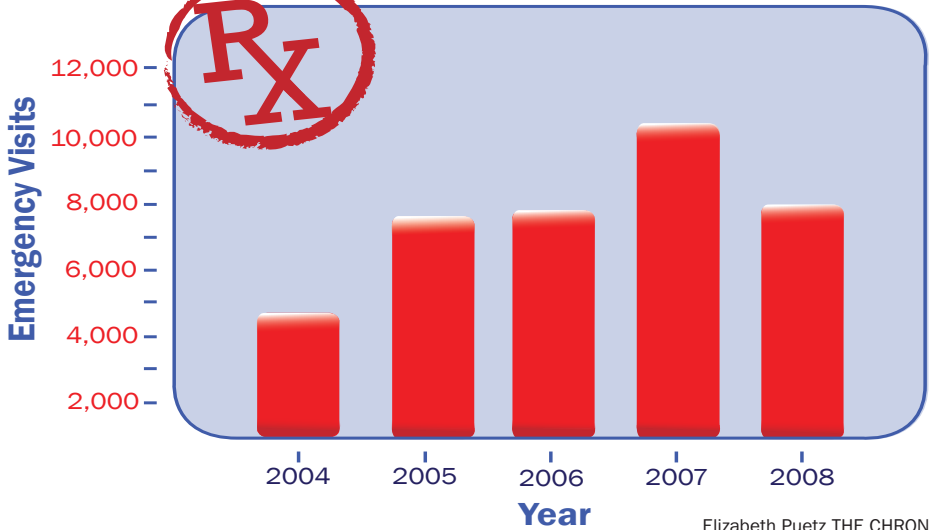
Taylor explained the drug affects the body differently, depending on how much is taken and how often.

"It can start with a mild stimulation, and as [the amount of DXM] increases with the amount that somebody takes, it can increase to a euphoria and hallucination," Taylor said.

He added other symptoms of abuse include lethargy, sweating and hypertension.

» SEE MEDICINE, PG. 17

NATIONAL ESTIMATES OF NON-MEDICAL DMX EMERGENCY VISITS



* Information provided by the Drug Abuse Warning Network (DAWN)

Elizabeth Puetz THE CHRONICLE

Stayin' Savvy

Halted research may be detrimental to millions



by Stephanie Saviola
Managing Editor

SEVERAL WEEKS ago, a Federal District Court Judge of the District of Columbia issued a temporary injunction on the Obama Administration's policy on human embryonic stem cell research.

Shortly after taking office, President Barack Obama signed an order to allow federal funds to be used for research on embryonic stem cell lines that were originally created since 2001—a breakthrough in the medical world since the days of former Bush administration's policies.

According to the National Institutes of Health, more than \$546 million has been spent on stem cell research since 2001. Without being able to continue projects and research, the money and any progress that was made toward lifesaving treatments will be wasted.

Many researchers are claiming this would set their progress back almost a decade if the ban remains intact.

People suffering from cancer and life-threatening illnesses are going to be the only ones who are truly harmed in this process, not the potential lives that could come from these embryos.

Human embryonic stem cell research is a highly controversial topic in society, along with the abortion and the pro-life, pro-choice debates. This is largely because the stem cells are used from embryos that have

been developed from fertilized eggs. However, the eggs are fertilized only through in vitro fertilization. Adult cells come from tissues and organs, things that are often donated for research.

Many critics of embryonic research—a large number of them are religious organizations—are in favor of the usage of adult stem cells for research, but adult stem cells do not provide the same benefits as embryonic ones do. Stem cells derived from discarded embryos are more versatile for research than adult stem cells.

Adult stem cells are of far more limited research value than embryonic stem cell which hold more promise against diseases and neurological damage such as Alzheimer's and Parkinson's disease.

Science and religion continue to clash on ethical dilemmas in research.

While obtaining them may seem cruel, and I agree it is, embryonic stem cells provide far too many benefits to people in need. To discontinue the use of embryos for research would only hinder us as a society that is constantly on the brink of cures and treatments in the medical world.

Breakthroughs have been made in tumor medication because of research and testing done on cancerous cells that were a product of embryonic stem cell testing.

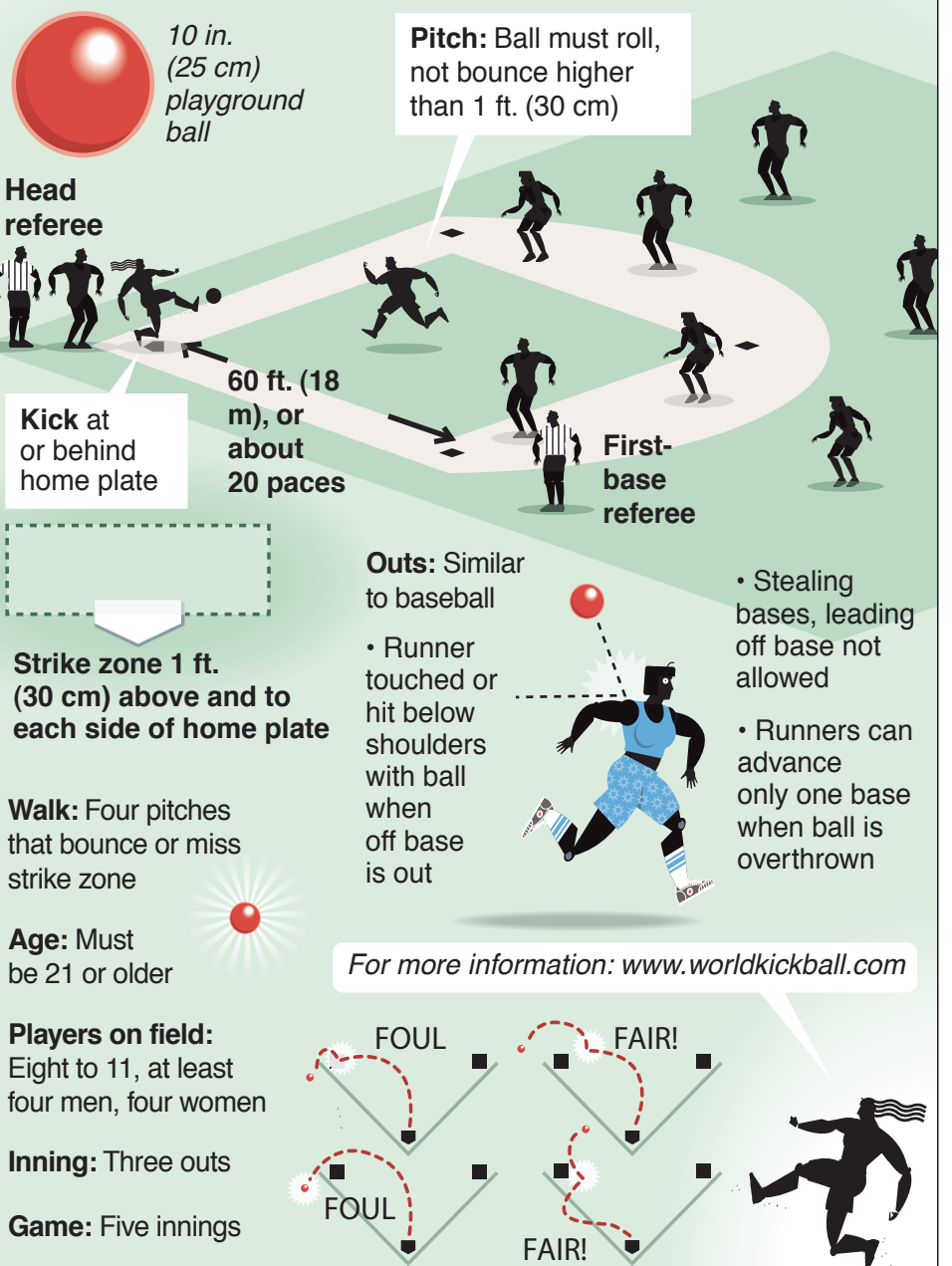
Though the outcome, no matter what, will leave one side affronted, it would be most beneficial to the millions who are sick and have been putting faith in the results of the research to continue with the studies and testing of the cell lines.

ssaviola@chroniclemail.com

Personal Trainer

The joy of kickball

Adult kickball leagues are growing fast, and although the sport has a detailed rule book, it lets grownups play like kids again.



© 2010 MCT

Source: World Adult Kickball Association

Graphic: Paul Trap

How To: Reduce backpack weight

by Etheria Modacure

Assistant Health & Fitness Editor

AFTER YOU have bought your books for class, there's one problem you may run into: How to manage the amount of weight you put into your backpack.

If you have three classes on the same day requiring you to bring three or four textbooks to class, then you have a serious problem on your hands. Luckily, there are ways to avoid added stress on your spinal cord and shoulders.

According to the American Polarity Therapy Association, the size of a backpack should fit the size of the student. The straps should be wide and well-padded.

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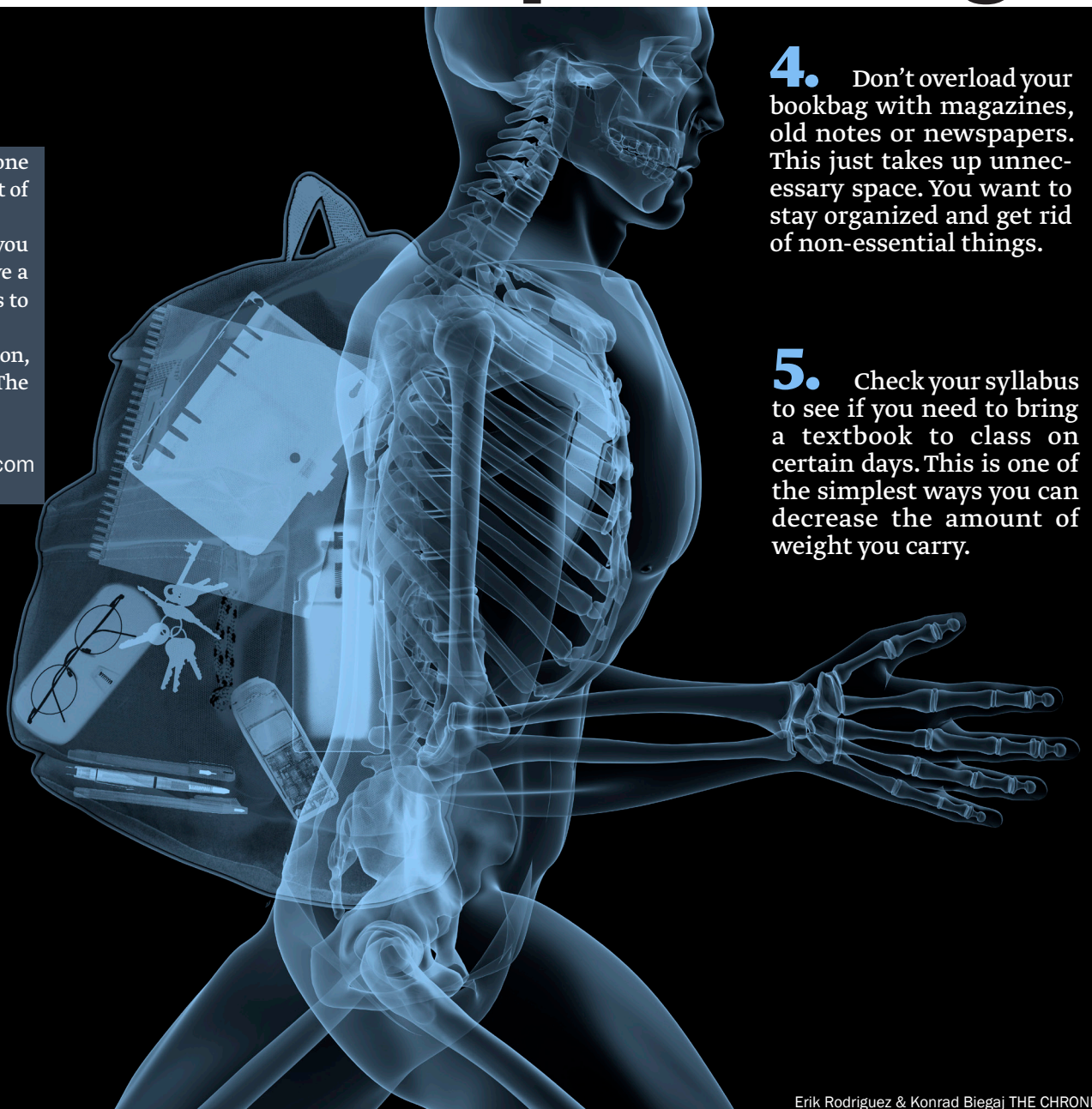
1. Make sure you're only carrying 15 percent of your body weight. Carrying more than that adds stress to your shoulder and back that could have long-term effects.

2. Buy one five-subject college ruled notebook. Having this is better than having five or six one-subject notebooks, which are bothersome and can add more weight to your backpack.

3. If you don't need your laptop with you every day, don't bring it. Laptops can be heavier than most textbooks and are a hassle to carry around if you're not using them frequently.

4. Don't overload your bookbag with magazines, old notes or newspapers. This just takes up unnecessary space. You want to stay organized and get rid of non-essential things.

5. Check your syllabus to see if you need to bring a textbook to class on certain days. This is one of the simplest ways you can decrease the amount of weight you carry.



Erik Rodriguez & Konrad Biegaj THE CHRONICLE

» **Medicine**
Continued from PG. 15

“The issue of someone driving on this [is] they are going to have some dissociation,” Taylor said. “They are not completely with it, they are getting a high from it.”

Unlike pseudoephedrine, an ingredient found in other cold medicines, there is no age restriction or identification needed to buy this drug.

Taylor said some of the medications containing pseudoephedrine also contain DXM.

The FDA’s meeting is one step toward the prevention of DXM abuse.

“I think there is a small amount of the population that actually abuses cough medication, but I do think it is a severe problem for those that do,” Cohen said. “I think the best way to attack this particular issue is through prevention.”

Taylor said talking to someone if they are abusing the drug is one of the first steps to take.

“If nobody brings it up, it’s not going to make any difference,” he said.

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STOCK PHOTO

» **Renegades**
Continued from PG. 15



Brent Lewis THE CHRONICLE

The Renegades basketball team plays against Trinity Christian College, Nov. 11, 2009. All of the Renegades basketball games are at their opponents home court because the lack of a gym facility.

Kristen Jacobsen, captain of the volleyball team, said though it’s tougher to get students to notice The Renegades, some are encouraged to tryout.

“Being [at] an arts school, competitive sports is a hard thing to come across,” Jacobsen said.

While students take classes in the South Loop, the Renegades would like more students to participate in club sports here as well.

“We want people to have fun, and not just sit inside their apartments,” Schollmann said.

Hartmann said the Renegades are in the process of adding more teams for sports such as volleyball and soccer, which has sparked interest but hasn’t had enough dedication from students.

If a student is not interested in training and practicing in order to be a part of a club sport team, they shouldn’t join, according to Brticevich. He said it isn’t good when the basketball team is fatigued after one half of play while the other team is still energized in the second half.

The Renegades fund their teams through fundraisers, donations and sponsorships in order to function as a club at Columbia.

“We have support from the school, but people doing all the organizing are the students,” Hartmann said.

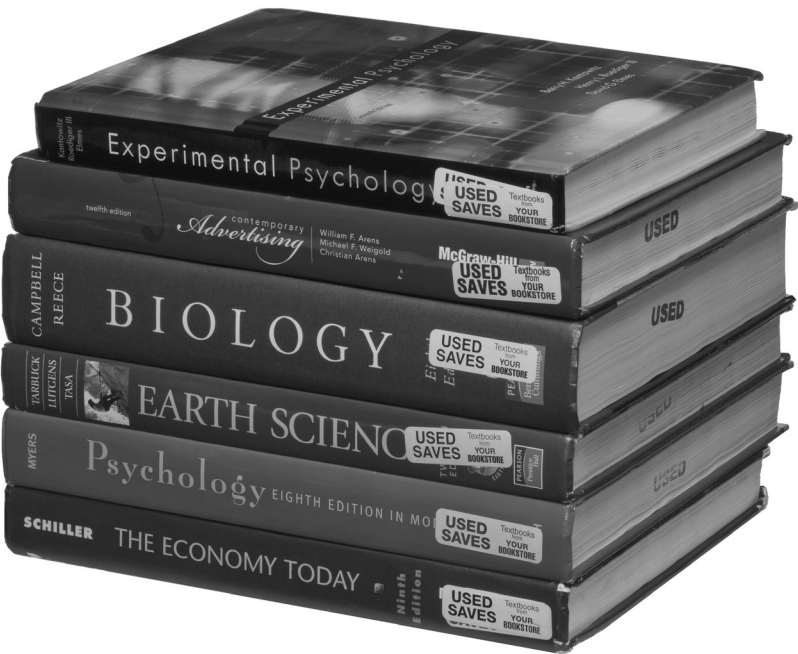
Instead of holding tryouts for various teams of The Renegades in the fall and spring semesters, all tryouts will be conducted the first two weekends of the fall semester.

Basketball tryouts will be on Sept. 18 at the outdoor courts on 18th and State Streets.

Hartmann’s three goals for this upcoming season are to fill out each roster for The Renegades, add more teams for sports such as fencing, and have more dedication and interest from students. Hartmann said he wants the Renegades to build their brand on campus.

