

10-11-2010

## Columbia Chronicle (10/11/2010)

Columbia College Chicago

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# THE COLUMBIA CHRONICLE

The official news source of Columbia College Chicago

October 11, 2010

Volume 46, Issue 6



www.ColumbiaChronicle.com

Web-Exclusive Video



Alumni exhibit raises breast cancer awareness

## Cinematic celebration sets future in motion



Erik Rodriguez THE CHRONICLE

The Media Production Center Gala brought many contributors and supporters together to celebrate the MPC, President Warrick L. Carter's extended tenure and the announcement of a \$100 million campaign. The dinner room was transformed to resemble a colorful movie set, which took place on two soundstages. Following the dinner program, a reception was held with drinks, dancing and live music from the Columbia College Jazz Ensemble.

### Gala brings Columbia supporters together for big announcement

by Benita Zepeda  
Managing Editor

THE RED carpet lined the path while a 3-D fight scene was performed at the side. Students posed as paparazzi, and enthusiastic fans begged for autographs as 400 guests filed into the Media Production Center, 1600 S. State St., for the Media Production Center Gala on Oct. 2.

As the first campus event of such magnitude, the gala was held to celebrate the MPC and the extension of President Warrick L. Carter's contract until 2014.

In addition, it informed people about Columbia, its mission and the announcement of a \$100 million campaign: "This is Columbia's Moment."

"This event symbolizes the excitement that is at Columbia because we have never had an event like this," said Allen Turner, chairman of the board of trustees. "We will raise substantial funds as a consequence of this, and we introduced ourselves to people in the city who ought to know about us."

During the event, Columbia faculty,

staff, affiliates and supporters of the college mingled while they explored the MPC. In the screen testing room, guests were provided with scripts of various popular movies,

such as "Casablanca," "When Harry Met Sally" and "The Graduate." The takes were put onto DVDs and given to the participants at the end of the evening.

-Allen Turner

The dinner program, which was held on two sound stages, was emceed by Bill Kurtis. Mini vignettes made by Carter and Turner were played throughout the program.

Afterward, they addressed the guests with information about what MPC has done for Columbia and the film program, in addition to the new campaign initiative, which has already raised \$50 million in gifts and pledges.

After dinner, the celebration moved into an area cordoned off for dancing and music by the Columbia College Jazz Ensemble.

Administrators hope the money raised from the new campaign will allow the college to continue the growth of endowment and various programs.

"This is truly Columbia's moment," said Diane Doyne, associate vice

» SEE GALA, PG. 9

## Fiction Writers at Lunch delayed

Program denied funding for first time, will continue despite loss

by Mina Bloom  
Arts and Culture Editor

FOR THE first time in 11 years, posters advertising Columbia's Fiction Writers at Lunch program weren't plastered on the walls of the 12th floor of the South Campus Building, 624 S. Michigan Ave.

This summer, the newly appointed committee behind the First Year Experience Initiative denied the program mini-grant funding, claiming the luncheon did not exclusively cater to new students.

But despite the funding loss, Fiction Writing Department Chair Randy Albers and the program's faculty coordinator and adjunct faculty member Tom Popp will host approximately six Fiction Writers at Lunch events this semester. They view the program as one of high priority to the department, which has the highest freshman retention rate in the college—75 percent as of the 2007-2008 academic year, according to Albers.

"They're defining this grant a little narrowly," Albers said. "I think they wanted programs for first-year students. Our program is designed to integrate first-year students into the whole community, so we also have upper-level students coming."

One of the longest standing mini-grant programs, Fiction Writers at Lunch has received an increase in grant money every year for the past 10 years until 2010, according to Popp.

Traditionally, the program has invited students to read their work in front of an audience of their peers, faculty members and, on occasion, esteemed authors or publishers while eating lunch. Aleksan-

dar Hemon, author of "The Lazarus Project," which was a finalist for the 2008 National Book Award and National Book Critics Circle Award, was the visiting teacher for the department last semester. He participated in the program as well, as reported by The Chronicle on Feb. 15.

The First Year Experience Initiative's committee recruited academic and student affair professionals throughout the college to review grant proposals

"[It's] an excellent idea, and it's very much needed to support students in their first year experience," Popp said.

» SEE FICTION, PG. 10

**Health & Fitness** » PG. 16

Innovative ticketing strategy

**Arts & Culture** » PG. 19

Haunted Chicagoland

**Metro** » PG. 35

Urban farming in Chicago

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EDITOR'S NOTE

Battling Chicago's street creeps



by Spencer Roush  
Editor-in-Chief

BEING A blonde 20-something certainly has its perks, but it's been more bothersome than rewarding lately. Sometimes I think there must be a target taped to my back telling predators I'm ripe for the picking. Creeps probably see me and smile knowing even if I did remember to bring a can of pepper spray, I would have to ask them to "hold on" while I search for it in my oversized black hole of a purse. As for physically defending myself, I look less than threatening.

I know I'm not alone in this mentality and experiences because other students have similar stories about being grabbed on the street by predators taking full advantage of a situation.

However, Columbia's sexual offense statistics don't actually correspond to what's happening in and around campus. My encounters alone account for more sexual offenses than what was reported in 2009—but I left them unreported. Other victims probably did the same.

According to 2010 Annual Crime Statistics & Fire Safety Report, there were a mere four forcible-sexual offense incidents reported from Jan. 1, 2009, to Dec. 31, 2009, which include rape, forced sodomy, unwanted penetration using an object and fondling. Three of these were reported on public property while one occurred at a student residence center.

Failing to notify authorities is not a new

trend. In 2007, there were zero forcible-sexual offenses reported and only three in 2008, according to the report.

There are various reasons why these crimes go under-reported: Recounting the incident means experiencing yet more humiliation; Reporting seems pointless because the police tracking down the suspect is highly unlikely or reporting it takes too much time with little outcomes.

Considering these factors, it's no surprise Columbia has a small number of documented sexual offense cases each year. This is not the college's fault; it's more of society's desensitized reactions to such crimes and the realization that apprehending offenders is unlikely.

Even though reported sexual offenses are shockingly low and misleading, these crimes do happen regularly even if they are not officially documented.

This leaves defending ourselves against predators entirely up to the individual and taking safety into our own hands. Counting on security officers—who are zipping around campus on Segways—to protect the student body from South Loop creepers is similar to counting on a roommate for an early morning wake-up call when you should be setting your own alarm.

Relying on the police and campus security is only asking for trouble. These outlets are only available after-the-fact, anyway. Instead, take some self defense classes or search the Internet for ways to effectively stun an attacker and practice the moves on a friend (without injuring them of course ... unless he or she deserves it).

sroush@chroniclemail.com

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NEWS FLASH

10/11/10

National Coming Out Day: Coming Out is Forever

Join author Daniel Allen Cox for a reading from his novel "Krakow Melt" with pizza and a discussion of pride. This event is hosted by Multicultural Affairs and will be from 1–3 p.m.