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Welcome to Columbia

(see associate for story)



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CLOSING NIGHT



*Cinematic history hangs
in the balance as local
theater is threatened*

PLAYING ON
PG. 22

Chronicle Production Staff

presents
A Chronicle Release

Director of
Photography

Brent Lewis

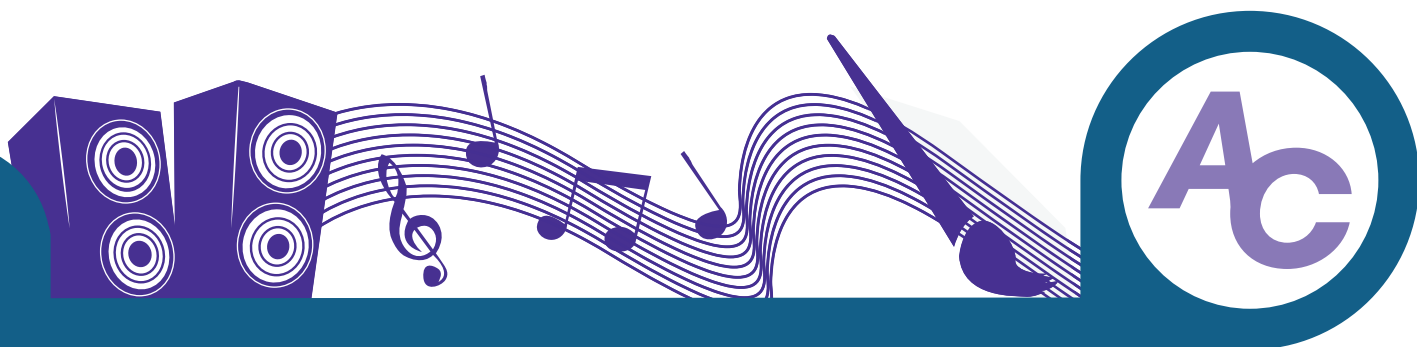
Screenplay

Brianna Wellen

Special Effects

Jonathan Allen

Arts & Culture



Fresh ingredients on four wheels

Food truck movement builds momentum with Simple Sandwich launch

by Mina Bloom
Arts & Culture Editor

"IT WASN'T overly difficult," 32-year-old Simple Sandwich owner and operator David Wojtonik said without hesitation.

Finding the right truck, making sure the vehicle was compliant with the city and working with reputable vendors were among the main hurdles Wojtonik faced when he decided to pursue his own food truck business, which hit the streets Sept. 8.

Based on the principle that fast food doesn't have to be doused in mayonnaise or overly embellished to taste great, Wojtonik's sandwiches contain a small number of ingredients, all of which are fresh, grown locally and mostly organic.

An on-the-go gourmet lunch option, Simple Sandwich is one of the first few food trucks to gain legal approval in Chicago after the buzz created this summer by local chefs Phillip Foss and Matt Maroni. The duo drafted legislation to change mobile food facility laws and formed Chicago Food Trucks, a group dedicated to gathering support for an ordinance to change the laws.

"With a mobile food truck, I can go to areas that are under-served, that have high foot traffic or that have a high concentration of young, artistic people who appreciate a more sophisticated sandwich," Wojtonik said. "I can service multiple locations while only having one true location. It's more flexible and allows me to be more dynamic."

Still, mobile food distribution in Chicago is limited until the City Council and, specifically, Alderman Scott Waguespack (32nd Ward), decides otherwise. Namely, on-site cooking and preparing isn't allowed—neither is serving past 10 p.m. or stopping anywhere for longer than two hours.

But there's no hint of frustration in Wojtonik's voice in regards to the



Brent Lewis THE CHRONICLE

David Wojtonik owns and operates Simple Sandwich. On his first day, Wojtonik serves people on Printers Row in the South Loop, which is just one of many areas he plans to service throughout the week.

legislative limbo. Complying with the current law by preparing sandwiches in a commercial cooking space called Kitchen Chicago, 324 N. Leavitt St., Simple Sandwich has finally come to fruition almost eight years after the idea was first conceived.

"My vision for [Simple Sandwich] was going to be a brick and mortar store," Wojtonik said. "I was really excited about it and I wrote the business plan but it just sat on the shelf. With limited resources, I wondered 'How can I still do this?' But as I started getting further down the road I realized that other people were working on [food trucks] too."

Tiffany Kurtz, co-owner of cupcake truck Flirty Cupcakes, and Matt Maroni, who runs a "naan-wich" truck, or the

Gastro-wagon, launched their businesses this summer. Wojtonik received advice over dinner and via e-mail from both Kurtz and Maroni, who had gone through the process of getting licensed themselves.

"The cool part is we're not in direct competition with each other but we consider ourselves pioneers in this medium," Wojtonik added.

Instead of braised meat or homemade cupcakes, Simple Sandwich sells sandwiches with sophisticated, healthy ingredients, potato chips, chocolate chip cookies and beverages sweetened with cane sugar.

"For my roast beef sandwich, for example, I make balsamic onion marmalade in-house," Wojtonik said. "I add organic, raw cow milk cheddar cheese, arugula and I dress the greens. Most of my sandwiches have less than five ingredients. They may be fancier but they're definitely simple in regards to the number of things that are on them and how they're prepared."

Price points are on the lower side because he's accustomed to \$2 beef sandwiches from growing up on the South Side. Soda and chips retail for \$1 to \$1.25, whereas sandwiches, salads and soups—which have yet to be introduced—will retail for \$7. Simple Sandwich, which currently accepts cash as its only form of payment, will operate five days a week from 11 a.m. – 3 p.m. or until the truck runs out of food, Wojtonik said.

The Northwestern Hospital area, the Board of Trade, Columbia's campus and Hyde Park are among locations Wojtonik sees himself frequenting throughout the week.

Before setting the truck into motion, however, Wojtonik hosted a menu preview for Simple Sandwich in the middle

of the summer, when he invited friends to taste his food and critique his work.

John Smith, 40, former co-worker of Wojtonik, found the depth and complexity of the food refreshing and the amount of planning that went into the preview impressive.

"The salami sandwich has giardiniera with hand-cut cauliflower and golden raisins," Smith said. "It's a spicy giardiniera but it has these unusual components. He puts a tremendous amount of thought into these sandwiches."

Wojtonik's longtime friend, Christie Schaap, 27, mirrors Smith's appreciation for Wojtonik's dedication. Schaap bakes chocolate chip cookies for the Simple Sandwich truck in Kitchen Chicago a couple days a week.

More so than Wojtonik's sandwiches, Schaap's cookies are simple when it comes to both preparation and design. Using "good chocolate, real butter and baking them until they're just soft and warm enough" is Schaap's method for her \$1 treats.

What she describes as an exciting and smart opportunity to be involved in, the food truck appealed to Schaap on a personal level as well, as she's enjoyed baking her entire life, though currently works full-time at a technology consulting company.

"David's really doing this at the right time," Schaap said. "The food truck movement is gaining a lot of momentum here in Chicago as of late, especially as they're looking to appeal some of the laws and make it easier for people to have food trucks and prepare food on board."

To find out where the Simple Sandwich truck is at a moment's notice, follow Twitter. com/SimpleSandwich.

hbloom@chroniclemail.com



Courtesy DAVID WOJTONIK

In compliance with Chicago law, David Wojtonik must serve pre-packaged sandwiches and cookies. All of the food is prepared at Kitchen Chicago, 324 N. Leavitt St.

"A" To Zepeda

Generation Y-so-much-reality-TV?



by Benita Zepeda
Managing Editor

A HEARTFELT sentiment to reality TV: Oh, how much I love to despise you. In all actuality, reality TV, you are the sole reason I felt I didn't have to spend my hard-earned paychecks on cable this year. I am certainly not missing you.

But don't you worry, reality TV, this is not your fault. My entire generation is to blame. We eat up, digest and seek more of your guilty pleasure entertainment.

I'm sorry, but I think it's time we stop viewing all these pseudo celebrities' lives and start paying attention to the well-written television shows we have out there. No hard feelings.

The superfluity of nonsensical, reality television shows at my disposal is pretty disgusting. But identifying with these shows is, perhaps, a way to connect with each other on a social level. We have disconnected ourselves from one another because of technology, so maybe the underlying motive of these shows is to get our daily dose of "real life drama."

Before I start excessively hating on this genre, I must admit I have occasionally fallen victim to the overly dramatic marketing ploys and teasers of these types of shows. Nice work, producers. But in the same measure, I like to think this was when shows had more substance—I absolutely loved "Top Chef."

However, I cannot understand why shows such as "The Hills" and "Jersey Shore" have

made such an impact in our society.

I miss the days when television was primarily filled with real actors, you know, the people who have spent their lives trying to become famous. Today, so many of my friends watch nothing but over-dramatizations of people living their semi-scripted lives.

Reality TV has started to spiral out of control with shows as mind-numbing as these. People get paid millions of dollars to drink, fight, cry and sex each other up—nothing too far off from what people do every day.

What is even more distressing is how often people discuss the latest updates on tidbits, such as Snooki's latest mistake or the he-said-she-said drama of the week, just to relate to one another.

I blame Generation Y's (also known as the Net Generation) technological disconnect with each other because we have shifted our interactions from face-to-face to chat rooms and online forums. It has become so common to interact with one another in a virtual sense that we spend ample amounts of time watching non-important individuals go through the same mundane trials and tribulations of life because it's how we have begun to interact socially.

We've learned to identify with the people who are in these shows, instead of identifying with each other.

Unfortunately, despite my anti-reality TV outlook, I am even more to blame because I just spent 500 words ranting "Mean Girls" style about how I don't like losing brain cells watching these shows. They've just been so cleverly weaved into the minds of my generation, I simply can't avoid it.

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It's not all about Zooley anymore

Indie folk band's recent success a product of both its members

by Kevin C. Johnson
MCT Newswire

THERE WAS a time early in the career of folk-pop group She & Him when all anyone wanted to talk about was the involvement of front woman Zooley Deschanel.

Initially, she was yet another movie star who dared to step out and be in a band.

"When we were doing press a few years ago," said guitarist-producer M. Ward, "about half the questions were about how bad Bruce Willis' records were and stuff like that."

Ward said Deschanel's transition to music is not the focus anymore.

"I think people are forgetting about that, and that's good," he said. "There's good and bad examples of all kinds of music. And I think Zooley is definitely an inspiration for a lot of people who may be trapped into doing one thing in the creative arts."

She & Him have no credibility issues these days, after delivering its sophomore effort, "Volume Two," which picks up where 2008's "Volume One" left off.

Together, Ward and Deschanel have created a sun-splashed brand of '60s-flavored pop that's as fresh as it is familiar in its coffeehouse appeal. "Volume Two" includes 11 originals and two covers: NRBQ's "Ridin' in My Car" and Skee-ter Davis' "Gonna Get Along Without You Now."

Of their feel-good music, Ward said "Some people have called it 'arena folk,' which we like. It's a little tongue-in-cheek, but it's OK."

Some have compared it with the legend-

ary the Mamas & the Papas. The comparison seems fair, though Ward isn't so quick to embrace it.

"I'm not their number one fan, but they have good songs," he said. "But I don't know a lot of their stuff, to be honest."

Ward does concede their influences run old. His favorite producers are heavy-hitting legends such as George Martin, Quincy Jones and Phil Spector.

And when it comes to guitarists, the first name he mentions is Chuck Berry.

"I can't say enough about Chuck Berry—the voice, the lyrics, the guitar playing, the looseness," Ward said. "He's genius. When I first started playing guitar, I was learning Beatles songs like 'Roll Over Beethoven' and 'Rock and Roll Music,' Chuck Berry songs the Beatles covered. I've been digging deeper in his catalog ever since."

Ward says he and Deschanel share that affinity for older sounds and styles. But beyond that, they come from different worlds. His background is all music, which he's been doing for the past decade.

Deschanel, meanwhile, was making a name for herself in Hollywood in the movies "Elf," "Yes Man," "Failure to Launch," "The Happening" and "(500) Days of Summer."

"Somehow, it seems to work—it clicks," he says of the pairing. "It's hard to put my finger on exactly why."

"My job is to produce, to follow the song or the demo where it wants to go. Zooley writes the songs for the project, and I treat her demos the same way I treat mine. I listen to them over and over and try to discover their character and use my imagination to fill in the blanks, think about what might have inspired the songs."

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A WORLD

LOST IN

FILM



Written by: **Brianna Wellen**
Design by: **Jonathan Allen**
Photography by: **Brent Lewis**

ON THE OUTSIDE, the Bank of America Cinema, 4901 W. Irving Park Rd., doesn't appear cinematic at all. The exterior is designed as a typical bank, almost seeming abandoned. Through a secret entrance around the back and up a flight of stairs is the building's gem. Greeting patrons is a "Citizen Kane" poster and a buttery smell drifting from the concession counter. Walking into the theater itself is like stepping into a bygone era. An old jazz reel flickers on the large screen, a warm-up for the crowd before the main screening.

The usual cast of patrons appears on a typical Saturday night, a group of older attendees who saw the movies when they were first released, younger couples dressed in vintage clothing and timid film students venturing to the area for the first time. Gathering in the lobby, they chat about past owners, mourn the patrons who have passed away and discuss the original New York Times reviews of films like "The Salt of the Earth," "The Littlest Rebel" and "Louisiana Story." For some, this routine reflects a three-decade-old habit, while others are newer additions, but each person contributes to the scene.

The films themselves complete the experience. Director Herbert Biberman's "The Salt of the Earth," 1954, was a black-listed film telling of the plight of Mexican-American workers in the Southwest. David Butler's "The Littlest Rebel," 1936, featured a slave-toting Shirley Temple dressed as a Confederate soldier. The documentary "Louisiana Story," 1948, was director Robert Flaherty's exploration of the life of a Cajun boy whose home is disrupted by an

The film and video community in Chicago is very close knit.... People are always going out of their way to make sure all of our cinema outlets are being supported, funded and [they] continue."

-Christy LeMaster

oil leak.

Now the Bank of America Cinema's days of showing rare revival films are numbered, and the secret world surrounding the theater in Portage Park is threatened. After surviving more than 30 years of multiple bank buyouts, the theater will show its last film on Dec. 18.

The film house was born in 1973 when Midwest Federal Savings and Loan built the branch specifically with the hidden theater as a community space for viewing classic movies. At one time, it screened reels from private collections that weren't shown anywhere else. Over time, the bank and its secret theater changed hands many times to companies like Tillman Bank and LaSalle Bank.

"As soon as we knew Bank of America was buying it we thought, it's getting more national, the focus is much more zoomed-out now," said Rebecca Hall, 23, one of three people who currently run the theater. "So even at that point we were waiting to hear what they would say to us. It's normal for one bank to buy another bank, and when they buy that bank they don't necessarily expect to get a weird community cinema as part of that deal."

The bank is now closing the branch and leaving its film program without a venue. The theater's unique screenings and loyal following make it something worth keeping alive, according to Dennis Wolkowicz, program director at the Portage Theater, 4050 N. Milwaukee Ave. A transition is now in the works, and the Portage Theater is willing to absorb the program.

"We're collaborating with them [and] enabling them to continue should they choose to here," Wolkowicz said. "I think they'd be a great fit, I think they do too, and hopefully it will come to fruition."

The upcoming challenges facing the Bank of America Cinema crew—if it takes the help of the Portage Theater—are creating a budget for its programming and maintaining its audience at a new location. Currently, Bank of America covers all its operation costs, and loyal patrons often supply the films.

Through the years, Bank of America Cinema has made it its mission to show films that can't be seen anywhere else. Even with the advent of Netflix and similar services opening up new genres of film to a broader audience, the cinema has access to rare prints on 16 mm and 35 mm reels.

"A lot of these come through private collectors throughout the city," said Julian Antos, 18, another crew member at the theater.

According to Antos, in the '70s there was a huge surge of the FBI confiscating old reels for unknown purposes from collectors who are now theater patrons. Names of films are sometimes omitted from programs altogether, along with the contributors' names, to protect their collections. Still, the collectors want the films to be shown.

Without these private collections to pull from, getting the movies the theater wants to show proves difficult. A typical, non-theatrical venue trying to get films through distribution companies has a small selection to choose from. When films are chosen

it's a long and tedious process to obtain the reel. Gaining access to private collections makes the process faster and allows the cinema to screen a unique caliber of film.

"With the loss of Bank of America Cinema, [a lot] of classic films that you wouldn't be able to see in any other way [won't be seen by] an audience in Chicago," said Dave Jennings, the general manager of the Music Box Theatre, which shows revival, independent and foreign films and shares the same audience as the Bank of America Cinema.

Jennings sees theaters like his own and Bank of America Cinema as outlets for movies that need to be screened. The film may be available on Netflix or Video On Demand, but according to him there are certain movies people want to see with an audience. In his eyes, even movies with a low box office should be shown if the slightest bit of interest exists in Chicago's film scene.

Hall and Antos came from the city's film subculture and brought their experience to their work at Bank of America Cinema. Antos started going to screenings at the theater around age 10 with his family and eventually began volunteering there. He now serves as one of the main workers in the projection room. Hall graduated from the University of Chicago's Doc Films program and was a patron of Bank of America Cinema before eventually working there.

The crew hasn't officially announced to its older audience members, who aren't on top of the news on Internet blogs, that the theater will end screenings in December.

It's hoping to have an alternative program set in stone for patrons to transition to before breaking the news to those who have seen the cinema survive so many changes in the past. For many, Saturday night at the movies is the highlight of their week.

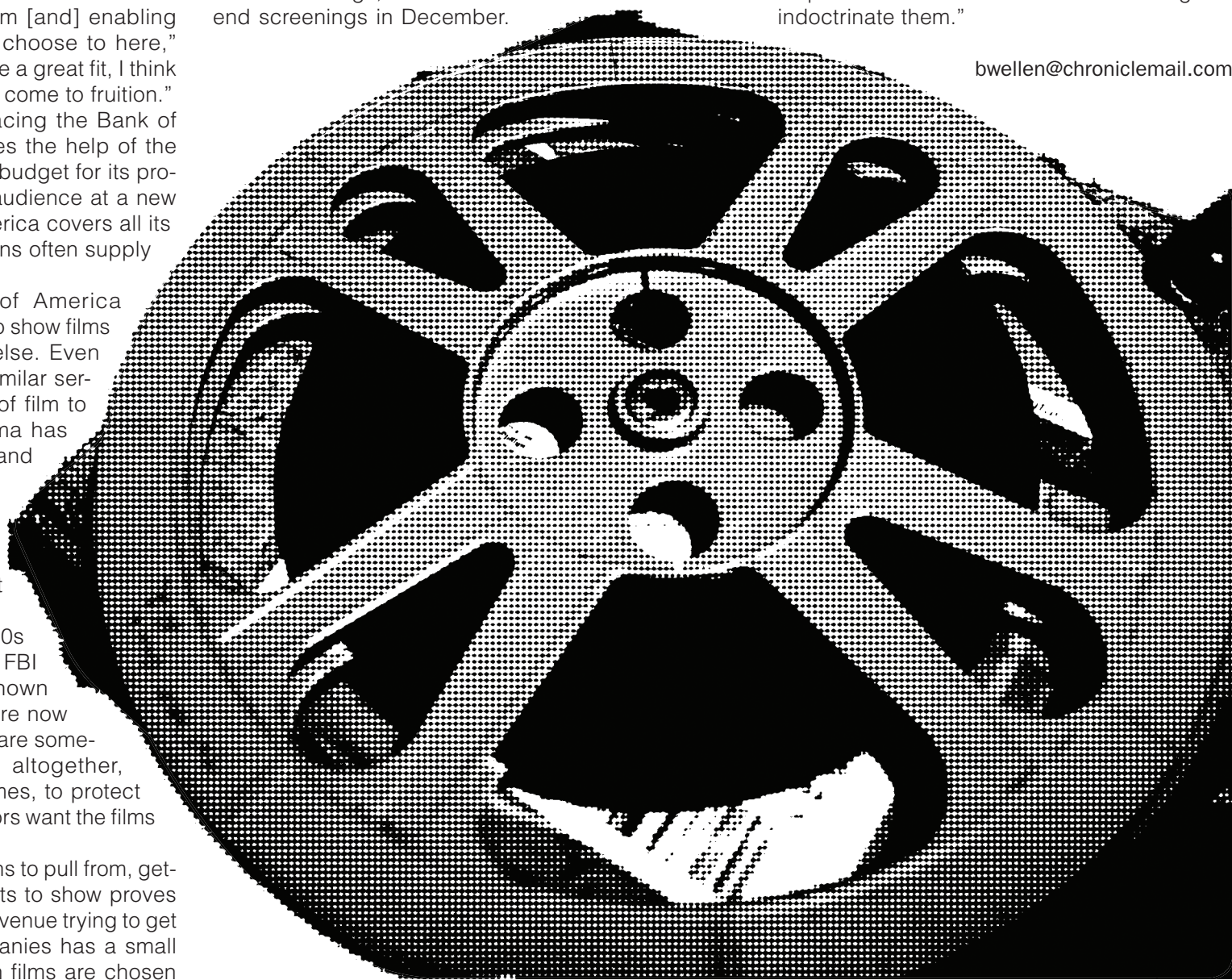
Once Bank of America's Saturday screenings are over, Hall and Antos moonlight in other facets of the city's film world. These outside connections could save their current program, whether the bank supports the cinema or not.

"The film and video community in Chicago is very close knit," said Christy LeMaster, who runs the Nightingale Theater, an art house theater in Wicker Park. She also contributes to Cine-file, an online newsletter that tracks local film screenings. "We're lucky in that capacity. People are always going out of their way to make sure all of our cinema outlets are supported, funded and [they] continue."

Hall agrees there is a healthy grass roots film community in Chicago, but she wants the interest in movies to go beyond that subculture. Once the general public sees film and film history as something culturally important, she thinks places like the Bank of America Cinema will have no problem surviving in Chicago.

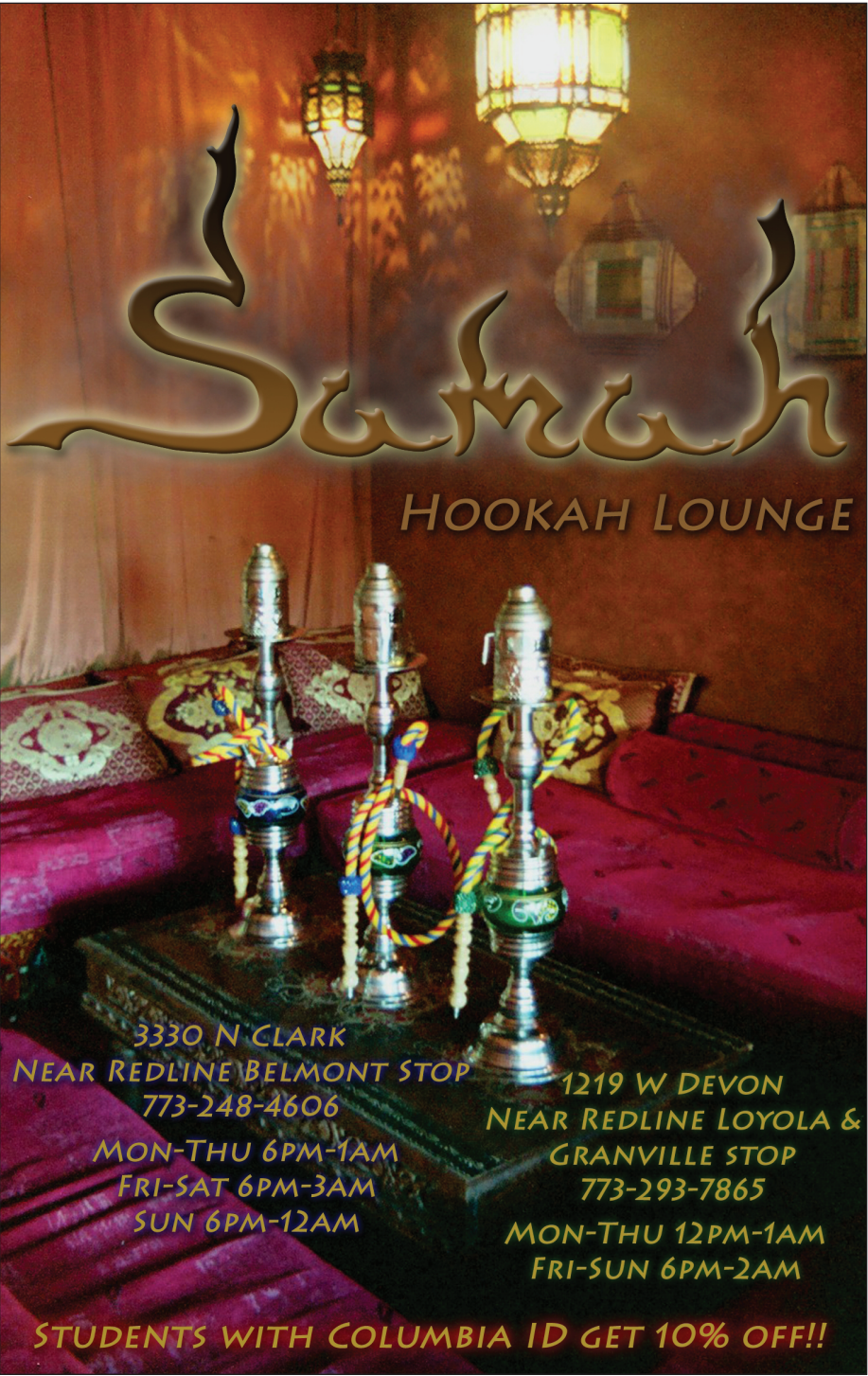
"I'm actually fairly optimistic about the future of this whole thing, and I think the challenge is going to be making a public case for it," Hall said. "Everybody sort of knows it's worthwhile to go see one of Shakespeare's plays, or it's worthwhile to go to the art museum to see the original works of art, but people aren't quite as indoctrinated with film so we've got to indoctrinate them."

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MCT Newswire

After a solo career, Jenny Lewis teamed up with Johnathan Rice to put out a new album of duets.

Breakup turned album

Musicians pull from personal life, folk legend, create experimental record

by August Brown
MCT Newswire

EVEN THOUGH Jenny Lewis and Johnathan Rice are one of L.A. indie rock’s most doe-eyed couples, their debut album together as Jenny & Johnny emerged from a breakup. They’d split with one of their favorite musicians—Bob Dylan.

“We were at this jam session in Laurel Canyon with our friend [singer] Farmer Dave Scher,” Rice said. “We’d played like three Bob Dylan covers, and Dave put down his guitar and said, ‘I just can’t do this Dylan Fantasy Camp anymore.’”

Lewis and Rice each built their solo careers around the sprawling, metaphor-heavy song writing style Dylan turned into shorthand for a “serious folk artist.”

But when Rice and Lewis would return to their home in the San Fernando Valley to swap instruments and hash out new tunes, the observation turned into a revelation.

“Once you’re out of the DFC—‘Dylan Fantasy Camp’—you can appreciate all sorts of things,” Lewis said. “You realize you aren’t Bob Dylan, and it’s liberating.”

The duo’s debut full-length album, “I’m Having Fun Now,” is full of those other things—ideas not unserious but certainly less severe. Rooted in the slacker fuzz of again-au courant ’90s indie rock and the close harmonies of Lee Hazlewood and Nancy Sinatra, the release sounds liberating in the way that a well-seasoned couple can goof off and not worry about being perpetually impressive. The result, however, is often just as charming as when they’re on their best musical behavior.

“These songs aren’t entirely personal anymore,” Lewis said. “You get happy, and then what do you have to write about?”

The 34-year-old Lewis and 27-year-old Rice have a droll rapport that’s half tour-addled inside jokes and half Sartre-De Beauvoir-style needling between lovers with a shared career. They met in Nebraska in 2003 through their mutual friend, singer Conor Oberst, and his producer colleague Mike Mogis, who was helming Rilo Kiley and Rice albums in back-to-back sessions then (he also worked on “I’m Having Fun Now”).

“I remember unloading our stuff into his studio and thinking, ‘Oh, my, she’s pretty,’” Rice said, while Lewis recalled it a bit differently.

“We were all like ‘Who is this kid [who] just showed up here while we’re trying to record?’” she said. “I’d glare at him when

we passed in the hallway.”

Nonetheless, the two introduced each other to their formative music—Lewis offering indie classics from bands like Pavement, Rice replying with ’60s and ’70s rock and folk staples, and it went from there.

But they had to adapt to the public setting—they pepper stories with giddy quips about chilling with Bill Murray at Austin City Limits, flying to Hong Kong to play a Rodarte runway show and landing Elvis Costello as their backing musician on a bonus track—and dueling creative spaces their new romance would occupy.

“There was a time when we’d broken up and rekindled a friendship, and I played her a song I’d written about the breakup and she was like, ‘That’s just mean,’” Rice said. “All our friends write songs about each other, and you’ll get these calls from people saying, ‘Hey, man, I think that one is about you.’”

At least three songs mention deadpan threats made with cutting utensils; two find Lewis fearing being eaten by pet snakes; another pleads to die “looking like a New Yorker cartoon.”

But the music is the most easygoing in either of their catalogs. “Scissor Runner” has a spritely jangle, and first single “Big Wave” documents the downfall of California’s economy over reverbed-out surf rock and tangles of feedback. The two swapped most of the instruments on the record, and the sound hits an appealing middle ground between tossed-off eagerness and the meticulousness of their solo records.

Nevertheless, the sunshine of love and boldface friends don’t entirely hide some creeping darkness. Rice’s acoustic-noir ballad “Animal” is a lament over violent religious strife, and yet lyrics like “If you lose your fear of God, you are an animal at heart” show he can’t divorce from the faith of his Scottish upbringing and Irish Catholic roots.

“The well was poisoned for me young, being raised Catholic,” Rice said. “I’ll never shake my fear of this potentially imaginary God.”

Lewis too wrote this effortlessly optimistic album after a wrenching year in her personal life, during which her father died.

“You never quite get over something like that,” Lewis said. “Even when you’re happy, fears like that never leave your mind.”

On “I’m Having Fun Now,” that sentiment is palpable. But there remains one topic that the two are still learning how to talk about on record—how they feel about each other.

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FILM REVIEW

Underrated filmmaker given spotlight

Horror auteur featured at local movie house, showcases latter filmography

by Drew Hunt
Assistant Campus Editor

JACQUES TOURNEUR, one of cinema’s most overlooked directors, is receiving the retrospective treatment at the Music Box Theatre, 3733 N. Southport Ave. The run started Sept. 1 and will continue through Oct. 3. using the theater’s ongoing weekend matinee series to feature Tourneur’s notable works.

He is perhaps most famous for his work with RKO Studios and producer Val Lewton during the 1930s, when he was hired to direct a number of noteworthy—albeit low-budget—horror films. The blithe nature of these B-picture masterpieces belies a distinguished virtuosity inherent in Tourneur, as the films are both visually striking and deftly crafted.

Despite this, the genius behind his three most famous films—“Cat People,” “I Walked with a Zombie” and “The Leopard Man”—is largely attributed to Lewton, while his late period noir, “Out of the Past,” is pegged as more of an effective genre exercise than an authorial piece of art.

However, Tourneur’s rarely seen short films—works predating his time at RKO—are indicative of an already capable filmmaker, comprising the thematic elements not only seen in his films with Lewton, but also throughout his career. Lewton’s contribution to those early films is impossible to

Jacques Tourneur
Retrospective

Rating:

Now playing at Music Box Theatre, 3733 N. Southport Ave.

deny, as historical record and creative consistency proves. But it would be unwise to simply write off Tourneur as a mere vessel for someone else’s vision.

At that, his apparent lack of theme is in fact just the opposite. Tourneur was rarely concerned with the polemical nature of characterization or theme. Rather than authoritative, his films are speculative and exist in a sort of middle ground where his characters constantly seek solace.

The best example of this lies in “Curse of the Demon”—playing at the Music Box starting Oct. 2—a story about an evil magician played by Niall MacGinnis, who can summon a demonic monster by passing along an old parchment to its victims. In the film, actor Dana Andrews, a frequent Tourneur collaborator, does nothing to sway the audience’s mind concerning the existence of the demon. Andrews’s persistent rationalism is the product of his own narcissism, an attribute also found in MacGinnis.

By the end of the film, one character falls victim to his own superiority, while the other proclaims “it’s better not to know”—the main crux of Tourneur’s entire aesthetic.

What may seem like indolent apathy is



Courtesy IMDB

Susan Hayward and Dana Andrews star in Tourneur’s lesser-known “Canyon Passages.”

actually a denunciation of blind dogmatism. In his films, Tourneur frequently suggests the most resolute people are almost always the most clueless.

As evident in his Western “Canyon Passage” (1946), playing Sept. 18, Tourneur creates characters that embody this aesthetic. The meandering narrative and conflicted, almost existential characters make for a truly immersive experience. The intersecting story lines go largely unresolved, while the majority of the action takes place off-screen and without provocation.

Yet there’s a hypnotic quality to “Canyon Passage.” Its ambiguous narrative struc-

ture may seem languid on the surface, but the film lends itself wonderfully to Tourneur’s perception—his “theme,” as it was—of human existence as being ultimately unexplainable.

The other film remaining in the Music Box’s retrospective of Tourneur is “The Fearmakers” (1958), a prophetic political thriller that once again features Andrews as its star. That film will premiere Sept. 25.

Screenings are at Music Box Theatre, 3733 N. Southport Ave., at 11:30 a.m. every Saturday and Sunday through Oct. 3.

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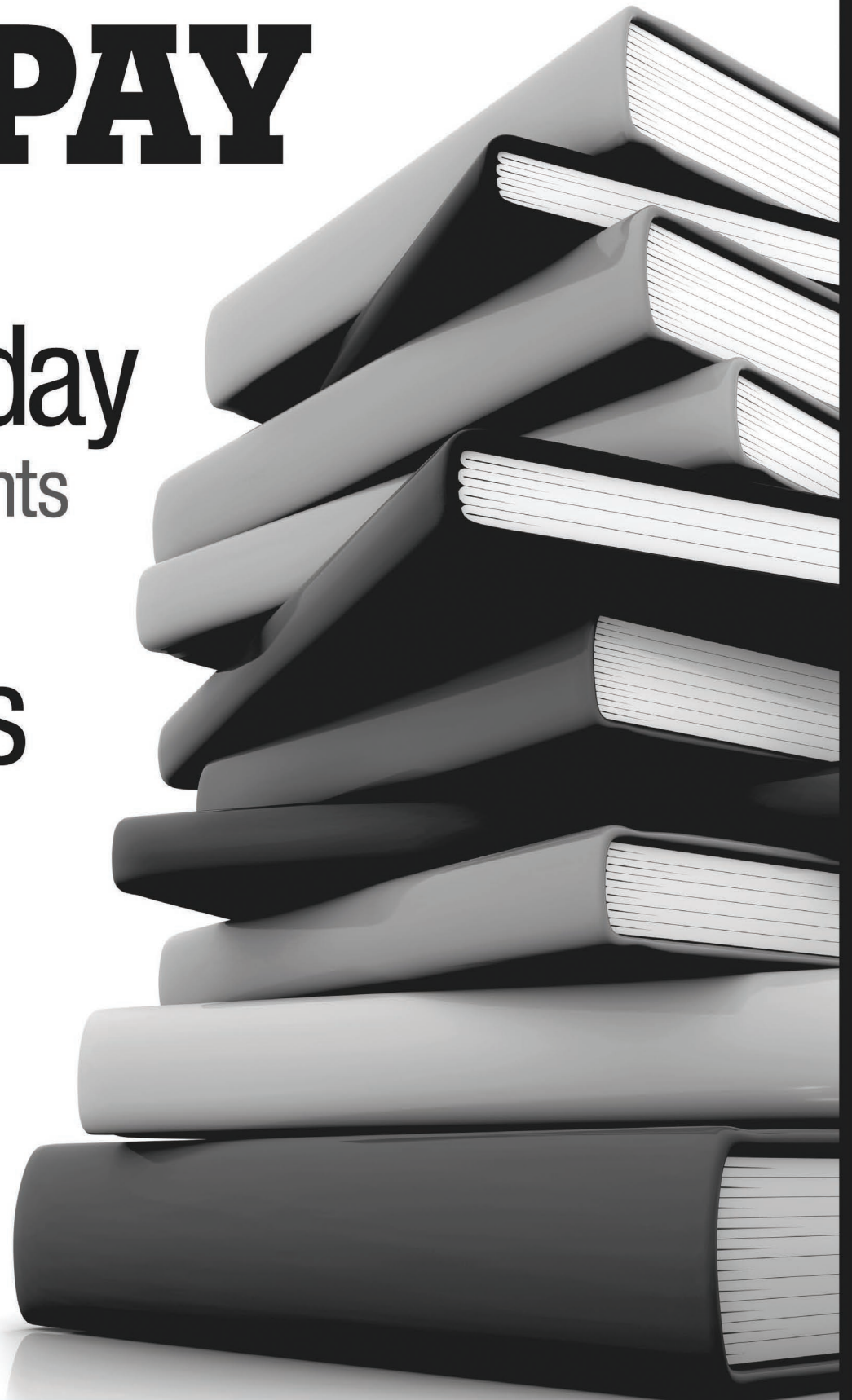
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New exhibit brings blog to life

‘Street Anatomy’ showcases intersections of science, medicine, art

by Luke Wilusz
Assistant Arts & Culture Editor

IN A building full of bone saws, scalpels, antique X-rays and other artifacts from the bygone days of medical history, an art gallery is the last thing one might expect to see. However, that’s not to say it feels out of place. In fact, it’s difficult to imagine a better home for Vanessa Ruiz’s “Street Anatomy” exhibit.