Multicultural Affairs, 618 S. Michigan Ave. Building, 4th floor

10/13/10

Multicultural Comedy Chaos Show

Comedian Damon Williams and guests take the stage to share jokes with a multicultural twist at this free event. It will be from 7:30–9:30 p.m.

Stage Two, 618 S. Michigan Ave. Building, 2nd floor

10/14/10

"Sixty Inches from Center" panel discussion

Curators of the art project "Sixty Inches from Center" will lead a panel discussion with students and graffiti artists to discuss graffiti as a form of contemporary art. The event will be from 6:30–8 p.m.

C33 Gallery  
33 E. Congress Pkwy. Building

CAMPUS POLL

"Who do you think should be the next Mayor of Chicago and why?"



Daniel Pizzoferrato  
senior  
music major

"Rahm Emanuel should be the next mayor of Chicago because he's from Chicago, and he has a lot to do with

the White House. He might know how to run things opposed to someone who hasn't had that kind of experience."



Peter Hoffman  
junior  
arts, entertainment  
and media management major

"I think Oprah should be the next mayor of Chicago

because she is a powerful force in Chicago, people respect her and she's loaded; that can always help the city. She's Oprah. Why not?"



Johnny Worrell  
junior  
film major

"I guess somebody from the Green Party who could extend what Mayor Daley has done

for the city. Going from the public buildings that have their own green codes and moving into other parts of the city."



Ellana Kelter  
graduate student  
arts, entertainment  
and media management major

"Manny Flores should be mayor because of the diversity he might bring to Chicago. He

helped me move to Chicago, he's been influential and I trust him."





# Crime stats vs. campus reality

Report shows fewer crimes in 2009, incidents still occur on campus property

by Katy Nielsen  
Assistant Campus Editor

DESPITE A decrease in the number of crimes reported to Campus Safety and Security and local police from 2008 to 2009, two recent on-campus incidents remind Columbia students about the realities of living in a large city. The 2010 Annual Crime Statistics and Fire Safety Report published at the end of September shows an overall decrease in reported crimes on campus.

Campus Safety and Security has increased its presence in the South Loop this year in an effort to decrease student-involved incidents, said Bob Koverman, associate vice president of Safety and Security. Officers now have Segways and a patrol car.

"I think our department has done at lot to become more visible in the community," Koverman said. "We've done a lot to educate the community on being safe and secure."

Despite the increased security, two crimes occurred on campus recently. A sexual assault took place inside the University Center, 525 S. State St., on Sept. 28. The other crime was a robbery that occurred on Sept. 29 outside of a former residence building at 2 E. 8th St.

There are more than 80 professionally trained security officers at Columbia, according to the annual report. However, a non-Columbia owned security group has a separate contract with The University Center and 2 E. 8th St. The property management group at the University Center declined to comment about the incident.

"The University Center has the tight-



Sara Mays THE CHRONICLE

Operations Manager James Belin urges students to be aware of their surroundings and to take time out of their days to check out "city life safety tips" at the Office of Campus Safety and Security's website.

est security," said Kelli Collins, associate director of Residence Life. "At any point in time there are two, sometimes four security guards at the desk."

Despite the security, a sexual assault took place in the University Center. According to the police report, a male offender entered a female student's room through an unlocked door.

Security cameras took a picture of the offender, and his image has been posted on the Web.

"What bothers me is that an incident

took place in any building," Koverman said.

The second incident, a robbery, occurred at Harrison and State streets outside of the building at 2 E. 8th St. Nicholas Assardo, freshman film and video major, was attacked, robbed and beaten with a bat for nearly four minutes before security came to his assistance.

"When you're out at night, never be alone," Assardo said. "Always have two or more people with you. Literally, the second I was alone, that's when I got hit."

The school is not considering adding an

escort service to walk students home or pick them up late at night, Koverman said. When Campus Safety tried to implement a shuttle service three years ago, students did not take advantage of it.

According to the report, in 2008 there were four reported forcible burglaries on all property immediately adjacent to and accessible from the campus, and in 2009, there were eight.

The reason why this particular statistic

» SEE CRIME, PG. 10

# The Dwight delights most residents

Students overall pleased with new residence option despite inaccessible balcony

by Shardae Smith  
Assistant Campus Editor

AS PREVIOUSLY reported by The Chronicle on April 18, students have officially moved into The Dwight, 642 S. Clark St., after Columbia signed a five-year lease with the building in spring 2010.

The new housing option replaced housing in buildings 2 E. 8th St. and at the 18 E. Congress Pkwy. Building.

Students who moved into The Dwight are generally pleased with the building and are taking advantage of the building's amenities such as the graffiti room, sky lounge and fitness center.

"I like that there's separate bedrooms," said Shannon Bennett, freshman music major. "We can have our privacy, and the kitchen's great. The common room is great because everybody hangs out there."

Although some students are content, there has been confusion about featured spaces of the building not being fully accessible for resident use.

Students currently do not have access



Brent Lewis THE CHRONICLE

The Dwight is the newest addition to Columbia's student housing. It replaced rooms formerly located in 2 E. 8th St. and 18 E. Congress Pkwy. at the beginning of the fall semester.

to the balcony off of the Sky Lounge on the 11th floor, which provides views of the surrounding area.

Students were under the impression they had access to the deck because they are residents of the building, but the door is always

locked, according to freshman arts, entertainment and media management major Haley Camacho.

"If Residence Life holds an event, and we can have the needed security [students are allowed access to the Sky Lounge deck],

said Kelli Collins, assistant director of Residence Life. "Honestly, students will drop things over, students will fall over. We want to make sure we can provide the best security we can."

There were talks of creating a garden for student use, according to Collins, but at The Dwight it's currently not an option because Columbia doesn't own the building.

Residents of The Dwight would like the chance to grow produce on the roof.

"If I could tell management anything, I'd say open up the Sky Lounge deck and [building] rooftop," said freshman fashion design major Alexis Barksdale. "I heard there are gardens up on the roof. Wouldn't it be cool if you could grow your own stuff up there? We could also put compost heaps up there."

Collins said it isn't possible to allow students to have the deck at their disposal because security would need to be available at all times to prevent any rule violations or attempted suicides.

"Unfortunately, sometimes students go through what they go through," Collins said. "That deck could be a place where students decide, 'This is where I'm about

» SEE DWIGHT, PG. 10

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# College, museum unite

Partnership allows free admission for students, faculty, staff

by Sharda Smith  
Assistant Campus Editor

THE MUSEUM of Contemporary Art, 220 E. Chicago Ave., is one of the nation's largest art facilities dedicated to offering exhibitions where the public can see projects of living artists and be able to appreciate the art of today. Columbia students, faculty and staff now have free access to the museum as of Oct. 1.

Made possible by the offices of the Provost and Academic Affairs, this offer is available until Sept. 30, 2011.

According to Louise Love, vice president of Academic Affairs, Columbia is paying \$7,300 to the MCA for faculty, staff and student access.

"We know some of our faculty or students go to the [MCA] as a class, or on their own," Love said. "By getting a much better deal for the whole college, we're hoping it will increase the opportunity for everybody."