The exhibit debuted Sept. 3 with an opening reception in the fourth-floor gallery of the International Museum of Surgical Science, 1524 N. Lake Shore Drive, as part of the museum’s “Anatomy in the Gallery” program. “Street Anatomy” features artwork previously shown on Ruiz’s blog of the same name, which covers portrayals of anatomy and medical science in works of contemporary art.

“I think it’s fascinating for people—especially human anatomy because we all share that, right?—and I think people are only used to seeing that in an educational realm,” Ruiz said. “Seeing it outside of that context and seeing what different artists do with that is, I think, the most fascinating thing, just



Tiela Halpin THE CHRONICLE

taking it out of the textbooks and putting it onto street art, fashion, interior design. There’s so much you can do with it, and it’s all relatable.”

Ruiz, who received her master’s degree in medical illustration at the University of Illinois at Chicago and currently works as an art director for a pharmaceutical advertising agency, has always been fascinated by the intersection of science and art. She’s been running the “Street Anatomy” blog for three years and was looking for a chance to bring it out of the digital realm.

“Every three months, [the International Museum of Surgical Science does] a rotating exhibit [for] exhibiting artists who use anatomy in their work,” Ruiz said. “I contacted the museum director there, and she had read my blog before, so she was like, ‘I would love to have you do an exhibit.’ So it was a perfect opportunity.”

Lindsey Thieman, manager of exhibits and programs at the International Museum of Surgical Science, said the “Anatomy in the Gallery” program has run since 1998. The goal of the program is to provide a contrast to the largely clinical and scientific feel of the rest of

the museum.

“A lot of our other exhibits are more educational or didactic, but we don’t want you just to learn about how medicine developed,” Thieman said. “We’d also like you to think about medicine and how it relates to your life and the human condition in general.”

Alexis Steinmetz, a graduate student working on her master’s in medical science at Loyola University, visited the exhibit out of a similar fascination with both science and the arts. She said more medical students and science-minded individuals should see the exhibit to get a new perspective on their fields of study.

“I like that people put their own twist on anatomy and make it interesting at the same time, so people who are learning about anatomy and care about it can see it in more interesting ways,” Steinmetz said.

Despite dealing with typically morbid imagery, many of the works on display reflect a sense of humor, such as Jason Freeny’s “Micro Schematic,” which features a meticulously detailed anatomical diagram of the skeletal, circulatory, digestive and reproductive systems of a plastic Lego figure.

“I think it’s important to be lighthearted about it because when people see skulls or skeletons, it’s kind of that trigger that’s like, ‘Oh, this is death, this is reminding me of something I don’t want to think about,’” Ruiz explained. “But you have to be confronted with it anyway, so I think putting a lighthearted tone on it is the perfect balance to putting anatomy or any sort of deathly imagery into artwork.”



Tiela Halpin THE CHRONICLE

“Jumping Brain” by Emilio Garcia is part of the “Street Anatomy” exhibit in the fourth-floor gallery of the International Museum of Surgical Science.

Ruiz said one of her goals is to get scientists and doctors thinking more artistically, and artists thinking more scientifically.

“I think a lot of people are afraid,” she said. “I think artists are afraid of thinking logically or doing math, and I think people who are scientific are afraid to be creative ... I think bridging those two, especially for your mind, is a great exercise because you use both halves.”

“Street Anatomy” opened Sept. 3 and runs through Nov. 19 at the International Museum of Surgical Science, 1524 N. Lake Shore Drive. For museum hours, visit IMSS.org.

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STAFF PLAYLIST

MINA BLOOM, ARTS & CULTURE EDITOR



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JUSTIN TIMBERLAKE FEAT. THREE SIX MAFIA & TIMBALAND
// CHOP ME UP
T.I. // RUBBER BAND MAN
LIMP BIZKIT // BREAK STUFF

MEGHAN KEYES, ASSISTANT METRO EDITOR



FLEETWOOD MAC // GOLD DUST WOMAN
KATY PERRY // TEENAGE DREAM
THE RAMONES // DO YOU WANNA DANCE?
ROBYN FEAT. SNOOP DOGG // U SHOULD KNOW BETTER

ETHERIA MODACURE, ASSISTANT HEALTH & FITNESS EDITOR



ICE CUBE // WHY WE THUGS
T.I. // TOP BACK
NAS AND DAMIEN MARLEY // AS WE ENTER
TALIB KWELI AND MOS DEF // ASTRONOMY

LUKE WILUSZ, ASSISTANT ARTS & CULTURE EDITOR



PIXIES // WHERE IS MY MIND?
LESS THAN JAKE // PLASTIC CUP POLITICS
METRIC // SICK MUSE
PLUMTREE // SCOTT PILGRIM

CHICAGO AUDIOFILE



Courtesy DAVID SAMPSON

After being a member of His Name Is Alive and Saturday Looks Good To Me as well as continuing to perform with NOMO, multi-instrumentalist Erik Hall released a solo album on May 25.

‘In Tall Buildings’ born in small apartment

by Mina Bloom
Arts & Culture Editor

WITH INTERNATIONAL tours under his belt, Erik Hall, former member of indie-pop bands Saturday Looks Good to Me and His Name Is Alive, decided to record a solo album in his cramped city apartment closet—all while still performing with the saxophone-infused, Michigan-based band NOMO.

A focused Hall, performing under the moniker In Tall Buildings, released his self-titled album May 25 after years of crafting the perfect material. The Chronicle recently talked to Hall about making the shift to be a solo artist, what went into his first release and how the singular recording experience lent itself to the nature of his sweet crooning about past relationships.

The Chronicle: What are all the instruments you play, and how does that translate to your live show?

Erik Hall: I play guitar, drums, piano and I sing. Unofficially, there’s a host of other instruments in my closet at home—banjo, harmonica, pedal steel guitar and all sorts of weird, wacky percussion and cool synthesizers and what not. For “In Tall Buildings,” I played pretty much everything except for the couple of songs that featured Elliot Bergman, who’s in NOMO with me, who plays clarinet on the album. Other than that, I played all the instruments. So, in the live show it’s a matter of choosing the most important elements and having them represented so it’s much more stripped down. Quinn Kirchner, who also plays drums in NOMO, plays drums for “In Tall Buildings.” “I’ve had a few guys play bass. Most recently, Matt Ewerley was playing bass in the band. We just play as a trio, and I use a looping pedal for my guitar so that I can actually get some of those layers going. I pick the most important elements that really communicate what the song is trying to communicate, and do away with all the other stuff for now at least. It’s a different kind of listen at the show. I would really like to get to the point where I can afford to get a bigger band and get the full arrangements going, but for now it’s been going well.

The Chronicle: What’s it like to perform solo after filling different roles in other bands?

EH: In bands like His Name Is Alive I was very much assuming a role that Warren or Fred needed me to assume. That was really fun, I was able to fit right in and that was great. But it wasn’t the most personal experience. In NOMO, I’m part of a much larger picture. I’m part of a whole, and I love that about it. With “In Tall Buildings,” it’s even more personal or fully personal. I can’t really hide behind anything.

The Chronicle: How long had your first release, “In Tall Buildings,” been in the making?

EH: Technically it was a couple of years, but theoretically it was much longer. [Laughs] I’ve been recording my own songs and trying to get an album of material together for probably 10 years. It wasn’t until 2006 or so that I realized I was finally coming up with the songs I was ready to actually complete and present to people. At that point, I finally decided that it was done.

The Chronicle: I read that you recorded this album in a closet in your apartment. How did this kind of singular experience contribute to the album?

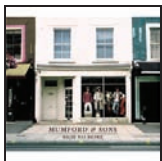
EH: It has its pros and its cons. It was great because I could do whatever I wanted. But at the same time, that can be oddly detrimental when you have no limits or deadlines. So it took me a long time, but some of the music is actually compromised because of living in an apartment building. I can’t actually play my drums loudly all the time, and some of the stuff I had to be very meticulous about how and when and where it was recorded. But sometimes when you have these limitations it opens up a lot of possibilities, and it helps you think through certain things. I’d like to eventually have a band and go into a studio and play songs as a band, but right now I’m not super anxious to do it that way.

In Tall Buildings is playing at Mayne Stage, 1328 W. Morse Ave., on Oct. 8 at 9:30 p.m. To hear In Tall Buildings, visit www.MySpace.com/InTallBuildings.

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I Like It • Enrique Iglesias	(4)	4
DJ Got Us Fallin’ In Love • Usher	(5)	5

United Kingdom

Please Don’t Let Me Go • Olly Murs	(1)	1
Teenage Dream • Katy Perry	(2)	2
Dynamite • Taio Cruz	(3)	3
You Took My Heart • Pepper & Piano	(4)	4
Green Light • Roll Deep	(5)	5

Spain

Waka Waka (Español) • Shakira	(1)	1
We ... Americano • Yolanda Be Cool, DCup	(2)	2
Club Can’t Handle Me • Flo Rida	(3)	3
16 Anitos • Dani Martin	(4)	4
Alejandro • Lady GaGa	(5)	5



Light Me Up
The Pretty Reckless



X
Anniversarivm
Estopa

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TOP 5



Bethany Reinhart/Interactive Media/
Outreach Editor

Things that keep me occupied on my drive to work (some illegal activity disclosed, but not condoned)

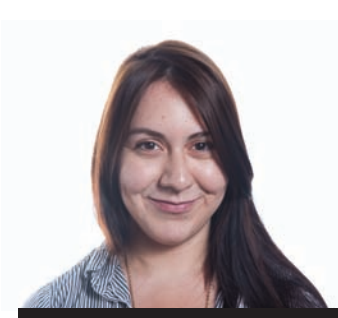
Perfecting my makeup in my rearview mirror: Let's face it—when traffic is at a crawl on the Kennedy and my 14-mile commute looks like it's going to take 90 minutes, I might as well make good use of my time. Mastering the art of applying mascara and lipstick in my rear-view is sure to kill a few minutes of my time.

Talking to my mom: I'm trapped in the car anyway and hearing from her youngest usually makes my mom happy, so why not multitask? My mother loves to talk, so killing 90 minutes while catching up is never a problem. If anything, more time is needed.

Daydreaming about all the places I'd rather be headed to: No explanation needed. Who really wants to head into work at 7:30 a.m. on a beautiful fall morning?

Making fun of all the schmucks who are stuck in the express lanes driving slower than me: Don't they listen to traffic and weather on the 8s? If they did, they would likely know there is usually no advantage to taking the express lanes. It's totally false advertising.

Rocking out to awesome '80s tunes: Belt-ing out Bon Jovi classics and jamming to Van Halen puts me in the proper mood to get my day started.



Cristina Aguirre/Multimedia Editor

Freak-out celebrity moments

Stalking Michael Cera by accident: I was chillin' with my camera, waiting on my friend to get done with his meeting when I noticed Michael Cera do-ing an interview in a glass room across from me during San Diego's Comic-Con. He saw me and stared at me during his interview. He gave me an awkward look so I hid behind a pillar.

Calling Anderson Cooper: Don't ask me how I have his phone number, but I do. One day at the office, I called it. It rang a couple times before I freaked out and hung up. I'm still waiting for a call back—should I give Larry King a try?

Scottie Pippen breaking my camera: I was taking photos at the Olympic Bid Rally at Daley Plaza when I saw Scottie Pippen posing for press shots. I snapped a shot when all of a sudden my camera broke. This just proves Scottie Pippen can break cameras.

Lou Ferrigno dissing me: Excited to see Lou Ferrigno during Chicago's Comic-Con last year, my friend and I went to him to talk. As we ap-proached with our camera, he gave us an evil "Hulk" look and waved his hand across his face shaking it no. Since then, I vowed never to watch his movies again. Wait, he doesn't have a career anymore. Good thing.

Olivia Munn being non-conversational: I had a chance to meet G4's Attack of the Show gang. I engaged in a great conversation with everyone except Olivia. All she told me was "Hi." I cried for days.



Marco Rosas/Assistant Multimedia
Editor

Why the Bears will not make the playoffs

Defeated in preseason: The Bears could not win any of the four games in the preseason. They should have won at least three of the four against teams having season-starter issues. The Bears' starting roster is ready for the sea-son, but it doesn't look like they're ready to play this year.

Grandfather linebackers: Lance Briggs and Brian Urlacher are known for being two of the hardest-hitting linebackers. Sadly, this was true five years ago. Urlacher has been in the NFL for 11 seasons and has been injury-prone for the past couple of seasons. Briggs is already injured before the season has even started.

Gould's golden foot: The Bears will be scoring this season, mostly as a result of their field goal-kicker Robbie Gould. Jay Cutler's career stat on interceptions thrown keeps increasing. It doesn't look good for the Bears to make it to the playoffs if Gould is their offense.

Overrated superstars: Critics and fans alike have hyped Jay "The Chosen One" Cutler and special teams weapon Devin Hester since they both arrived on the team. Cutler compares him-self to quarterback legend John Elway. Come on dude, maybe if you would have stayed in Denver then that may have been slightly possible. So as long as Hester is wide receiver, it doesn't look like he'll be scoring any return touchdowns. He hasn't the past two seasons.

Brett Favre still in the NFC North: Enough said.

MEAN MUGGIN'

Chix are whack (specifically ones from "The Jersey Shore" and myself)



by Mina Bloom

Arts & Culture Editor

IF YOU assumed I was going to use my column to attack MTV's "The Jersey Shore," perhaps you should stop reading now. The truth is I keep up with the goings-on of those beloved, tatted up guidettes and juice heads. The second season is brimming with staged, irrelevant drama I adore oh, so much. This past week's episode, however, had me both confused and annoyed with all the girls on the show.

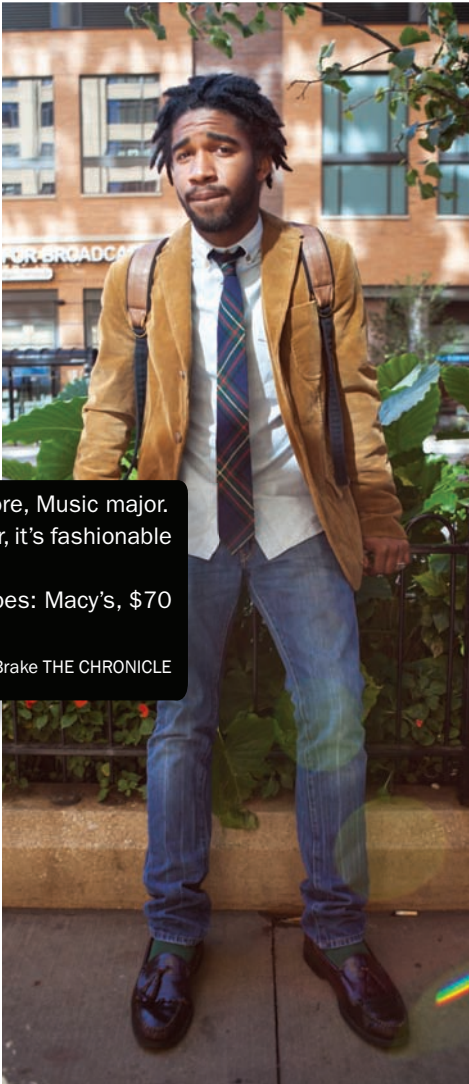
Earlier in the season, a sullen Sammi is shown crawling into bed alone while every-one else is out. Next, Ronnie is shown sucking face with two "grenades" (this is amazing, by the way) at a nightclub.

In the previous episode, Jenni "JWoww" Farley and Nicole "Snooki" Polizzi decided to leave Sammi an anonymous note, warn-ing her about Ronnie's infidelity. The note sends Sammi into panic mode. But when she confronts Ronnie and the rest of the gang, we hear crickets.

Predictably, a catfight erupts at the end of the episode between Sammi and the duo. What I'm left wondering is: Why didn't JWoww and Snooki just come forward and admit they were only looking out for Sammi? What kind of camaraderie is this? Not to mention, the scene where the duo writes the note is going to air on national television. Also, why is Sammi shown kissing Ronnie at the end, implying the note never really had a chance of breaking the two up and the drama was all for nothing? Who's really to blame here? Is it Sammi, JWoww, Snooks or me for being able to recall all of the intimate details of "The Jersey Shore"?

hbloom@chroniclemail.com

check me out



Marshall Fenty, sophomore, Music major.
"This is my favorite blazer, it's fashionable but rustic."
Jacket: Rugby, \$100 Shoes: Macy's, \$70

Brock Brake THE CHRONICLE



Jennifer Knuth, junior, Arts, Entertainment Media Management major.
"Everything I get is from the clearance rack."
Sweater: Wet Seal, \$0.01 on clearance
Boots: Charlotte Russe, \$20 Purse: K-Mart, \$5.99

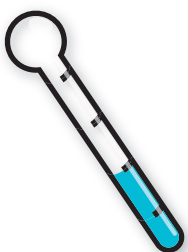
Brock Brake THE CHRONICLE



HOT & COLD



Nothin'



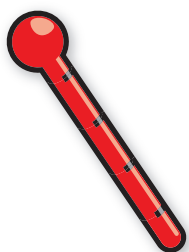
Could be worse...



Not bad, not bad



I'm feelin' this



HOT HOT HOT

PRINT



DISCOVERY CHANNEL GUNMAN'S LIST OF DEMANDS

On Sept. 1, a gunman took an employee hostage in Maryland's Discovery Channel building, demanding the station revamp its programming "to save the planet immediately." The gunman was shot and killed, but his ridiculous list of requests lives on. Request number 10—"Stop all shows glorifying human birthing"—paired well with other phrases used, like "parasitic human infants" and "anchor baby filth."—*E. Blick*



"NEMESIS" BY MARK MILLAR & STEVE MCNIVEN

Millar's latest creation stars Nemesis, a supervillain with the brains, money and technological resources of, say, Batman and a motto of "Crime is awesome and so am I." He kicks off the first issue by taking down Air Force One and taking the president hostage. "Nemesis" features the same kinds of brutal violence and sadistic humor Millar delivered with "Kick-Ass," so fans of his previous work won't be disappointed.—*L. Wilusz*



"TWILIGHT SAGA"

This summer, I kept a video blog as I read all four Twilight books. Bella Swan is a clumsy girl who stumbles through two bland relationships with men who control her entire life. The best and worst part is when Bella and Edward's half-vampire/half-human demon spawn chews its way out of Bella's stomach, only for the werewolf to instantly fall in love with the newborn.—*M. Keyes*



MOVIES / TV / DVD



"AMERICA'S NEXT TOP MODEL"

One of the original reality competitions returned for cycle 15 and is trying really hard to make a legitimate model. After years of Seventeen magazine covers, the prize has been upped to an Italian Vogue spread. Even so, I fear Tyra's crazy antics this season on a show that may have gone on for too long. Sure, I'll still watch it, but the whole thing leaves me feeling lukewarm.—*B. Wellen*



"MACHETE"

Robert Rodriguez has pretty much mastered the art of the B-movie, so it comes as no surprise that "Machete" was one of the most entertaining action films I've ever seen. "Ridiculous" doesn't even begin to describe it. Danny Trejo spends the whole movie killing bad guys and sleeping with beautiful women in typical grindhouse fashion, and Jeff Fahey, Robert DeNiro and Don Johnson are brilliant as villains you can really hate.—*L. Wilusz*



"LOTTERY TICKET"

"Lottery Ticket," which stars rapper turned actor Bow Wow, was a nice comeback movie for him. His character wins the lottery for \$300 million, and he has to secure the ticket until he can cash it in after the Fourth of July holiday. It was nice to see appearances by Ice Cube and Charlie Murphy, as well as Brandon T. Jackson, who had a role in "Tropic Thunder." The movie was funny and it had a nice feel to it, but money always does. With a few twists and turns, it was a good movie and I hope more will follow.—*S. Smith*



MUSIC



THE BEATLES: "ABBEY ROAD"

My review of Abbey Road is more than 42 years overdue, but it is, without a doubt, my favorite album of all time. The next time someone says "The Beatles are overrated," tell them Michael says, "Nothing would exist right now as it is without them, from Zeppelin to Bieber, to you."—*M. Ranieri*



INTERPOL: "INTERPOL"

The Brooklyn-based band returns in the usual dark garb and darker tunes with "Interpol," released Sept. 7. As someone getting into Interpol, the album is solid with anthemic songs of melancholia. For fans clinging tightly to "Turn On the Bright Lights," their fourth self-titled falls a few bits of ruthless prose short of matching the brilliance of its predecessors. At least it's an improvement from "Our Love to Admire." —*C. Shook*



KANYE WEST: "MONSTER"

If this is any indication of what Kanye West's new album will sound like, it's going to be so rad. It's not overly produced, which is something his later albums have suffered from. Instead, it's got awesome, stripped-down yet polished "Get 'Em High" vibes. Jay-Z, Rick Ross, Bon Iver and the fiercest chick in the rap game, Nicki Minaj, all contributed to the track. Give it a listen, and tell me that you're not excited for the full album to come out.—*M. Bloom*



RANDOM



LESS IS MORE

I always look forward to hearing other students' introductions in the first week of classes. However, a few tend to share too much information about their personal lives. Once, a girl shared with the class that she was a traveling stripper. Sometimes less is more, people.—*A. Billmyer*



FARMER'S MARKET TOMATOES

For 19 years, I hated tomatoes. I picked the chunks out of chili, scooted around my spaghetti and couldn't stand a sandwich that had even one little red slice. Then, I had some from a local farmer's market. It's a totally different, detailed world of juicy, sweet, crisp flavor when a tomato is picked fresh and close to home.—*E. Blick*



ADOBE INDESIGN CS5

No matter how many times they update Adobe InDesign, no matter how many creative suites they come out with, InDesign is still the most irritating program for a graphic designer to work with. I consider it the annoying little brother of Photoshop and Illustrator. I can imagine it saying, "Come on, guys! I wanna play too!" Long story short, it needs to be completely revamped.—*J. Allen*



Commentary

Editorials

Campus safety called into question

ON SEPT. 2, there was an attempted robbery of a Columbia employee in the lobby of 218 S. Wabash Ave. Bernadette McMahon, the associate vice president and chief information officer of Information Technology, was approached by two men who reached into her backpack. The men ran off, and nothing was reported stolen. The incident was an alarming threat to campus safety that we understand Columbia is taking seriously.

Columbia leases floors seven, eight and nine of the building, managed by the Ashwood Corporation, to house offices such as Payroll, Accounting and Human Resources. Columbia cannot station security in the lobby because it does not own the building, but the school did provide security on the floors it rents until Aug. 31, when the positions were cut from the budget.

Floors seven through nine are now monitored by surveillance cameras at Columbia’s security headquarters seven blocks south at the 916 S. Wabash Ave. Building, but the lobby is not covered. Furthermore, even if security personnel caught the robbery attempt on a camera, how could they quickly and effectively pro-

tect McMahon from seven blocks away? Local urban campuses like DePaul University and Northwestern University have small fleets of campus patrol cars and motorized security while Columbia’s expanding open campus has one lone patrol car.

We worry whether Columbia’s security team is fully prepared in the event of a true emergency, which thankfully has never been put to the test on our campus. Although the emergency notification system in place is strong and effective, are the personnel prepared and are the resources ready? Most Columbia students know campus security as the friendly faces stationed at building desks, while the employees of 218 S. Wabash Ave. are left with a deserted lobby and an ominous set of elevators.

We have full confidence Columbia will work with the Ashwood Corporation to ensure a higher standard of security is implemented to protect employees. If an acceptable agreement regarding lobby surveillance cannot be reached, we hope Columbia will relocate the employees of 218 S. Wabash to a safer, more central spot on campus.

Don’t meet violence with aggression

IN FEW other cities would a press conference held by current and former gang members capture the attention of dozens of reporters and influential community members, without the interjection of police. But with Chicago’s ubiquitous, historically rooted gang culture and rampant summer violence, people were ready to listen when the conference was staged in Columbus Park. Any non-violent suggestion for a solution should be considered.

In mid-August, Chicago Police Superintendent Jody Weis called a meeting with gang leaders, giving them the message they would be held responsible for the crimes committed by their underlings. When a crime is tracked to a particular gang, Weis said the police will come down on every member. For example, parolees will be screened for violations, property will be seized and cars with outstanding tickets will be towed.

Gang members had their own message at the Sept. 2 press conference: Weis’ threat was not fair.

Fairness, however, should not be a key word in the discussion. Communities are desperate for change. Yes, the city’s

aggressive tactics will inevitably remove some gang members, and yes, such a plan has been shown to reduce homicide rates in other cities. A problem that has swelled for so many decades, however, won’t disintegrate if a few knights are knocked out—it’s the pawns that need the most attention.

The responsibility rests with every member of every community. The majority of gang-related violence happens on the city’s South and West sides, leaving a large part of Chicago seemingly indifferent to the incredible violence. The communities under fire are so depleted, the neighbors so defeated, they can’t create their own defense.

The city has made it clear it is in no financial position to provide alternative jobs, nor can it fund the community programs proven to help quell gang activity or new membership.

It is up to us, as an entire city, to wake up and to stand up; to pull together and provide the materials for solutions that the city and these communities cannot. Chicago, where have our famously big shoulders gone?



Letter to the Editor

I WOULD like to announce the formation of the United Staff of Columbia College Opposition Forum.

I have organized this group of full and part-time staff, who plan to fight back against the hastily introduced mandatory fees for those of us forced into a staff union. I invite staff who are curious about our cause to contact me for further information.

We objected to the shady and fraudulent vote last spring and now formally resist “representation” by this uninformed and uncommunicative body.

Suddenly we are asked to sign a commitment to devote a good portion of each paycheck to the Illinois Education Association, for a vague promise of possible advocacy on our behalf.

Weeks prior to the announcement of mandatory fees (a letter addressed, perniciously, to “Feepayer”), we were informed that the US of CC put a stop to our yearly salary letters in order to “continue

negotiations.” It is possible that the college would have given us cost of living increases, but the US of CC slammed on the brakes and kept the details secret.

For many of us, \$354 in fees is both a personal hardship and an outrageous amount to willingly hand over for foggy promises of representation.

The US of CC has been lax in responding to queries from individuals and arrogant in their withholding of information.

Staff, please consider joining our group, to keep this union accountable for their actions and to gather momentum to argue against mandatory and outrageous fees. We will do what we need to do to keep this mission active, whether it is challenging the US of CC to a public debate about their vote or staging protests through legal and social means.

—Jennie Faults,
Assistant Director of First-year writing,
Columbia English Department

Editorial Board Members

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Have an opinion about something you read in this newspaper?

Did you catch a mistake, think we could have covered a story better or believe strongly about an issue that faces all of us here at Columbia?

Why not write a letter to the editor? At the bottom of page 2 you’ll find a set of guidelines on how to do this. Let us hear from you.

—The Columbia Chronicle Editorial Board

Be prepared for challenges when renting in Chicago



by Eleanor Blick
Commentary Editor

“In Chicago, finding the winning combination of perfect apartment, perfect price and perfect landlord is practically unheard of.”

MY ROOMMATE and I recently celebrated a landmark occasion for two young people living in Chicago: We resigned our lease. Lucy and I have lived together since February 2009. In those 18 months we have shared three addresses, including a nearly year-long stint at our current apartment. Renting in Chicago is an uphill battle, and one I wish I was better prepared for the first (or second, or third) time around.

My first apartment was, well, a first apartment. Tiny, dusty and poorly insulated, it seemed it would work just fine

for two busy students. Lucy moved in after my original roommate decided to extend a semester abroad, and together we suffered through blown-in windows, a series of preposterous \$400 electric bills and an alarming number of house centipedes. Our faceless landlord deferred all calls to her handyman, whose duct tape fixes were no match for a 60-year-old building.

Lessons learned: Meet the landlord, look at the space two separate times, check the windows carefully and ask for a copy of each season’s utility bills before signing the lease.

Desperately wanting to get out of our dusty, sunless, second-floor cave, we started our apartment search early, knowing that May and June are competitive rental months. We found what seemed to be the perfect place quickly, and took it as a sign that our luck was changing. It was sunny, inexpensive and humongous. We were able to leave our old lease early and moved in with fervor. We painted, decorated and rearranged until we had an apartment we loved.

Alas, three months into bliss, we found a loaf of bread dragged into the living room

from the pantry. We had rats. After a few weeks of back-and-forth spats with a landlord who was convinced it was mice, a visit from an exterminator confirmed otherwise, and the bread bandit was quickly caught. Unfortunately, the entry point the exterminator identified was not the only one, and we had visitors again on a rainy October evening. Lucy and I each packed a bag and stayed with friends until the legalities of breaking our lease were sorted out.

Lessons learned: Don’t take anything as a “sign,” don’t think about painting for at least six months and ask the previous tenants why they are moving out. Put code violations in writing immediately, take pictures and notes of everything in question and save receipts if you are forced to spend any money related to apartment maintenance. Be familiar with the Chicago Residential Landlord-Tenant Ordinance; it is important to understand your rights, your landlord’s responsibilities and what conditions are considered code violations.

Already feeling defeated, we only had two weeks to find an apartment in late October. We desperately wanted to find

a place we knew would stick, but didn’t have much confidence there would be one open in our price range. Having practically memorized the codes in the Chicago RLTO by now, we scrutinized every place we looked at. We opened and closed windows, turned on faucets, checked outlets and had someone walk upstairs so we could listen for squeaky footsteps.

After seeing 10 places in two days, we found an apartment still being rehabbed that fit our checklist. For the price, we worried it was too good to be true. But 10 months later, we’re still there, which is more than we can say for the last two apartments. When water came streaming into a bedroom in the middle of the night, we had workers at the door at 8 a.m. When the heating bills were outrageous, the landlord had someone take a look at the duct work.

In Chicago, finding the winning combination of perfect apartment, perfect price and perfect landlord is practically unheard of. Even more impossible is finding it the first time around.

eblick@chroniclemail.com

ROAMIN’ NUMERALS

18 Percentage of Americans who said they think President Barack Obama is Muslim, compared to 11 percent in March 2009. Forty-three percent of Americans said they don’t know what religion Obama is, according to poll results published by the Pew Research Center on Aug. 19.

Percentage of Mormons who approve of the job President Barack Obama is doing, according to an Aug. 27 Gallup Poll. Mormons gave Obama the lowest rating of any religious group.

24

50 Percentage of Americans who say they keep out of political matters, according to surveys done by the Pew Research Center between July 21 and Aug. 5. This view has increased by 8 percent since 10 years ago.

Percentage of New York voters who oppose building a mosque near Ground Zero in New York City, according to a July 23 Rasmussen report. Twenty percent of voters favor the idea, and 21 percent are unsure.

58

Ramirez won’t be Sox’s savior but will still strengthen team



by Etheria Modacure
Assistant Health & Fitness Editor

“The Sox made a desperate move with the pickup of Ramirez as they hit the emergency button on the 2010 season.”

THE WHITE Sox made another deal when they picked up nine-time all-star and 2004 World Series MVP Manny Ramirez on Aug. 31 through a waiver claim. The expensive, late-season move has fans wondering if Ramirez will have what it takes to get the team into the postseason.

The Los Angeles Dodgers felt they were far enough out of reach in the National League West Playoff picture that they could part ways with their former slugger, who propelled them to two consecutive playoff berths after being traded from the Boston Red Sox in July 2008.

The Sox made a desperate move with the pick up of Ramirez when they hit the emergency button on the 2010 season. People are questioning whether it was worth the \$3.4 million it cost to bring Ramirez in. If he can’t produce when it matters, then paying him an estimated \$125,000 per game will be a huge waste. The choice was made because Mark Kotsay and Andruw Jones failed to have batting averages above .250.

Ramirez will only play for the remainder of the Sox’s season, and he most likely won’t be given an extension by owner Jerry Reinsdorf. Ramirez helped the Dodgers in 2008 when he hit .358 in just 53 games to help them win the National League West and sweep the Chicago Cubs in the NL Divisional Series.

General Manager Ken Williams and Reinsdorf are probably hoping he can bring that same spark to a team that erased a 9.5 game deficit in mid-June, only to fall out of first place in early August.

This move has raised eyebrows around Major League Baseball because Ramirez has not hit more than 20 home runs since 2008, when he hit 37 with the Red Sox

and the Dodgers. Coincidentally, his power numbers have gone down since getting suspended for 50 games in 2009 after violating MLB’s drug policy.

The Sox aren’t shy about making bold moves. They traded four pitchers last season for former Cy Young award winner Jake Peavy and claimed outfielder Alex Rios off of waivers. Bringing Ramirez in only proves manager Ozzie Guillen could’ve been wrong about not re-signing Jim Thome in the off-season, but you won’t hear him complaining.

Ramirez has a lot of postseason experience; he has a .242 batting average with 12 home runs in 41 games. But will the White Sox be able to gain ground on the Minnesota Twins in the next three weeks? On their last road trip, they went 7-3, only to fall to six games out of first place as of press time. I don’t think they can pull it out.

The Twins and Sox will play 12 games against teams with losing records when the Sox take another West Coast trip this season to face the Oakland Athletics and Los Angeles Angels. The pitching staff for the Sox will need good rest to ensure they aren’t burnt out before the season ends. With

one series remaining against the Twins, the Sox can’t afford to go on a three-game losing streak.

With Ramirez in the lineup, the offense should get a boost. Ramirez has been hitting fifth, behind first baseman Paul Konerko and Rios, who together have hit 53 home runs. Ramirez will also get better pitches because the recently resurgent catcher A.J. Pierzynski lined up to hit behind him.

As for how the clubhouse will be with the addition of Ramirez, the Sox have dealt with Jose Canseco, Carl Everett, Orlando Cabrera and Nick Swisher pouting about playing time in 2008. If the Sox were able to put up with those players, they won’t have a problem handling Ramirez for a month.