Love said because many of the college's staff are artists and people who are interested in the cultural life of the city, she hopes this collaboration will be an opportunity everyone will take advantage of.

The MCA is one of the finest art institutions, according to Steven Kapelke, provost and senior vice president.

Presenting a Campus Card will give Columbia visitors free general admission during the museum's public hours. This also includes public and curator tours.

"It is part of the MCA's priority to be an integral part of our community," said Erika Hanner, director of education for the MCA. "It's a natural relationship between the MCA and our fantastic art schools in the city. We're excited to add Columbia to [the partnership]."

Hanner said she's thrilled to be deepening the museum's relationship with Columbia.

Students also receive discounted prices on special performances and discussions not included with general admission.

The MCA has college partnerships with

the School of the Art Institute at Chicago and the University of Chicago.

If Columbia actively participates in the offer and takes advantage of the deal, Love said the college may extend the partnership in 2011.

The museum will keep a tally of visitors from Columbia and share the information with the college.

"I'm hoping because this is without charge [to the students, faculty and staff] that it will encourage people to take advantage of the MCA," Love said. "It's a wonderful institution. So we're hoping this will take away that financial barrier, so the college can use it for both cultural enrichment and educational purposes."

The Theater Department recently worked with the MCA on the production of "The Astronaut's Birthday" at the Redmoon Theater.

"[The partnership] will only consolidate the relationship between Columbia and the MCA," said Theater Department Chair John Green. "Given that [Columbia's] mission is to educate students to be arbiters of change in the arts, and the MCA is all about cutting edge presentations in the art, both in terms of fine art and performance. It is the perfect partner."

College faculty who bring their classes to the MCA have been using departmental budget money to purchase tickets for admission, but now they can save the money for other uses, according to Love.

Green said the Theater Department will be taking full advantage of the offer.

-John Green

"Our design students will be there, and our acting and directing students will be there," Green said. "It's like the best of all museums; it's a place of inspiration."

The college is also working on future collaborations with the MCA.

"[The MCA is] very interested in our Critical Encounters program," Love said. "They're thinking of doing their programming to be a little more thematic because we have an 1 theme this year. Our Center for Teaching Excellence is going to meet with them, so that's another example of how we're going to work closely with the museum."

The Museum of Contemporary Art is open Tuesday, 10 a.m.-8 p.m., and Wednesday through Sunday, 10 a.m.-5 p.m.

ssmith@chroniclemail.com



Brock Brake THE CHRONICLE

Visitors to the Museum of Contemporary Art look at a sculpture by Alexander Calder and Contemporary Art; "Form, Balance, Joy."



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your college ID. The TLC is free.

# A broader look at the border

Gallery will showcase human, social aspects of Hispanic migratory groups

by Drew Hunt  
Assistant Campus Editor

THE MUSEUM of Contemporary Photography, 600 S. Michigan Ave., opened a new exhibition titled “La Frontera: The Cultural Impact of Mexican Migration,” which details the cultural, social and political impact of Hispanic immigration history. Rod Slemmons, director of the MOCP, is curating the exhibition. He combined his experience working with art communities in Mexico with his familiarity with documentary photography to create an exhibition he hopes will showcase the impact of immigration on both countries’ histories.

“The general idea was to look at migration issues from as many different points of view as possible,” Slemmons said. “And also from both sides of the borders.” Of the many subjects depicted in the exhibition, one of the main topics explored in “La Frontera” is the dynamics of the border itself. Photos depict the many individuals associated with the border, including minute men, border patrol and humanitarian groups. According to Slemmons, “La Frontera” also focuses on the positive aspects of immigration. Transformed communities on both sides of the border are the focus of a photo essay by Andy Kropa, which looks at a small town in Iowa with a predominately Hispanic population, almost all of whom

hail from a Mexican village called Allende. Kropa, who was approached by MOCP to showcase his work, said he wanted to visit a place where immigration was creating something positive, instead of the negative spin typically portrayed by the media. “I wanted to go some place where I thought stories weren’t being told,” Kropa said. “Because of the nature of the community, you could see through recent history that at least some things had worked out.”

“Our role is to bring these issues to the public’s consciousness in a different way and through different means,”

-Karen Irvine

Despite the political connotations surrounding the exhibit, Karen Irvine, associate curator at the MOCP, said there are no overt political messages stated in “La Frontera.” “Our role is to bring these issues to the public’s consciousness in a different way and through different means,” Irvine said. “[We want] to explore the complexities and ask questions, not necessarily answer them.” Photographer Kropa said he tried to remain unbiased in capturing the immigrant residents living in Iowa, rather than play on fears, or depict immigrants



Ting Shen THE CHRONICLE

Andy Kropa discusses his work during the opening reception for “La Frontera: The Cultural Impact of Mexican Immigration,” currently on display at the Museum of Contemporary Photography, 600 S. Michigan Ave.

as crowds of people with the intention of taking over American cities. “Too many of these stories seem to be focused on the negative,” Kropa said. Slemmons’ decision to showcase a more socially conscious exhibit stems from his career-long preference for capturing social issues in art. “Most of the time, I’m interested in ideas rather than formal issues,” Slemmons said. “I gear more toward social documentation and journalism and stuff like that.” Kropa said he also considers himself more of a photojournalist than an artist. Irvine said she thinks students who visit the gallery will gain a better understanding of how immigration affects not only American citizens but the immigrants themselves. “The show will hopefully help to pull

out some the specifics that surround the human stories,” Irvine said. “[We want] the students to come in and look at not only the images of the border that make it really real, [but] illustrate the human suffering that comes along with traipsing across the desert.” Slemmons hopes “La Frontera” will promote more social consciousness in the art Columbia students create, who he said tend to focus more on artistic questions than cultural ones. “The confluence of art and society is much more prevalent now than it used to be,” Slemmons said. “I think that helps the students. If they can learn how to look from different angles, they’re in better shape.” ahunt@chroniclemail.com

The Music Center of Columbia College Chicago  
1014 S. Michigan at 11<sup>th</sup> St.

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- Jazz Forum**  
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All events are free unless otherwise indicated. For more info: 312-369-6300

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DEAN DEBORAH H. HOLDSTEIN ANNOUNCES  
THE SCHOOL OF LIBERAL ARTS AND SCIENCES DEAN'S LECTURE

# "MEET THE NEW MEDIA ... SAME AS THE OLD MEDIA?"

AN EVENING WITH

## JIM DEROGATIS

THURSDAY, OCTOBER 28, 2010

A self-described optimistic-futurist-yet-unrepentant-Luddite, Jim DeRogatis finds plenty to loathe in the new media universe, especially the social-networked, Tweet-filled wave of self-obsession, which, according to him, threatens to drown anyone with a brain in an ocean of banal, soul-sapping solipsism.

In the wake of changes in media and communication—changes in which information is often reduced to fewer than 140 characters—how will educators, students, and media consumers navigate these confusing waters? Is there anything that could possibly transcend the world of rapid emails, vapid Tweets, and daily Facebook status updates?

Join Dean Deborah H. Holdstein for the **Fall 2010 LAS Dean's Lecture**, as she welcomes this renowned rock critic, author, and media loudmouth to the lectern to discuss his views about the importance of clear and colorful writing in the age of new media.

A Q&A with DeRogatis and a reception will follow the lecture.

This Fall's LAS Dean's Lecture is **Thursday, October 28** in the Film Row Cinema, 1104 S. Wabash Ave. The lecture begins at 5:30 p.m.

**JIM DEROGATIS** is a full-time lecturer in the Professional Writing program in the Department of English. He's the former music critic for the *Chicago Sun-Times*, current co-host of the radio talk show "Sound Opinions," and author of several books, including *Let it Blurt: The Life and Times of Lester Bangs*, *America's Greatest Rock Critic*. He's also written for numerous nationwide magazines, including *Spin*, *Guitar World*, *Modern Drummer*, and *Rolling Stone*. DeRogatis continues to write about music in his blog, *PopNStuff*, for [Vocalo.org](http://Vocalo.org).

**Columbia**  
COLLEGE CHICAGO

RSVP to Alexandra Garcia  
by Monday, October 25  
→ [agarcia@colum.edu](mailto:agarcia@colum.edu)  
→ 312.369.8217

[colum.edu/las](http://colum.edu/las)

# Classroom productions lead to Emmy nominations

Ninety students receive recognition for media work

by Katy Nielsen  
Assistant Campus Editor

APPROXIMATELY 90 Columbia students received Student Emmy nominations for their work last semester. Ten student productions received recognition in every student category with Columbia receiving more nominations than any other college or university in the country.

The announcement was made on Sept. 28 at the 2010 Chicago/Midwest Emmy nominations.

Alejandra Silva, senior journalism major, said she was surprised to be nominated. Silva was co-anchor for the student production newscast, created by the Practicum Television News: Metro Minutes class in the spring. In the class, students film, shoot and edit local news programs.

“It shows the dedication and hard work of these students paid off.”

- Lillian Williams

According to Silva, “Metro Minutes” taught her how to effectively collaborate with other students in a professional newsroom environment. “You always wait



Brent Lewis THE CHRONICLE

“Metro Minutes,” a student news broadcast program in the journalism Department, is up for several Student Emmy awards this year. The program teaches students how to develop and create their own newscast.

for that letter grade at the end of the semester, but it’s really nice to be recognized outside of the classroom,” Silva said.

Lillian Williams, associate professor in the Journalism Department, co-teaches Practicum Television News: Metro Minutes with James Disch.

“I think it’s an honor to be nominated,” Williams said. “It shows the dedication and hard work of these students paid off. It’s really great for our school.”

Frequency Television, Columbia’s student-run TV network, was also recognized for Student Emmys.

Senior television major Christopher Smith produced, hosted and filmed for Emmy-nominated “Spring Broke” on

Frequency TV.

“We had to plan and produce for a trip,” Smith said of the show, which documents a four-day spring break vacation in Nashville, Tenn. from the perspective of college students who had little spending money.

“[At Columbia], we’re able to produce our own shows and see it from beginning to end with full student involvement,” Smith said.

In the category of College Student Production Entertainment Program or Segment, Frequency TV’s “Debbie’s Got Class: Debbie’s Got Talent” was nominated. Smith was also part of that production team.

“‘Debbie’s Got Class’ was definitely the largest production we had last semester,”

Smith said.

The show was produced in front of a live studio audience with three separate stages at the Media Production Center, 1632 S. State St.

“We were able to get not only Frequency staff involved but volunteers and classes from across the [Television] Department,” Smith said.

Frequency TV staff acted as executive producers of the show, overseeing every aspect of its production from conception to post-production, Smith said.

Amalia Gonzalez, senior television major, was nominated for her five-part mini series titled “Chicago Latino Film Festival” with Mateo Palazuelos.

“We edited, produced and shot it, just the two of us,” Gonzalez said. “Don’t be discouraged if you don’t get a lot of help from other people.”

This is the first time Gonzalez has been nominated for an Emmy. When she found out, she said she was in the middle of class and yelled out loud because she couldn’t contain her excitement.

Gonzalez said students need to know they should follow their passion.

“Don’t be nervous, if you have an idea, go for it,” she said.

For a full list of the Chicago/Midwest Emmy nominations, visit the Chicago National Academy of Television Arts and Sciences website at [ChicagoEmmyOnline.org](http://ChicagoEmmyOnline.org). The 52nd Chicago/Midwest Emmy Awards will be held Nov. 6 at 7:30 p.m. at the Park West, 322 W. Armitage Ave.

knielsen@chroniclemail.com

create...  
change

## SPOTLIGHT ON ALUMNI: Steven Dewall ‘95



Steven Dewall is an editorial and commercial photographer that has produced portraits for a wide variety of well known artists, authors, and entertainers, but has an unusually strong rapport with musicians. He will be the Student Alumni Alliance’s (SAA) Alumni Guest Speaker on Friday, October 15 · 5:00pm in the Ferguson Theater – 600 S. Michigan.

### How did your education at Columbia help prepare you for your future?

Columbia introduced me to teachers who worked in the arts and taught a real world perspective about commercial art as a career. I was initially interested in advertising design. I quickly realized it was not for me after taking a class with a teacher who was honest about what it takes to be successful in that field. It was a core photography class that turned me on to the idea of pursuing photography as a major.

### What was your first job after you finished college?

I worked all throughout my college years. Some of the jobs I held included digital colorist for comic books at a service bureau in Chicago, darkroom technician, medical photography intern and sign painter for Tower records.

Upon graduation I moved to Los Angeles where I freelanced as a set painter, carpenter and photography assistant. My first full-time photography position was for the Los Angeles, New Times where I worked as a staff photographer covering everything from entertainment to editorial features.

### What is your best memory from Columbia?

The energy of going to a college that was immersed in Chicago’s dynamic urban culture. I spent a lot of time between classes meeting new people at the Harrison Coffee shop (that was the name, right?) which I believe is gone now.

### Do you have any advice for students heading out into the job market today?

Get involved in the community you are interested in being a part of, be it music, fashion, fine art. It is important to meet as many people as possible during your time in school. You ever know who might be able to assist you in the future. I have many associates and friends that I met during my time at Columbia. Assist or intern for professionals in the field, and ask questions.

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» GALA

Continued from Front Page

president of Public Relations, Marketing and Advertising. “It was a wonderful evening to not only honor Dr. Carter’s tenure and contributions, but for Allen Turner to announce this campaign that will take us into the future and will allow us to continue helping students and people who want creative careers.”

The ticket price of each plate was \$500, according to Eric Winston, vice president of Institutional Advancement.

Winston said there is a face value for the event and a portion of the ticket that is tax-deductible, which is the cost of the actual food. In the instance of the gala, there was also an option to donate in direct support of the MPC.

Winston said the entire event was paid for by ticket sales, sponsorships and underwriting, without using any funds from the college.