Ramirez won’t play left field as he did with the Dodgers. He will be the primary designated hitter for the remainder of the season.

As it stands now, it will take a herculean effort for this team to play baseball well into October. Ramirez won’t be Superman, but in order for this deal to look great, the Sox have to reach the postseason.

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Columbia
COLLEGE CHICAGO

Metro

B-Cycle to bring bike rentals to Chicago

New rental program sets up stations in city for short trips, members

by Meghan Keyes
Assistant Metro Editor

PARIS IS known as the “City of Light,” home of the Eiffel Tower and a pioneer of bike sharing. Bike sharing is not simply lending your bicycle to a friend in need—both visitors and residents pay a fee to rent out a bike from a company for any amount of time, whether it’s an hour or a day.

B-Cycle is one of the programs that provides bikes for various cities. The company comprises three partners—Trek Bicycle Corporation, health insurance providers Humana and Crispin Porter & Bogusky. Chicago’s B-Cycle program is run by Bike and Roll, a bike tour company that has been in Chicago for approximately 17 years. B-Cycle partnered with them to bring bike sharing to Chicago in July, following Denver and preceding Des Moines, Iowa, whose program launched on Sept. 8. Overall, Denver, Chicago, Des Moines, Washington, D.C., Boston and Minneapolis are the only U.S. cities to have a bike sharing program.

“We have the support of a lot of the city, the mayor, the Park District and other city organizations,” said Jonathan Schwartz, membership director of Chicago B-Cycle. “People are excited about it and are hoping the system expands, which is our hope and intention.”

To rent a bicycle, a customer must sign up for a membership online or rent temporarily at the kiosk. After payment, the customer can choose any bike and is free to ride anywhere. The bike can be returned to any station. There are currently six stations located in the downtown and lakefront areas. The stations are as far north as the



Brent Lewis THE CHRONICLE

Chicago B-Cycle is a new company that has begun renting out bikes through their stands along the lakefront. The bicycle rentals usually go from \$10 an hour to \$40 for a whole day.

John Hancock Center, 875 N. Michigan Ave., and as far south as McCormick Place, 2301 S. Lake Shore Drive.

“We’d be happy to put stations anywhere,” Schwartz said. “It’s a matter of money and funding ... Obviously we would want to have them near major transportation lines: bus routes, train routes and Metra stops.”

Schwartz was unsure of where the program would go next because of money.

The price for temporary rides is \$10 per hour or \$40 a day. A 30-day membership is \$35 for adults and \$25 for students and seniors. There are also 60-day and 90-day memberships. A member’s first hour is free and costs \$2.50 per extra half hour.

Many organizations within Chicago

have worked with B-Cycle in their first year, including the Chicago Department of Transportation and the Active Transportation Alliance.

“We’ve seen bike sharing become really successful in other cities in the world,” said Adolfo Hernandez, director of Advocacy at Active Transportation Alliance. “They’ve increased the amount of bicycling and bike trips almost overnight just by implementing the bike sharing program.”

According to the website, the mission of the Alliance is to make bicycling, walking and public transit a safe and convenient travel option to reduce harmful and sedentary modes of transportation.

“We’re really excited about it, and it has the potential to make a huge impact,”

Hernandez said.

B-Cycle did not receive any funding from the city or state, which, according to Schwartz, remains one of the program’s challenges. In all other U.S. cities, it has received funding or grants or are a not-for-profit. The I-Go car sharing program in Chicago, a separate but similar company, is run through the Center for Neighborhood Technology.

“[I-Go] was a case where the municipality and government has access to funding for these programs, which they then funnel to a not-for-profit,” said Brian Steele, representative of CDOT. “There are numerous challenges to launching a program like this: financial, logistical ... and liability.”

Schwartz said there have been no problems with theft, something the Paris program has seen much of.

“It’s parallel to what goes on in the technology field,” Steele said. “Somebody introduces a new piece of technology, and a year later there’s something ten times better than that. To a certain extent, we’ve seen a lot of changes in bike sharing just in the couple years it’s been around, for instance with wireless technology.”

The season ends Oct. 30 and will reopen April 1. Until then, both CDOT and the Alliance will continue to monitor B-Cycle’s progress.

“It would be smart to just figure out what’s working really well with what we’re doing and how can we apply it as we think about expanding it around the city,” Hernandez said.

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Unbleeping the Blago trial

Panel meets to discuss how Blagojevich got off other 23 convictions

by Michael Ranieri
Assistant Metro Editor

A TEAM of journalists, photographers and Blagojevich bloggers met on Sept. 9 at Columbia’s 1104 Center, 1104 S. Wabash Ave., to discuss the inner-workings of former Gov. Rod Blagojevich’s corruption trial.

“Bleeping Golden: Insiders’ Stories of Covering the Blago Trial” was presented by the Association for Women Journalists and the Chicago Headline Club. Included in the discussion were questions covering one of the biggest, most recent political corruption stories in the U.S.

During the first session, the seven featured panelists—all members of well-established media outlets—described how covering the trial was different from covering others. Federal courts reporter for the

Chicago Sun-Times Natasha Korecki, who has worked as an adjunct instructor for Columbia’s graduate journalism program, was among the panel members.

“There was one holdout juror on those counts and had she budged, we would have seen a significant conviction,” Korecki said. “The census count was 11-1. Rod saying ‘one down, 23 [counts] to go’ wasn’t exactly the case.”

“There was one holdout juror on those counts and had she budged, we would have seen a significant conviction.”

—Natasha Korecki

Jeff Coen, courts reporter for the Chicago Tribune, said one of the reasons there was a hung jury was due to “media manipulation” done by the attorneys present—one of whom, Sam Adam Jr., defended R. Kelly in the infamous 2008 child pornography trial.

“I’ve seen Sam Adam Jr. work for years, and he’s very, very good at media manipulation,” Coen said. “I know that on the way to this trial one of their ideas was to try and put Rod on TV and make this a celebrity trial.”

According to Coen, juries react to court battles differently when “celebrities” are on the stand.



Brock Brake THE CHRONICLE

Panelists presented by the Association for Women Journalists and the Chicago Headline Club discuss the Blagojevich trial and how he and his attorneys convinced a jury member he was innocent.

“Juries just treat that person differently, and I think that’s partly what paid off here,” he said.

After the trial ended, Adam told the press the retrial would cost taxpayers \$25 million.

“Sam pulled that out of the air,” Coen said. “It’s a balance; at some point the TV cameras are on. It’s

a live press conference; these guys know what they’re doing and a certain amount of spin is going to get through, but it’s up to us to try to come back and fact-check it.”

Media critic Steve Rhodes agreed with Coen and said Adam’s “rant” was filled with

» SEE BLAGOJEVICH, PG. 40

Ordinance to create affordable housing

Sweet Home Coalition works to allot TIF money, could help low-income housing units

by Meghan Keyes
Assistant Metro Editor

CHICAGO IS home to nearly 3 million people. According to the U.S. Census Bureau, more than two-thirds of Chicago households earn less than the Area Median Income for Cook County, which is \$75,100 for a family of four.

The new Sweet Home Chicago ordinance proposes to allocate 20 percent of tax increment financing funds generated each year toward affordable housing for low-income Chicagoans. TIF funds are a part of property tax designated to the district they came from and are used within the district.

The ordinance was introduced on March 10 and is working its way through the City Council. It was assigned to a joint committee on financing and housing and had its first hearing in July.

The committee's next step is to meet on Sept. 21 with the mayor's office, lawyers and the housing committee, according to Alderman Walter Burnett, Jr. (27th Ward), the ordinance's sponsor.

"The mayor's office really has a lot of control of this, and basically they've been saying, 'We're not ready for you to vote on this,'" said Julie Dworkin, director of policy for the Chicago Coalition for the Homeless. "But we have been having conversations with the mayor's office."

The ordinance currently has 22 aldermanic co-sponsors and 66 endorsements

from various organizations. "Before the group came to me about Sweet Home, I was already speaking with people, telling them they should use TIF dollars to help developers," Burnett said. "When they brought Sweet Home to me, it was right on target for what I've been working on for two years."

The ordinance is led by the Sweet Home Chicago Coalition. One of the organizations within the coalition is Action Now, a grassroots organization working on economic, social and racial issues in Chicago.

"In the communities where we work, affordable housing is needed badly because foreclosures have destroyed communities," said Aileen Kelleher, communications director for Action Now. "We're trying to get affordable housing there so people have somewhere to live, especially in the recession."

The TIF funds generate around \$500 million per year, according to Dworkin, which means this initiative would have about \$100 million per year to spend. This could create up to 1,400 units with other funding sources including federal, state, private funding and loans.

"It would also put people to work," Dworkin said. "The industry has been really hurting. It would create jobs and not just in the construction industry, but all of the industries that support the construction industry."

She estimated 3,000 jobs would be created.

In order for a development to qualify for the money, 50 percent of the units would have to be affordable. For rentals, housing needs to be affordable to residents earn-

ing less than \$37,700 for a family of four. However, citywide, 40 percent of the total units created have to be affordable to households earning less than \$22,600 a year for a family of four. Units for purchase must be affordable to households earning less than \$60,300 for a family of four.

The ordinance itself has not had opposition, according to Dworkin. Alderman Ed Burke (14th Ward) and Alderman Ray Suarez (31st Ward) are the heads of the finance and housing committees, respectively.

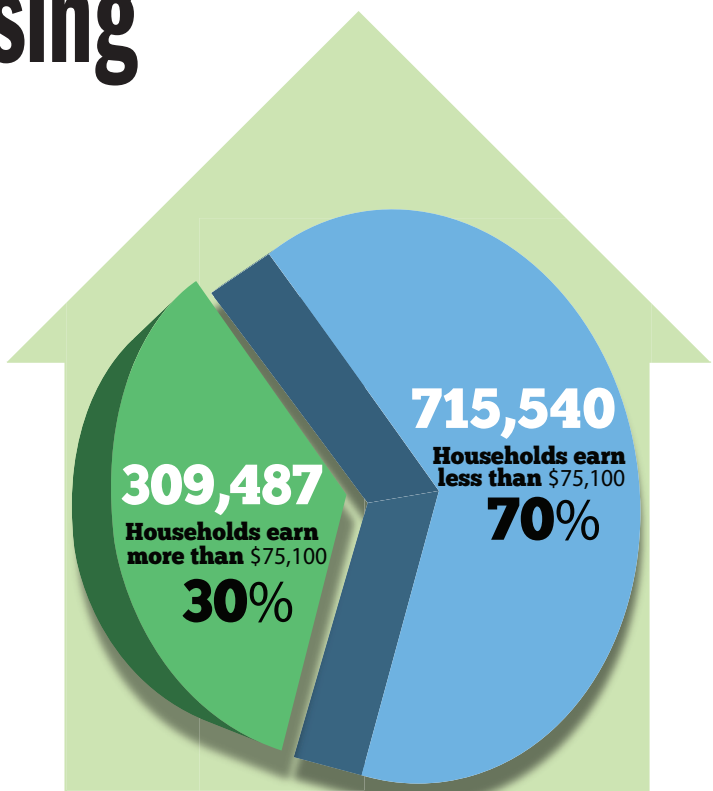
According to Dworkin, Burnett asked Burke when they would vote on the ordinance, and he stated they would at the next finance committee meeting.

Another factor in the ordinance's future is Mayor Richard M. Daley's announcement that he will not run for election again, because the TIF funds are allotted by the mayor and his office.

"I think more people will do what they feel is right," Burnett said.

Dworkin thinks their progress so far keeps things looking positive.

"If anything, it's probably going to be



Erik Rodriguez THE CHRONICLE

a good thing because Daley will have less self-interest in holding on to the TIF money," Dworkin said. "It still remains to be seen."

A similar law is in effect in California, where 20 percent of TIF funds in every district are used for low-income housing, according to Dworkin.

"[The ordinance] uses TIF funds for their intended purpose, which is to go back into the community, instead of creating a huge war chest of funds for the mayor," Kelleher said. "It directly affects people in Chicago's communities."

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Shipwreck trapped in limbo

Historic Lady Elgin at bottom of Lake Michigan, artifacts still unable to be seen by public

by Robert McCoppin
MCT Newswire

SWIMMING THROUGH the murky depths of Lake Michigan, scuba divers came upon a ghostly shape looming in the greenish gloom. An anchor stood upright, embedded in the sandy bottom, trailing a long chain that had caught on a boulder. Beyond lay the remnants of a ship, its wooden ribs picked clean of their hull, like the carcass of a long-beached whale. Strewn along the lake floor were

a broken china plate, a boiler and a rifle dating from before the Civil War. This was the wreckage of the Lady Elgin, where some 350 men, women and children lost their lives on Sept. 8, 1860, in a storm-spawned collision with a schooner. “It’s an ethereal experience,” diver David Blanchette said of seeing the site as part of a 1993 expedition by the Illinois Historic Preservation Agency, for which he is a spokesman. “It puts a lump in your throat.” One hundred and fifty years after the worst open-water disaster on Lake Michigan, and more than a decade after a court case decided who owns the wreckage, there is still no way most of the general

public can see its remains. The site lies scattered under 60 feet of water, several miles offshore from Highland Park. Some 200 artifacts brought up from the site—from swords to a chandelier—remain locked in storage. It may be the most historically significant wreck in Lake Michigan, but its discoverer and owner Harry Zych said he can’t find a museum willing to spend the money to preserve and exhibit the artifacts. Now, the disclosure of gold and silver coins—worth \$300 at the time and much more now—found amid the wreckage only adds intrigue to an already chaotic tale of politics, slavery and tragedy. The anniversary of the disaster has spawned a book, a play and public seminars on the subject. Valerie van Heest, a shipwreck diver who led an archeological expedition documenting the site, has written a new account of the story, “Lost on the Lady Elgin,” and spoke about it on Sept. 9 at the Evanston History Center. In her book, she writes the coins were discussed in a court fight over the wreck that raged through the 1990s but were not well-publicized previously. “The artifacts have never been put on display,” van Heest said. “I’d love to see an exhibit.” Having worked on other maritime museum exhibits, van Heest estimated the cost of an exhibit at \$50,000 to \$100,000. But that would not include the cost of conserving the artifacts, which Zych said experts estimated at \$10,000 for a single parasol. The site was discovered in 1989 after a long search by Zych, a 62-year-old former hard-helmet diver for the military and

a commercial salvage operator in Chicago. After a long legal battle, the Illinois Supreme Court declared Zych the owner of the wreck. Zych did not put a price on his property, which the court ruled has “very little salvage value.” He maintained, “I was never into the money. It was about saving the most historical shipwreck in the Great Lakes.” Zych helped take part in an exhibit about the wreck with the Milwaukee Public Museum in 2008, but it didn’t include the artifacts. Zych said he talked with several museums about putting on an exhibit, but none was willing to spend the money necessary. Curators were more interested in a kiosk with a video of the site rather than an extensive exhibit of artifacts and preservation. As he put it, “I have a collection of stuff I can’t find a home for.” In the meantime, the site has continued to be picked over by other divers, to the point that no one knows what’s missing. Officials from the Illinois Historic Preservation Agency and the Evanston Historical Society said they would be interested in exhibiting the wreck. But Blanchette acknowledged the cost of new exhibits and conservation makes such projects prohibitive. So for now, the wreck of the Lady Elgin remains accessible only to divers. “It’s emotional,” Blanchette said. “When the forces of nature and history collide, this is the end result before you, at the bottom of Lake Michigan.”

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The Energy Generation

Coal's contribution to city residents TRUMPED BY CONTRIBUTIONS TO CITY ALDERMEN

Story by: Darryl Holliday

Design by: Erik Rodriguez

A handful of aldermen and one business in particular greatly influence the air city residents breathe.

Critics are seeing red over campaign contributions from Midwest Generation, owner of the city's two coal-burning power plants, to select aldermen, including those involved with a proposal that would limit air emissions.

Contributions to aldermen by the owner of the Crawford Generating Station in Little Village, 3501 S. Pulaski Road, and the Fisk Generating Station in Pilsen, 1111 W. Cermak Road, would seem to give the power plants some political leverage.

Both plants are under pressure from local environmental organizations, the Clean Air Act and the proposed Chicago Clean Power Ordinance—all aimed at enforcing stricter regulations on their emissions.

The plants are also subject to a lawsuit by the Environmental Protection Agency and policy maneuvers by reform minded city aldermen.

According to the Illinois Board of Elections, Alderman Daniel Solís (25th Ward)—whose district includes Pilsen—has taken approximately \$49,000 since 2002 in campaign contributions from Midwest Generation LLC, most recently in April. Midwest is a subsidiary of Edison International.

Out of the state's 22 coal-burning power plants, Midwest owns six—two of which reside in the city less than five miles apart.

Solís denies any conflict of interest involving Midwest in an e-mail, saying “to draw a correlation between campaign donations and [the] ordinance is ridiculous.” Two prominent environmental organizations, the Pilsen Environmental Rights and Reform Organization, PERRO, and the Little Village Environmental Justice Organization, LVEJO, strongly disagree.

“I think Solís is being swayed 100 percent,” said Jerry Mead-Lucero, an organizer for PERRO. He added that he thinks campaign contributions play “a large role” in the alderman's decisions regarding clean air and energy for the city. According to Mead-Lucero, Solís is the largest recipient of donations from Midwest.

Midwest has given approximately \$1.3 million to various political campaigns since 2001.

According to the Illinois Board of Elections, Alderman Ricardo Muñoz (22nd Ward)—whose district includes Little Village—received over \$10,000 from the power company.

Alderman Edward Burke (14th Ward), received \$16,000 from Midwest since 2003 through the Friends of Edward Burke committee, as well as the Democratic Party of the 14th Ward Ad Book Committee.

According to the Chicago Clean Power Coalition, Burke asked that the Clean Power Ordinance be referred to the committee on health instead of the committee on Energy, Environmental Protection and Utilities, who typically rule on such issues. Because of his request, the ordinance was sent to the Committee on Committees, Rules and Ethics, made up of all 50 aldermen, where it resides today.

With 14 aldermen in support of the ordinance, the proposal is currently stalled in Rules Committee, known to many as a graveyard for proposals. The coalition is still in need of at least 12 more aldermen in order to raise the Clean Power Ordinance from the dust.

Alderman Richard F. Mell (33rd Ward), chair of the rules committee, is one of several aldermen that are key to movement of the ordinance, but could not be reached by press time.

Susan Olavarria, director of Governmental Affairs and Communications for Midwest, said she “can't speak for aldermen and how they get influenced,” but describes Midwest's political donations as a form of civic duty. She said the majority of the company's contributions go to support city residents in the form of donations to community organizations as part of its overall community giving.

“We're in the district. We support the aldermen because we should,” Olavarria said regarding the fact that the company's plants reside in Solís and Muñoz's wards. “We're in the business—we're solicited by others, I mean, everybody solicits a local business. You're in the community, it's part of how you contribute and give back to the community.”

But as far as campaign contributions go, some might disagree. According to the Illinois Board of Elections, Midwest also donated \$500 to the campaign of Alderman Virginia A. Rugai (19th Ward) in 2007. Rugai is the chair of the Committee on Energy, Environmental Protection and Public Utilities, which, along with “improvement of the quality of the environment” has jurisdiction over all orders, ordinances and resolutions relating to the abatement of air pollution.

“We're an energy company and we also support the environment,” Olavarria said. “We're going to look to support different types of programs and activities that are related to an energy business.”

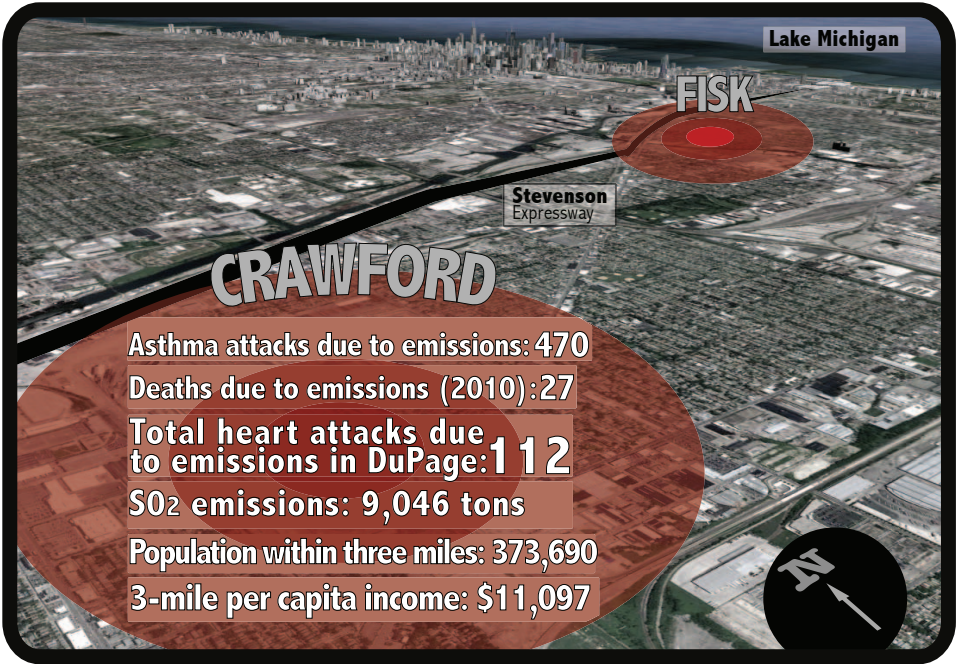
But contributions to political officers are not the same as contributions to community organizations.

“Companies are there to make money,”

Mead-Lucero said. “Is it really in the calculations of a corporation to spend money for purely altruistic motives to support the democratic process? I think any person on the street would have a hard time stomaching that one.”

According to Alderman Joseph A. Moore (49th Ward), Midwest's contribution to Solís, adding up to approximately \$6,000 a year since 2002, is “substantial.”

this ordinance is that it's very questionable whether the city of Chicago has the authority to regulate carbon dioxide when this is something that the federal government is currently looking at,” Stults said. According to the Chicago Clean Power Ordinance, “Chicago and other municipalities have home rule authority to enact ordinances that protect the health and well being of their citizens.”



*Information courtesy of The Center for Media and Democracy and Respiratory Health Association

The Ordinance

Announced in April 2010, the Chicago Clean Power Ordinance, introduced by Moore, would limit Chicago's coal plant emissions by 90 percent. According to Mead-Lucero, the ordinance is unique nationwide in that, if enacted, it would be the first instance of a city municipality regulating power plants.

“We're asking Chicago to play a forward role—to be a pioneer in attacking this particular problem,” Mead-Lucero said.

This is where the line is drawn between the business, politicians and local activist groups involved.

Though Muñoz recently announced a change of mind and is now signed on to the ordinance, Solís has yet to give clear word on his official position. According to Solís's legislative assistant, Steve Stults, the Environmental Protection Agency now has the power to regulate carbon and has left that power to Congress for the time being.

“The issue we have with

The proposed Clean Power Ordinance would give Midwest four years to significantly reduce carbon emissions to a level equivalent to a natural gas plant. Stults said this would likely result in the creation of more plants in the area.

Olavarria calls the ordinance “unnecessary and over-reaching.”



New and outdated

According to new data released Sept. 9 by the Respiratory Health Association of Metropolitan Chicago, coal power plants contribute to 347 deaths annually in the Chicago metropolitan area. Of that number, the Fisk and Crawford stations are linked to 42 premature deaths. The report also links the plants to an annual 31 hospital visitations, 66 heart attacks and a combined 720 asthma attacks on city residents.

According to Brian Urbaszewski, director of Environmental Health programs at the Respiratory Health Association of Metropolitan Chicago, the report shows the Clean Air Act working on a national level, though he said “it’s even more urgent to clean up the plants that haven’t been cleaned up yet.” This, Urbaszewski said, includes the city’s power plants.

Though the two plants aren’t Chicago’s main source of air pollution, they are the city’s top-ranking stationary emitters of harmful particulate matter, which typically includes a wide array of particles but in this case refers largely to soot.

According to the Chicago Clean Power Coalition, the two plants combined have emitted 45,000 tons of pollution into the city’s atmosphere over the last 3 years. This includes 5 million metric tons of carbon dioxide in 2007 alone.

Olavarria said Midwest has kept its promise to continually improve its facilities and kept apace with regulations imposed on other modern coal plants.

The problem, according to the Chicago Clean Power Coalition, is the plants’ grandfathered status, which subjects them to more lenient regulations because of their old age.

Built in 1903 and 1924 before the Clean Air Act took effect in 1970, Chicago’s coal plants have operated under “new” equipment since the 1950s—though they were not expected to run much of the same equipment today. A grandfather clause is an exception that allows an old rule to continue after new rules are made, in this case, new rules under the Clean Air Act.

Olavarria calls the plants’ grandfathering “a big misconception,” saying the plants do, indeed, have to follow “the same rules

and regulations of every other coal plant in the country.” This is despite Midwest’s refusal to install “scrubbers”—a primary pollution control device used in coal plants across the country. Olavarria said the scrubbers are inefficient for the location of the plants.

This dispute about equipment is, in part, the subject of a lawsuit filed against Midwest by the Environmental Protection Agency “alleging that the company violated, and continues to violate, the Clean Air Act.”

The ongoing lawsuit claims Midwest made major modifications to its plants without also installing required pollution control equipment. It alleges Midwest is emitting massive amounts of sulfur dioxide, nitrogen oxide and particulate matter as well as violating opacity and particulate matter limits.

According to the National Resources Defense Council particulate matter, along with toxic substances such as sulfur dioxide, nitrogen oxide and ground level ozone—by-products of coal burning—are known triggers of asthma and other health issues, though according to Olavarria, “there is no direct correlation between asthma rates and [the] plants.”

“This is somewhat akin to the tobacco companies 20 years ago saying there’s no direct link between smoking and lung cancer,” Mead-Lucero said. “It’s the same kind of argument—which is largely just ignoring the facts.”

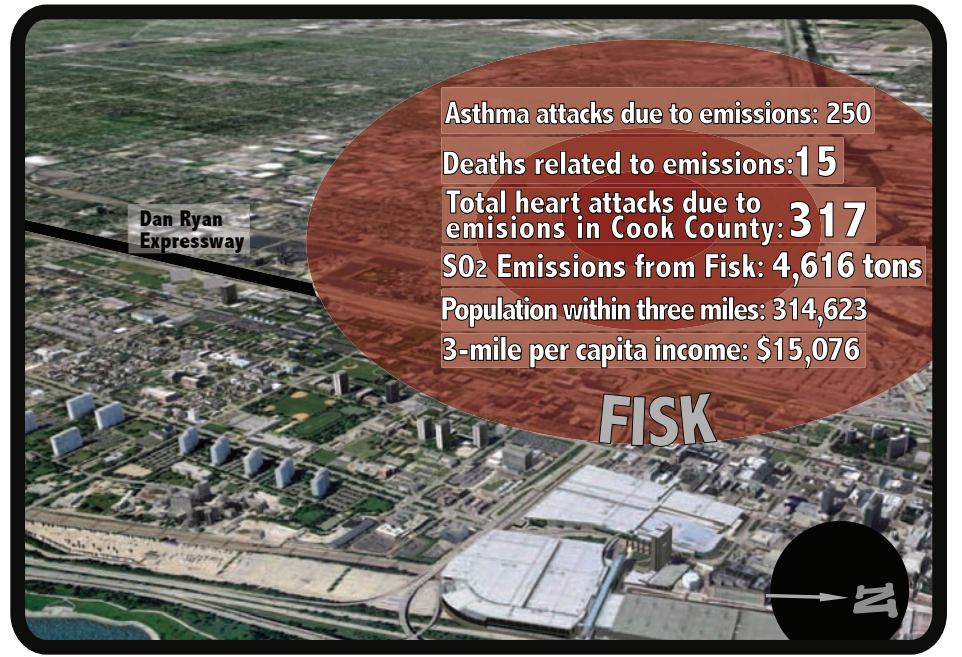
Environmental injustice

Aside from the potential negative health effects on city residents, organizations like PERRO and LVEJO said air pollution is a matter of environmental injustice for residents nearest the plants.

Originally a gateway for Czech and Irish immigrants, the Pilsen/Little Village area remains one of the city’s cultural centers with a nearly 87 percent Latino, immigrant population.

Midwest denies any connection between the high concentration of toxic sites in the area—including its own generating stations—and the local population, but

*Map courtesy of Google Earth



*Information courtesy of The Center for Media and Democracy and The Respiratory Health Association

neighborhood environmentalists, as well as a great deal of nationwide research, continually confirm the connection between coal plants and their disproportionate location within low-income neighborhoods populated by people of color.

According to the Chicago Clean Power Coalition, the city has the highest percentage of minorities living within three miles of a coal plant—more than 83 percent are people of color.

According to Olavarria, the city’s coal plants are essential to the grid. However, electricity generated at the plants is not necessarily used for the neighborhoods in which they reside. In fact, Midwest cannot guarantee power generated in the city is used for city residents at all. According to Olavarria, Midwest does not “allocate the power.”

The company is not involved with the

city’s utilities, but instead sells its power on the open market to the highest bidder.

“We don’t have a national agenda,” Olavarria said. “Our agenda is to stay in business, but we do that responsibly. We’re proud of what we’ve done. We have consistently shown that we’re a good corporate citizen.”

While Ian Viteri, clean power campaign organizer for LVEJO, said Midwest has contributed financially to the community through its donations to schools and various festivals, he seems to see the other side more clearly.

“They’re still hurting the people physically,” he said. “It’s hard to weigh out how much money you’re going to pay for all the asthma attacks and deaths you’ve caused in the community.”

Viteri has lived in Little Village all of his life. He said he understands what’s been going on between residents and the power plants.

“I’ve seen the problems that have affected my community and my friends—we live in Little Village and we’re doing our best to protect it.”

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“Is it really in the calculations of a corporation to spend money for purely altruistic motives to support the democratic process? I think any person on the street would have a hard time stomaching that one.”

—Jerry Mead-Lucero



» DALEY

Continued from Front Page

Although Fioretti hasn't set anything in stone, his name has been on many lists as a possible contender.

"I'm meeting with a lot of people who have urged me to run ...and I am taking their counsel, their advice," Fioretti said. "I'm going to be making a decision in the next few weeks."

WLS-AM's Bill Cameron has been covering Chicago's list of mayors since the first Daley. A self-proclaimed skeptic, Cameron said he doesn't believe there are many solutions to Chicago's corruption problem.

"I think we're catching about 2 to 3 percent of the crooks, and that's only because the other 97 to 98 percent see this and say, 'These guys are getting away with it, so why can't I?'" Cameron said.

He said Chicago needs two things: a good



Tiela Halpin THE CHRONICLE

voter turnout and "honest people running." Cameron said he has followed the long line of Chicago corruption trials "all the way back to [former Gov.] Otto Kerner, and nothing seems to change—they just keep stealing."

Don Rose, an independent political consultant, said he believes the battlefield is unpredictable now, but has some ideas as to what Chicago's mayor needs to be.

"We need someone who will do well running the city, whether they're big names or not," Rose said. "There's probably a half-dozen people who will not run who might make good mayors, ranging from businessmen to aca-

-Alderman Bob Fioretti

demics to former politicians. These people have all run smaller operations. There is no school for learning how to be mayor."

If he does decide to run for the open position, Fioretti said he thinks he has what it takes.

Fioretti is aware of the possible opposition, which ranges from big-time names like White House Chief of Staff Rahm Emanuel and Cook County Sheriff Tom Dart, to the lesser-known, which include names like former school chief Gerry Chico and Rep. Michael Quigley.

"I think that by getting the message out that we're going to clean up government, find jobs, educational opportunities, we're going to take back our streets," Fioretti said. "I've defined the issues already for the candidates. The question is, what's their vision for the future?"

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Brock Brake THE CHRONICLE

Fans and media greeted Blagojevich after he was found guilty of one out of 24 charges on Aug. 17. Panelists compared this trial to that of celebrities such as R. Kelly due to its high-profile standing.

» BLAGOJEVICH

Continued from PG. 35

misstatements and lies."

Daily Herald photojournalist George LeClaire shared similar views. "I think it was probably the celebrity status," he said. "It was surprising to me that at the hearing, everybody [who] came was supportive of him ... There wasn't one person booing him."

Rhodes said he thought the reason Blagojevich wasn't convicted was because of a "bad jury."

He asked the committee if any of them believed Blagojevich to be innocent—out

of the seven panelists questioned, no hands were raised.

"So the jury just isn't as smart as everyone [on the panel]?" Rhodes said. "Maybe the answer is yes. Maybe it wasn't a very bright jury. When you look at the holdout juror, clearly the other jurors thought she was crazy."

Rhodes, founder of the Beachwood Reporter, also said he believes it was wrong that many Americans consider juries to be "infallible."

He said in general, "we're not allowed to criticize the jury; it has to be something the prosecution did wrong."

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Feature Photo



Brock Brake | The Chronicle

Mayor Richard M. Daley speaks at the ground breaking of The Black Ensemble Theater Cultural Center. The new \$16 million performance arts and cultural facility will be located at 4440 N. Clark Street. The company has raised \$13 million to date, hoping to raise the rest of the money through donations.

IN OTHER NEWS

World’s highest ice skaters

According to the Chicago Sun-Times, the John Hancock Observatory will house a 1,000-square-foot, 1,000-foot-high skating rink on its 94th floor. The synthetic ice rink will likely be the world’s highest, offering visitors even more of a reason to attend during the coming winter months. The rink will take between eight to 10 hours to construct, and will open on Jan. 1, 2011. The 94th floor also features an open air skywalk and Lavazza café with a recently acquired liquor license. Cinderella and Prince Charming visited on Sept. 9.

Secret stash at Daley Center

According to the Chicago Sun-Times, “strange and dangerous things hide beneath the flowers outside the Daley Center courthouse.” People tend to forget the illicit substances and metal items in their pockets upon entering the courthouse and make split decisions to ditch the goods before going through security. According to police, an area sweep is done twice a day, routinely turning up knives, drugs and other materials. One 20-minute search found a sharpened screwdriver, a Grey Goose bottle, Mace and a crack pipe, among other objects.

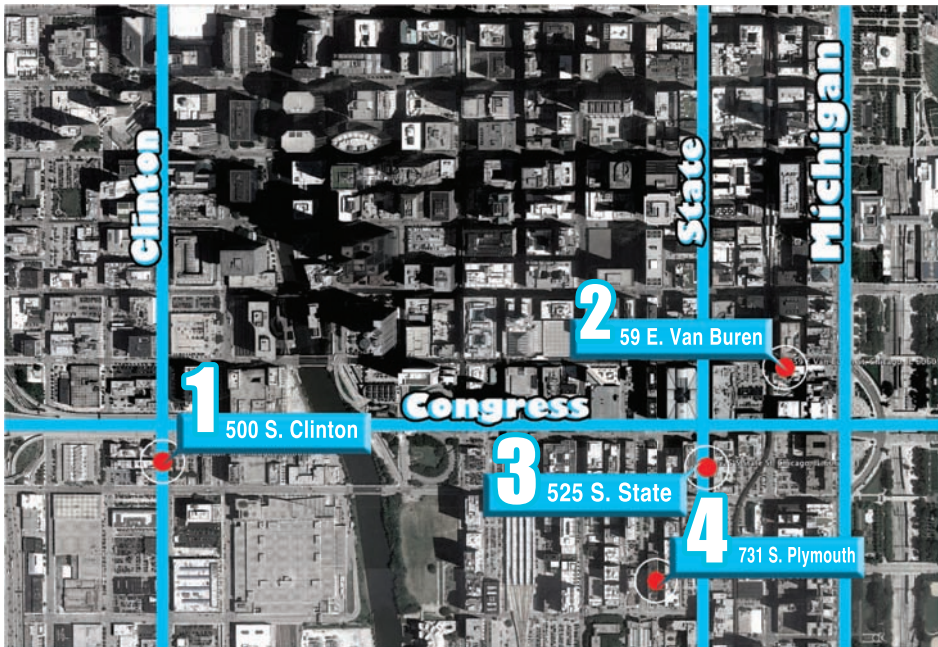
Stressed out in the city?