“When you have these kinds of events, it is important to remember total revenue minus expenses equals the donations,” Winston said. “We are moving very quickly and steadfastly to having fundraising events that clearly are making money before they even take place.”

As of press time, the gala brought in more than \$100,000 in ticket sales, sponsorships and underwriting which is a preliminary number, according to Winston.

He said the funds will go toward the \$100 million campaign initiative.

Several supporters of the event expressed they were excited about how the college is managed under Carter’s direction.

“Warrick has reorganized this college,”

Turner said during the dinner program. “He has created a modern, efficient and, forgive the expression, business-like approach to managing the college. We have been able to attract the best administrators, the best faculty, and what follows is the best students.”

In addition, the MPC is a building people hope will push Columbia’s already impressive film program further ahead of the competition.

“I think this is a sensational facility and if this is the first building we have built, it’s great we built this one,” said Columbia trustee Barry Sabloff. “We are already the largest film school in the country, and probably in the world, and to have this state-of-the-art facility here is going to help us attract more and more students—which I think is fantastic.”

Parents of students also attended the gala to show support for Columbia and the MPC building, such as Shelly Savioca and her family from Connecticut.

“Having a facility that is state-of-the-art, we were very excited, and that’s why we flew in to enjoy the gala and celebrate,” Savioca said.

Carter said he was thrilled by the turnout and looks forward to working on the new campaign and furthering Columbia’s quest to help students with scholarships and providing them with the best facilities possible.

“It was all for scholarships, but the most important thing is that we had some people at our event who didn’t know us as well as we needed them to,” Carter said. “So they are leaving here with an extremely positive impression of who we are and what we do.”

bzepeda@chroniclemail.com



Erik Rodriguez THE CHRONICLE

Top: The red carpet led attendees into the Media Production Center Gala. Bottom: Guests perform screen tests for movies such as “Casablanca.” They were burned onto a DVD and given to them at the end of the evening.

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» FICTION

Continued from Front Page

“So, to foster a sense of community is very important. It has a mission that mirrors Fiction Writers at Lunch’s mission very much.”

However, because its grant proposal lacked enough qualitative and quantitative data to support its retention goals, Fiction Writers at Lunch was not awarded a mini-grant.

In order to keep the program afloat, Albers will use money from the budget he wasn’t planning on using, as well as a \$1,500 anonymous donation from an upperclassman in the Fiction Writing Department. Fiction Writers at Lunch will not suffer this year, he said. It’s been merely delayed.

Still, Popp thinks the committee’s deci-

sion was made too hastily, as none of the committee members had been to an event.

“I think if they had been, the decision probably would have been different,” Popp said.

The majority of students who attend Fiction Writers at Lunch fill out surveys, which served as the committee’s qualitative data.

“They said it heightened their sense of audience, and it was very inspiring to hear other students read and sit down with faculty members as faculty and fellow writers,” Popp said.

Quantitative data, however, was harder to come by because Fiction Writers at Lunch is a mentoring program at heart.

“We welcome students and faculty from across the campus,” Popp said. “There are going to be students who are sophomores, juniors and seniors. If sophomores had such a great time and felt so welcome

during their freshman year, we can’t really cut them off at their sophomore year.”

Fiction writing major Behnam Riahi, 24, said his experience at Fiction Writers at Lunch was the sole reason he decided to participate in local literary readings as well as travel out of state for readings, in places such as New York, Philadelphia and Washington D.C.

“Because of Fiction Writers at Lunch, I got to gauge how my audience would respond to my writing,” Riahi said, who first attended the program as a freshman.

“Over time, I started learning how to write pieces that would move audiences instead of [writing] pieces that seemed like they’d be moving to me.”

For faculty and students involved, Fiction Writers at Lunch is considered a timeless tradition, Popp said.

hbloom@chroniclemail.com

» CRIME

Continued from PG. 3

increased is difficult to say, Koverman said. Most of the statistics in the report showed decreases from 2008 to 2009.

According to the annual report, non-forcible burglaries on Columbia-owned property decreased from 22 in 2008 to 19 in 2009. In student residences there were 10 non-forcible burglaries in 2008, compared to nine reported in 2009.

Liquor law violations saw the largest decrease: 83 fewer instances from 2008 to 2009. There were 187 reported drug law violations.

“You can attribute that [decrease] to our alcohol and drug possession policies,” Koverman said. “I think our residents understand the importance of being in compliance with our alcohol and drug policies.”

Another decreased statistic was the number of motor vehicle thefts reported. In 2008, there were 35 reported car thefts on all public property immediately accessible from campus. In 2009, that number decreased by 50 percent to 18 reported car thefts.

Several crime statistics increased, including the number of reported robberies on public property around campus. In 2008, there were 27 reported, compared to 33 robberies reported to local police in 2009.

“We’ve tried to be more visible,” Koverman said. “We’ve increased the hours of operation of our Segways because they now have lights on them. It’s about visibility.”

knielsen@chroniclemail.com

» DWIGHT

Continued from PG. 3

to do [something] to not be in this predicament anymore.”

Suicide is the second leading cause of death among college students, according to the American Foundation for Suicide Prevention. Nearly 4,000 people aged 15-24 die each year by suicide in the U.S.

Collins said denying students access to the deck is necessary for their safety.

“You could have security cameras all day long perched out there on that deck,” Collins said. “But there is no way that is going to hinder somebody. Students go ahead and risk the repercussions, but [at the same time], who on the ground is

paying the price?”

Students also complained campus security hassles them about hanging out in front of the building.

The city of Chicago’s smoking ordinance prohibits individuals from smoking within 15 feet of a building entrance, but some students said smoking should be allowed on the deck.

“You [don’t want to] see someone standing out there smoking and flicking stuff over the edge, throwing their cigarette butt [off the deck]” Collins said. “You can’t smoke inside of the buildings, then there’s smoke traveling into that lounge.”

As far as students having access to the deck on the 11th floor Sky Lounge, it doesn’t seem as if it’s going to happen.

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Brent Lewis THE CHRONICLE

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# Spunk and pluck, commended to grace

by Joan Giroux  
Associate Professor in Art and Design

AFTER MY mother’s death, I (re)turned to John Berger’s essays about acts of drawing and the deaths of his own mother and father. “The inevitability of death was one of the first things I learned about the world on my own. Nobody else spoke of it; yet the signs were clear,” he wrote in “Mother” in the collection “Keeping a Rendezvous, the drawing was no longer deserted, but inhabited ... To draw is to look, examining the structure of appearances ... This is how the act of drawing refuses the process of disappearances and proposes the simultaneity of a multitude of moments,” he wrote in “The Sense of Sight.”

In my work, “spunk and pluck, commended to grace,” I present the image of an inhabited space of presence and absence, creating a sculptural installation that invites consideration of moments which, as Berger describes, draw out past memories, project images forward and allow for returns of the familiar.

Mainly composed of a life-size hospital bed constructed of clear acrylic, the installation memorializes my mother and represents a tableau of her life, while simultaneously creating a contemplative space in which one may reflect upon his or her own relationships to caretaking, vulnerability and cycles of living and dying.

As I drew my mother, the idea came to me to take the hospital blanket off her bed. Some vague idea presented itself if I were holding this soft white covering closest to her moment of death, I would be able to touch her liminal last moments of life.

Later, looking closer at a hand-stitched mend in the fabric, I recalled frequent visions of my mother’s hands darning socks and her oft-repeated advice to us, her children, to mend and repair rather than discard. It occurred to me that the modest sites of repair in this hospital blanket—tenderly stitched in contrast to the institutional antiseptic surroundings—presented a metaphor for her life spent as a mother and nurse, specifically a geriatric nurse, and later as a hospice worker. Transferring the last drawing, I chose to needle felt, rather than stitch, these marks into the blanket, using soft gray fleece from one of many camelid mothers at my sister’s alpaca farm.

In my experience growing up, death was often considered an aspect of living. Caring for the living, the ailing and the dying were tasks to hold close and to respectfully administer. With her as a model, it is no surprise each of my mother’s four female children chose, or perhaps were chosen for, professions that care for human affairs of the body, mind

and soul. It came as a moment of comic reflection on society’s apportioning of roles when, during our vigil in her last days, we four were asked by our mother’s nurse-caretaker Mel, “Where are the men folk?”

Now this blanket lies upon this full-sized hospital bed of transparent acrylic, etched with text. Type on clear acrylic surfaces presents and (re)presents words of women in my family. Across three generations, words express and imply caring, caretaking, mending, repairing and remembering. “spunk and pluck, commended to grace” explores images and implications of growth and healing, pictured through an experience of loss and remembrance.

My niece Jessica, 13 at the time of her grandmother’s death, reflects on my mother in “Memories Essay,” from which phrases are set upon the bed’s footboard. “Always stern ... a true smile was like a shooting star in her universe of expression, not a common sight. Sitting in her old blue chair, knitting.”

On the bed’s side rails, I quote my own words from her eulogy. Searching for my mother, late coming home one day, I recall myself “returning to that moment of childhood anxiety, peering out a window.” And I remember Ellie herself as matron, matriarch, caretaker, citizen, spiritual model: “It is said that those who live with the principles of ‘ubuntu’ during their lives will, in death, achieve unity with the living.”

Originally written in longhand on now yellowing lined paper, an excerpt from my mother’s essay, “Summer Retreat,” graces the headboard of the constructed hospital bed. In this writing, my mother reflects upon “one sand pile, which was but a short distance from the cottage ... this place that we went, when we were told to stay within hearing distance of our mother.”

At certain moments, we are each bound to fall out of hearing distance. As artists, in making our work—be it auditory, visual, temporal, spatial, theatrical, lyrical—we imagine and convey silences in order to hear again. Like the act and the objects of drawing, we create sites of departure to carry us to new sites, so we might create implied alternatives to the inevitabilities of loss and the worries of abandonment.

“Spunk and pluck, commended to grace” was supported in part by a Faculty Development Grant from the Office of the Provost and has been exhibited in “Three Women” at Castle Gallery in New Rochelle, N.Y., in 2009. The work can be seen in the exhibition “Drawing from Lives” at Co-Prosperity Sphere, 3219–21 S. Morgan Ave., from Nov. 12–Dec. 3. Opening reception is Nov. 12 from 7–10 p.m. Other times by appointment: (773) 837-0145.

Send submission to Sharon Bloyd-Peshkin at [criticalencounters@colum.edu](mailto:criticalencounters@colum.edu). Complete instructions are available at [www.colum.edu/criticalencounters](http://www.colum.edu/criticalencounters) under the “Get Published” tab.

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Successful essays generally make one solid point or have one central focus. Try to make that point by telling a story; use description and anecdotes to bring your story to life for readers. Submissions should be approximately 750 words; expect them to be edited down for publication.

Send essays via e-mail to Sharon Bloyd-Peshkin at [speshkin@colum.edu](mailto:speshkin@colum.edu) or [criticalencounters@colum.edu](mailto:criticalencounters@colum.edu). Please include your academic department and your classification (student, staff, faculty, administrator). If you are a student, please include your major and your level (freshman, sophomore, junior, senior). Include your contact information (e-mail and phone).

## image + implication

### CRITICAL ENCOUNTERS

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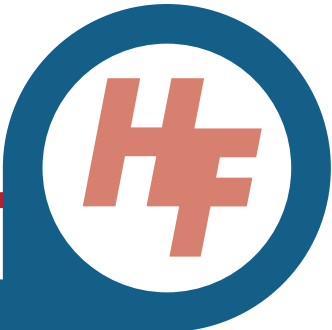


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“I’ll give you a Daley Double, you putz!”

– Michael Humphreys, Writing Center Tutor

# Health & Fitness



## Fair brings student resources

Help available for students struggling with school difficulties, personal issues

by Jaclyn Howard  
Assistant Health & Fitness Editor

BETWEEN CLASSES, work and a social life, the thought of staying healthy may come as an afterthought for students. Columbia is holding the first Wellness Fair of the year on Oct. 20. The event not only offers free lunch for students, but also information and opportunities to seek on the spot assistance for health issues.

The Wellness Fair is a once-a-semester event that aims to provide students with an atmosphere in which they can address issues they currently struggle with. It also aims to provide a relaxing environment for students between classes by offering free massages.

“I’ve taken my personal experience and have tried to intentionally invite agencies addressing issues I see my students struggling with,” said Mark O’Brien, coordinator of Student Relations.

Unlike past semesters, this fair will focus on overall health and provide students with information and resources for services of which they can take advantage.

Both on-campus and community serv-

ices will be represented at the fair, including Columbia Counseling Services, Residence Life, Insight Psychological Services, Chicago Department of Public Health, South Loop Young People’s Club and Hazelden Addiction Treatment Center.

Insight Psychological Services is a mental health center for young adults struggling with a variety of issues including eating disorders, anxiety and bipolar disorder. It will be one of the services represented at the event offering information about its different programs.

“We are really close with Columbia,” said Cindy Brom, director of business development for Insight Psychological Services. “We treat a lot of [Columbia] students. We do outreach [programs] to local institutions, so we have a long-standing relationship with the college.”

- Mark O’Brien

Brom said eating disorders are the No. 1 killer out of all mental illnesses for women ages 18 to 24.

“It really is an insidious disease that some people don’t think is dangerous,” Brom said. “But it can be deadly.”

Insight works with students based on financial need and scheduling to get them essential help. Brom said the fair’s goal is to make sure students get information on resources they or a friend needs.

» SEE WELLNESS, PG. 15

### UPCOMING EVENTS

10/12/10

#### Toronto Raptors vs. Chicago Bulls

The Raptors visit the United Center to play the Bulls in the teams’ fourth exhibition game of the preseason. The Bulls are without Carlos Boozer, who fractured his right fifth metacarpal.

United Center  
1901 W. Madison St.

10/14/10

#### Daley Plaza Farmers Market

The farmers market brings country-fresh food to the big city. Stock up on fresh fruits and veggies before the cold winter months at the last Daley Plaza Farmers Market of the year. This event is free to attend, but prices vary by market stand. Open 7 a.m. to 3 p.m.