According to Portfolio.com, Chicago ranks 8th on a list of the nation’s most stressed out cities. Detroit ranked at the top of the list, also ranking first in unemployment with a rate of 14.3 percent as of June. Chicago maintains an unemployment rate of 10.6 percent, but the city’s stress is largely attributed to long commutes. According to the report, Salt Lake City is the least stressed city, also enjoying the lowest murder rate of any major U.S. metro area. The “city of saints” is also one of the four best markets for short commutes and employment.

Epic fail for public schools

According to ChicagoTribune.com on Sept. 9, internal Chicago Public Schools documents revealed around a quarter of its elementary schools and nearly 40 percent of its high schools are failing. An analysis shows a disproportionate number of schools scored in the D range or worse, including 48 percent of elementaries and 68 percent of high schools. The documents offer the district’s own view of school quality, and at one time, were rumored for public release. CPS CEO Ron Huberman decided to not release the grades because he said they need to be more nuanced.

OFF THE BLOTTER



Compiled by Chronicle staff with information provided by the Chicago Police Department. Map courtesy of Google Earth.

- 1** For party time

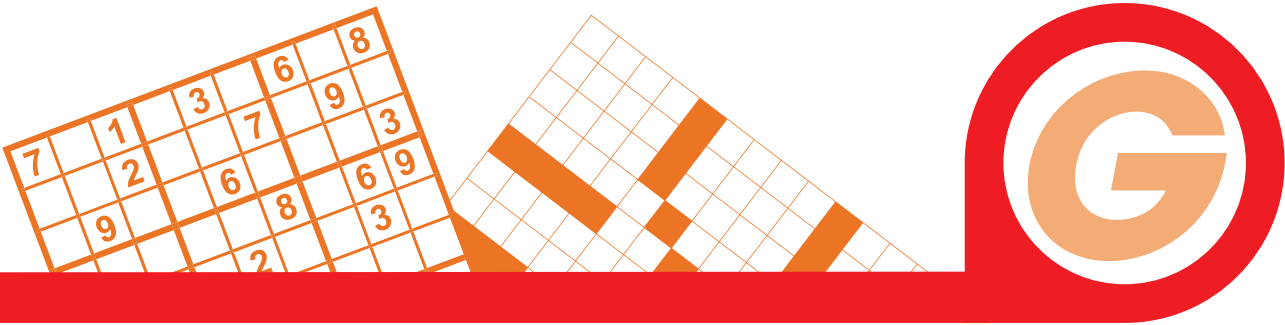
On Sept. 3, two officers responded to a well-being check at 500 S. Clinton St. According to police reports, officers observed the following drugs in plain view: hashish, crystal meth, mushrooms, heroin, ecstasy, cannabis and LSD, with a total estimated value of \$3,000. The suspect stated “All the narcotics were his, and that it’s used for personal use and parties.”
- 2** Assistant attacked

At The Buckingham, 59 E. Van Buren St., a resident assistant reported smoke to the security guard on duty Sept. 7, according to police reports. They entered the room to inform the occupants of the smoking policies. The suspect stated he had to leave. The R.A. stood in front of the suspect, and the suspect pushed and scratched her, causing a bruise. The suspect fled.
- 3** Cannabis deal

According to police reports, two officers observed a hand-to-hand exchange in front of the University Center, 525 S. State St., on Sept. 5. One suspect attempted to flee on his bicycle, but threw a bag to the ground, stopped and was placed in custody. The other suspect was also placed in custody. Both had cannabis on them.
- 4** Unknown suspect

Chicago police reports stated a victim was attacked on Sept. 1 at the Residence Center, 731 S. Plymouth Court. The 18-year-old victim stated the suspect, “Chris,” struck him with hands and fists on the left side of his face. The victim had no visible injuries, and the suspect was not on scene. He refused emergency medical services.

Games



SUDOKU Level 4

		6	8			1		
		3		6		4		
	1				4		3	
8	6					2		
	9			4			8	
		1					7	3
	7		1				6	
		5		7		8		
		4			6	9		

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CROSSWORD

1	2	3	4		5	6	7		8	9	10	11
12					13				14			
15					16				17			
18					19				20		21	
		22	23				24		25			
26	27								28		29	30
31									32			
33				34					35			
		36			37		38					
39	40			41		42				43	44	45
46			47		48				49			
50					51				52			
53					54				55			

ACROSS
1 Veronica or Ricki
5 "___": Miami
8 Actress Spelling
12 Ajar
13 "Hee ___"
14 ___ the kill; there for the best part
15 Tracey or Missy
16 Actress Thurman
17 Tilly and Ryan
18 Sullivan and Begley
19 Panorama
21 Actress ___ Thompson
22 Estrada of "ChiPs"
24 ___ Hatcher
26 Actress Dunaway and others
28 "Waiting for ___"; play by Odets
31 Egg on
32 Close by
33 Chutzpah
35 "For ___ sake!"
36 Prefix for space or dynamics
38 Role on "The Cosby Show"
39 "According to ___"
41 Quick
43 Scientist's workplace

DOWN
1 Theater box
2 Like peas in ___
3 Star of "Hank"
4 Finish
5 Zachary Levi series
6 "___ Time, Next Year"; Alan
Alda/Ellen Burstyn movie
7 "All ___ for Christmas is my..."
8 Conway or Allen
9 Long-running daytime serial
10 Become furious
11 "___ Wonderful Life"
19 Mary-Kate, to Ashley
20 Snakelike fish
23 "Superman" actor Christopher ___
25 Ms. Zellweger
26 "___ With Dick and Jane"
27 "Car 54, Where ___ You?"
29 Edison's monogram
30 Calendar periods: abbr.
34 Slip up
35 Advanced degree, for short
37 Like Cheerios
38 Exhausted
39 Convict's home
40 "___ la Douce"
42 ___ the way; go ahead of others
44 Sherman Hemsley sitcom
45 Ernie's pal
47 Wall and Easy: abbr.
49 "America's Next ___ Model"

Solution to Last Week's Puzzle
C S I I R E N E B A M
A N D N I G E L A L A
S E A F O R T E R B I
H A R P O N A K E D
K E R R Y W E A V E R
O M A H A A R T
B O S
E G O B L E A T
J E N N A E L F M A N
R E N E E A C R E S
O C T A D I E U I R E
S T L R E V E L E V A
E S E S P E N T L E T

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HOROSCOPES

ARIES (March 21–April 20) Physical vitality and social sensitivity are now changing. Respond honestly to all questions or observations from loved ones. For many Aries natives this is a powerful time for increased intimacy and meaningful emotional changes in long-term relationships. Stay open to subtle comments or creative invitations. After Wednesday a workplace official or older business partner may press for new rules or revised job descriptions. Wait for added information: Key information may be hidden.

TAURUS (April 21–May 20) Unexpected flirtations offer surprising moments of humor. Potential friends or lovers may be highly captivated with controversial proposals and unusual lifestyle choices. Competing values, creative sensuality and giddy arguments may all prove delightful. Enjoy private encounters and reversed social roles. Later this week a long-standing workplace promise may be suddenly revised. Key concerns may involve ongoing financial mistakes or inaccurate records.

GEMINI (May 21–June 21) Joint financial ventures or untested workplace partnerships may be disappointing over the next few weeks. Don't be dissuaded. If a creative approach toward difficult contracts can be established, surprising rewards will arrive by late September. Special legal documents may provide controversial but timely permissions. Later this week watch for a new friendship to become briefly complicated. Private romantic expectations need to be clarified. Stay balanced.

CANCER (June 22–July 22) Group events and social invitations are unpredictable this week. Pay special attention to the shy or emotionally withdrawn types. Sudden outbursts, unexpected criticism or unrealistic romantic proposals may arrive without warning. Rely on silence and diplomacy. Key relationships will soon return to normal. After Friday some Cancerians will make contact with a past lover or distant friend. Emotions may be high: make sure others respect your boundaries and social choices.

LEO (July 23–Aug. 22) Loved ones this week need to feel reassured by extra attention or shared home plans. Private career doubts, difficult training programs or financial strain may be an underlying concern. Social distractions and a renewed interest in family intimacy will provide a valuable alternative to emotional isolation. After midweek some Leos may encounter a complex workplace triangle. Power struggles, new policies and revised duties may be at issue. Stay well-informed.

VIRGO (Aug. 23–Sept. 22) A close friend or work mate may soon ask for a lengthy explanation of recent events. Social loyalties, group invitations or planned celebrations may be at issue. At present confidence may be low. Pay special attention to isolated colleagues or withdrawn friends. Reassurance will bring the desired results. After Thursday older family members or key business officials may demand completed records, detailed paperwork or solid financial promises. Trust your first instincts.

LIBRA (Sept. 23–Oct. 23) Career aspirations can now be fully explored. This week many Librans will let unproductive work partnerships or employment contracts fade. Use this time to also renew old business opportunities. The next eight to nine days a surprising job proposal may trigger an important decision. Ask older relatives for detailed advice. After Friday, both romantic and family commitments may intensify. Loved ones will expect extra dedication: remain dedicated.

SCORPIO (Oct. 24–Nov. 22) Co-workers, managers or governmental officials may now be stubborn and unresponsive. Don't be derailed. Creative projects and new business methods will eventually prove worthwhile. After Wednesday accept all late invitations and watch for unexpected flirtations. A potential lover may soon reveal their emotional goals. Early this weekend, romantic triangles may be difficult to avoid. Remain neutral: This is not the right time to confront others or ask for reliable social promises.

SAGITTARIUS (Nov. 23–Dec. 21) Financial planning and new business outlets will soon work in your favor. Before midweek study long-term opportunities, property investments or unique work partnerships for valuable options. Some Sagittarians will begin research on a controversial career path. Forgotten dreams or yesterday's aspirations may also be highlighted. After Thursday pay special attention to the comments of a trusted friend. Someone close may need sensitive advice. Be receptive.

CAPRICORN (Dec. 22–Jan. 20) Business or financial strategies will this week require detailed planning. Younger colleagues may challenge accepted ideas or cancel trusted work contracts. Remain patient and expect ongoing mistakes to be corrected by key officials. Reassigned duties, fast revisions or special permissions may also be announced. Wednesday through Saturday accents powerful romantic changes and last minute proposals. Expect friends and lovers to openly reveal their deepest feelings. Stay alert.

AQUARIUS (Jan. 21–Feb. 19) Relations with authority figures will this week require patience. Wrongful instructions, costly mistakes or misinformation may be quickly denied. Pride, social doubt or low confidence may be an underlying influence. Stay focused on reliable business procedures and wait for officials to acknowledge workplace efficiency. Later this week a new friendship may become briefly complicated. Misinformation concerning family plans or romantic expectations may be at issue.

PISCES (Feb. 20–March 20) This week romantic proposals are complicated and socially unpredictable. Friends and lovers may unknowingly provide misinformation or offer quickly changing promises. Times, dates or important numbers may all be affected. Remain cautious and wait for clearly defined terms before accepting new commitments. In the coming weeks some Pisceans may need to evaluate present relationships and make serious choices. Listen to your own instincts: Quiet reflection will bring reliable answers.

Stay In



Cinema Slapdown, Round 25: “Hellboy”



09.16.10

7 – 10 p.m.

Film Row Cinema, 1104 Center

1104 S. Wabash Ave., 8th floor

Multicultural Affairs with the film and video Department presents FED UP: Guillermo Del Toro’s “Hellboy” featuring film and video faculty member Julian Grant versus filmmaker and Latino Chicago Theater Company artistic director Juan Ramirez. Come for the film, stay for the fight!

Sandy Cuprisin (scuprisin@colum.edu)

FREE



Jazz Forum

09.17.10

2 – 4 p.m.

Music Center

1014 S. Michigan Ave.

Come see Columbia’s jazz musicians perform at the Music Center’s showcase.

Joe Cerqua (jcerqua@colum.edu)

FREE



Flag Football

09.17.10

1 p.m. - 3 p.m.

Fitness Center, Residence Center

731 S. Plymouth Court

Get ready for Bear season (or whatever football team you support) and burn off some excess energy with flag football in the park.

Mark Brticevich (mbrticevich@colum.edu)

FREE



Viva La Masa III – Tamale Sale Fundraiser

09.13.10

11 a.m. – 2 p.m.

Wabash Campus Building

623 S. Wabash Ave., 1st floor lobby

Hungry? Craving more than what the vending machines offer? Enjoy warm, fresh tamales that are filling for breakfast, lunch or dinner. Help students raise funds for a service trip. Vegetarian option available.

Daniel Aranda (daranda@colum.edu)

FREE



Monday

09.13

Back to Nature Boot Camp

4 p.m. – 5:30 p.m.

Fitness Center, Residence Center

731 S. Plymouth Court

Mark Brticevich (mbrticevich@colum.edu)

FREE



Thursday

09.16

Big Mouth

7 p.m. – 9:30 p.m.

1104 Center

1104 S. Wabash Ave.

Student Programming Board (spb@colum.edu)

FREE



Wednesday

09.15

Village Film Series – Celebrating Ramadan

6 p.m.

Multipurpose Studio

618 S. Michigan Ave. Building, 4th floor

Laila Alchaar (lalchaar@colum.edu)

FREE



Fall 2010 Job Fair

11 a.m. – 3 p.m.

Film Row Cinema, 1104 Center

1104 S. Wabash Ave., 8th floor

Megan Erskine (merskine@colum.edu)

FREE



sport/fitness



music



columbia



photo



tv



cultural



audio arts



childhood



dance



museum



theater



english



marketing



film

Gallery Talk and Tour: Rod Clemmons, MoCP Director

12:30 p.m. – 1:30 p.m.

Museum of Contemporary Photography

Alexandroff Campus Center

600 S. Michigan Ave.

Audrey Mast (mocp@colum.edu)

FREE



FREE MOVIE PASSES



Pick up the **Chronicle** every **Monday** to see what free movie passes we offer each week

Get Out




“Air Doll”
09.17.10
Through Sept. 23
(times vary)
Facets Cinematheque
1517 W. Fullerton Ave.
(773) 281-9075
\$9




Hirokazu Kore-eda’s “Air Doll” features the unlikeliest of heroines—an inflatable doll that suddenly comes to life. She leaves the apartment and takes a job in a video store where she falls hopelessly in love with another employee.





“Felt”
09.15.10
8 p.m.
iO Theater, Del Close Theater
3541 N. Clark St.

“Felt” adds a touch of fun to the traditional improv show, mainly because its cast is not human. The cast is made of nine unique puppets doing their best to perform some of the most well-known forms created or inspired by the iO Theater over the years.
(773) 880-0199
\$5




“Hideous Progeny”
09.16.10
7:30 p.m.
Storefront Theater
66 E. Randolph St.

A play about the teenage Mary Shelley when she accepted a challenge from Lord Byron to write the horror story that became Frankenstein.
(312) 742-8497
\$20; \$15 for students


Monday 09.13


Chali 2na, Rita J., Heatbox, Whojahsay
7 p.m.
Reggie’s Rock Club
2109 S. State St.
(312) 949-0121
\$10 in advance, \$13 at the door


“Fair & Unbalanced”
8 p.m.
The Second City
1616 N. Wells St.
(312) 337-3992
\$16



Pavement
7 p.m.
Jay Pritzker Pavilion, Millennium Park
201 E. Randolph St.
(312) 742-1168
\$15-\$40



Tuesday 09.14

“The Office” Trivia Night
7:30 p.m.
Ginger’s Ale House
3801 N. Ashland Ave.
(773) 348-2767
\$5



“This Much is True”
7:30 p.m.
The Hopleaf
5148 N Clark St.
(773) 334-9851

FREE

Wednesday 09.15

Gay-la 3.0
7:30 p.m.
Mary’s Attic
5400 N. Clark St.
(773) 784-6969
\$10


“In One Ear” poetry night
10 p.m.
Heartland Cafe
7000 N. Glenwood Ave.
(773) 465-8005
\$3



Thursday 09.16

Words That Kill
7 p.m.
Lilly’s
2513 N. Lincoln Ave.
(773) 525-2422
\$5 or canned food donation


Berghoff Oktoberfest
11 a.m. – 9 p.m.
Federal Plaza
219 S. Dearborn St.
(312) 408-0200
Free, 21+

FREE


Friday 09.17

The Backpack Ball with Big Boi, Travie McCoy, Chiddy Bang
6 – 11 p.m.
Congress Theater
2135 N. Milwaukee Ave.
(773) 276-1235
\$35-\$100



Saturday 09.18

Viva! Chicago Latin Music Festival
11 a.m. – 9 p.m.
Millennium Park
55 N. Michigan Ave.
(312) 744-3316
FREE

FREE

“The Real Inspector Hound”
8 p.m.
Signal Ensemble Theatre
1802 W. Berenice Ave.
(773) 347-1350
\$20


Sunday 09.19

Italian Expo
11 a.m. – 6 p.m.
Navy Pier
600 E. Grand Ave.
(312) 595-7437
\$10 in advance, \$15 at the door




music



cultural



political

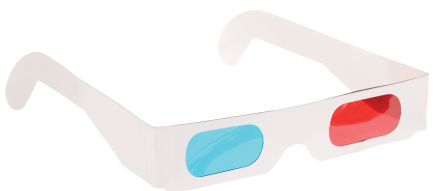


theater



reading

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