Daley Plaza  
50 W. Washington St.

10/15/10

#### Score One for Your Health: Health Screening

The Chicago Bulls are hosting free health screenings for men and women older than 18, and a chance to meet former player Bob Love, Sidney Green and Benny the Bull. Participants in the screening have the opportunity to take pictures with the six NBA championship trophies. The event is from 10 a.m. to 2 p.m.

United Center  
1901 W. Madison St.

# AFL expands to 18-game schedule for 2011

League adds two more games for next season to increase each team’s market revenue

by Etheria Modacure  
Assistant Health & Fitness Editor

AFTER SUCCESSFULLY running an indoor football business for 21 seasons, the Arena Football League ceased operations in 2008 because of financial woes, but returned in 2010 with a solid season and increased exposure. Now it has increased its regular season from 16 to 18 games for the 2011 regular season.

The AFL, which has a television contract with the NFL through its flagship station, NFL Network, announced it would expand its regular season to 18 games on Aug. 29. This move was done to help each team’s home market increase revenue, according to AFL commissioner Jerry Kurz.

It comes on the heels of the NFL debating whether it should move to an 18-game schedule.

“It’s something that’s being looked at by the NFL and with the success of [the 2010 season], it was the [right] time to do it,” Kurz said.

Throughout the 2010 AFL season, the league increased its visibility as its marquee games were broadcast every Friday of the regular season on the NFL Network. The AFL playoffs and the Arena Bowl were also

on the network.

With the NFL season concluding on Feb. 6, 2011, at Super Bowl XLV, Kurz said having the AFL regular season start and finish before the NFL preseason starts didn’t upset the league.

“They’re perfectly happy we’re going to an 18-game schedule,” Kurz said. “We wanted to move up our season to complete our championship game before [the] NFL preseason starts.”

Kurz said with the NFL being the league’s broadcast partner, not having a conflict with any preseason games was a good thing for both leagues.

For the 2011 season, there will be three returning teams from the 2008 season,

including the Philadelphia Soul, who won the Arena Bowl in 2008; the San Jose SaberCats and the Kansas City Brigade. There will also be one new team, the Pittsburgh Power.

Two teams have relocated to different cities. The Bossier-Shreveport Battle Wings will relocate to and become the New Orleans

in 2007 after broadcasting on NBC from 2003–2006.

After the league canceled its season in 2009, it was forced to find a broadcast partner. The NFL network, which also airs Canadian Football League games, became the league’s broadcast partner this year.

“If we had 10 teams or 30 teams, the decision would have been the same,” Kurz said. “Had we stayed at the 16-game schedule, that would’ve been fine.”

Kurz said the decision to have an 18-game schedule passed overwhelmingly with the AFL’s board of directors, and it will give teams another vehicle to raise revenue because teams can now offer nine-game season ticket packages.

Former AFL Player Bob McMillen said he thinks this could have an affect on the players of the AFL, as the indoor game can be brutal on a player’s body.

“Eighteen games in Arena Football is a lot of games,” said McMillen, former player and current head coach of the Chicago Rush. “The turf in the [AFL] is

» SEE AFL, PG. 15



Stayin' Savvy

# Pink, purple October



by Stephanie Saviola  
Managing Editor

OCTOBER IS generally recognized as Breast Cancer Awareness Month, when the color pink is appears almost everywhere, from products in grocery stores to cosmetics and t-shirts. This provides advocacy for the dangerous disease. However, during October, the color purple is a symbol of Domestic Violence Awareness Month, which is equally as important and somewhat overlooked.

According to the National Coalition Against Domestic Violence, an estimated 1.3 million women are victims of assault by a partner every year.

Domestic violence is defined by DomesticViolence.org as “behaviors used by one person in a relationship to control the other. Partners may be married or not married; heterosexual, gay or lesbian; living together, separated or dating.”

Last winter, I took a course on domestic violence and had the opportunity to hear from survivors who were able to get away from their abusers. Their stories were daunting and courageous. They stood in front of a class—a group of strangers—and shared intimate details of relationships gone awry and relived horrible events from their past.

It was hard to hear some of the things these victims went through, but I was caught off guard during a few of the stories. I couldn't help but wonder, why don't they just end the relationship and leave? But it isn't that simple.

The cycle of domestic violence has varying levels of severity. First an incident can occur with a form of abuse ranging from emotional to physical.

After an incident, there is a tension building period when the abuser will get angry and the victim feels like he or she needs to calm the abuser down or feels responsible for the abuser being angry.

The abuser may apologize, make promises or give the victim gifts until the next angry outburst.

Abusers in relationships can make their partners feel trapped, like they have nowhere to turn. They might even try to isolate their partners from family and friends, making it even harder for the victims to leave the relationship when they need to.

Websites like TheHotline.org for the National Domestic Violence Hotline have created “safe or escape” buttons so that victims can look up information for help, and in case their abuser walks in, they can quickly navigate away from the site.

According to domestic violence shelter workers throughout the city, even after victims get the support they need to leave their abusers and are rehabilitated, they will return to their abusers numerous times, before they will leave permanently.

In these relationships, it is about power and control for the abusers. If you see red flags in a friend's relationship, don't ignore them, even if your friend is hesitant to talk about it. Be aware and let him or her know they have options.

For help call the National Domestic Violence Hotline at 1-800-799-SAFE (7233)

ssaviola@chroniclemail.com

## Personal Trainer

# The four types of exercise

Almost any kind of exercise can be done for weight loss, but there are actually four types of exercise that provide very different benefits.

1

### Endurance

Aerobic activity – any exercise that increases your breathing and heart rate – improves your stamina

Reduces risk of high blood pressure, heart disease, diabetes



- Swimming
- Bicycling
- Dancing
- Walking

2



### Strength

Builds muscles, strengthens bones, helps prevent osteoporosis

Raises metabolism, helps control weight and blood sugar

- Weightlifting
- Bicycling
- Hiking
- Bowling

3

### Flexibility

Helps you move more freely, increases joints' range of motion, helps prevent injuries, improves posture

Doesn't burn as many calories as aerobic exercise



© 2010 MCT  
Graphic:  
Paul Trap

- Gymnastics
- Stretching exercises
- Ballet
- Yoga

4



### Balance

Strengthens posture muscles (legs, back, abdomen) and trains nervous system to maintain balance

- Basketball, tennis, other court sports
- Dancing
- Martial arts
- Yoga

Source: AARP, U.S. Public Health Service Office on Women's Health

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Courtesy THE CHICAGO RUSH

Place kicker Chris Gould (right), brother of Chicago Bears kicker Robbie Gould, celebrates a field goal attempt last season.

» **Wellness**

Continued from PG. 13

“It’s definitely a great way to take that next step and get connected with help on campus or in the community,” O’Brien said.

He stressed the importance of seeking out mental and physical health resources for more than just becoming healthy but necessary to make it through coursework at school.

“The more connected students are and the more they access resources available to them, the more likely they are to regain control in their life and successfully complete the semester,” O’Brien said.

Though the focus is getting students information, O’Brien wants the event’s environment to be very relaxed for students, as it has been in the past.

“I think the feedback has been really positive,” O’Brien said. “Students like that it is a leisurely event, they can stroll through and decide what they want to learn about and hang out socially with peers. It’s just a laid-back break between classes and something that will hopefully be useful.”

Residence Life is sponsoring a Jimmy John’s lunch and providing services and resources presented at the Wellness Fair on an ongoing basis, said Kelly Collins, associate director for Residence Life.

“I definitely encourage all students to participate,” Collins said. “It is usually a very well-attended event.”

Collins said one of the fairs last year was focused on H1N1, but she is glad to see information provided on overall wellness.

At the fair, there will be health tips available on things such as meditation, safe sex practices and fitness.

O’Brien said the turnout has been great in the past and hopes it continues into this year.

“In a lot of my work, when I see students having personal issues, it is impairing the classroom,” O’Brien said. “The more aware of resources there are to help them, they can move through their education here and ultimately graduate.”

*The Wellness Fair will be held on Oct. 20 from 10 a.m. - 2 p.m. at the Residence Center, 731 S. Plymouth Court.*

jhoward@chroniclemail.com

» **AFL**

Continued from PG. 13

pretty much like a carpet laid over concrete or plywood. It beats up a guy’s body, it beats up their legs.”

The new schedule has its benefits as players will receive two more paychecks according to McMillen.

Kurz wouldn’t comment on how much AFL players make annually. Most AFL players also participate in the United Football League after the regular season.

McMillen, a former fullback and line-backer for the Chicago Rush, said he believes in giving his players enough rest and will do so this upcoming season.

Gene Nudo, president of the Chicago



If we had 10 teams or 30 teams, the decision would have been the same. Had we stayed at the 16-game schedule, that would’ve been fine.”

-Jerry Kurz

Rush, said he feels this move could have been rushed, and he wished the league would have taken more time to look at potential risks.

AFL teams consists of 24-man rosters and most players play two positions throughout the game. Kurz said new rules for the 2011 season will help players alleviate the rigors of the season.

“There are a lot of unknowns and when you have a 20-man roster, sixteen games is a long season. Eighteen is going to be interesting,” Nudo said.

For information regarding 9-game season ticket plans, contact the Chicago Rush at (847) 882-9400. The Rush play

their home games at the Allstate Arena, 6920 N. Mannheim Rd., Rosemont, Ill.

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# ASL-ENGLISH INTERPRETATION OPEN HOUSE

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# Dynamic pricing boosting revenue

**I**t's the end of the season, and the San Francisco Giants are in the thick of a pennant race. The last series of the year is at home, and it's against a team trailing the Giant by three games. Most teams would have looked at this last series before the season started when ticket prices were made and decisions for that game had been accepted.

The front office expects around 34,000 fans to show up for the last series of the season, and the old method of setting a base price for each game would have normally been implemented in this situation.

This ticketing strategy has been the model for all professional sport teams since general admission to sporting events was axed. Now, a company called Qcue helps teams with dynamic pricing, a system that analyzes what each team should charge for tickets based on previous games, its opponent, the weather, the market demand and other variables.

Russ Stanley, vice president of ticket sales and marketing for the Giants, used dynamic pricing last season for 2,000 seats at the ballpark, which priced tickets according to market demand. It was a success, and he told his ownership group about the technology.

The owners were pleased to hear the good news and allowed Stanley to use the software for all 42,000 seats at AT&T Park for the 2010 season.

The software isn't limited to Major League Baseball. A few NBA teams such as the Sacramento Kings, Atlanta Hawks, Houston Rockets, Cleveland Cavaliers and the Orlando Magic use dynamic pricing as well. In the NHL, the Dallas Stars, Florida Panthers and Atlanta Thrashers have implemented the software into their ticketing strategies.

Stanley said dynamic pricing is a helpful tool that accurately prices tickets and increases revenue for a team.

"We felt if [the Giants] were more accurately priced with our tickets on the upside, or more importantly the downside when you have a bad year, we could actually sell more tickets," Stanley said.

Qcue—which has deals with the Dallas Stars, Giants, Atlanta Hawks, Atlanta Thrashers, Houston Rockets and the Utah Jazz—has become the leading software-based dynamic pricing solution for these teams, according to Qcue CEO Barry Kahn.

"Organizations have seen how well dynamic pricing has worked for teams like the Giants who have realized significant revenue upside," Kahn said in a statement regarding why dynamic pricing has become so valuable among professional sports teams.

The Giants finished in third place in the National League West with an 88-74 record in 2009.

This season, however, the team won the division on the

last day of the regular season.

Stanley said the last series between the Giants and the San Diego Padres sold out two weeks in advance because fans were able to buy tickets at the price set by the market. Both teams came into the series with the Padres trailing the Giants by three games. With the success of the Giants this season, Stanley said skeptics could point to the fact the team sold more tickets because of its playoff appearance.

"You can say we sold more tickets because the team was better," Stanley said. "But we generated more revenue because we were more accurately priced with our ticket sales."

Accurately pricing tickets is the main component of the dynamic pricing strategy. Similar to airlines and hotels, when a consumer purchases a ticket six months in advance, he or she can get the best price possible as opposed to buying a ticket the day before an event.

Colin Faulkner, senior vice president of marketing for the Dallas Stars, and Stanley agree the best method for fans is to buy early and often.

"Russ and I talk and our message is similar: The earlier you buy, the better deal you're going to get," Faulkner said.

**“We’re not football in Texas or hockey in Canada, we’re hockey in Texas and we’ve got to work hard to come up with new things.”**

—Colin Faulkner

The Chicago White Sox experimented with dynamic pricing for their final seven games this season against the Boston Red Sox and Cleveland Indians, according to a press release by Senior Vice President of Sales and Marketing, Brooks Boyer.

Selected seats for the White Sox's final home series against the Indians were priced as low as \$15. The White Sox became the third MLB team to try this software behind the Giants and the Houston Astros according to the press release.

"We want to provide the best values we can for White Sox fans and bring even more fans out to U.S. Cellular Field through greater day-to-day ticket price flexibility," Boyer said.

Faulkner and Stanley noted this strategy will not upset

“ Organizations have seen how well dynamic pricing has worked for teams like the Giants who have realized significant revenue upside.”

-Barry Kahn



Courtesy THE ASSOCIATED PRESS

The Sacramento Kings are the most recent NBA team to use dynamic pricing.

season ticket holders because neither team will set prices below what season ticket holders paid for each game.

“Our main goal in this [strategy] was to protect our season ticket holders,” Faulkner said. “They’re our most valuable customers.”

Tickets usually increase 50 cents to \$3 before each game. Stanley suggests fans buy their tickets a series or two in advance, given that baseball teams play other teams in a three- or four-game series twice a week.

Hockey teams usually play three or four times a week, and Stanley and Faulkner said the slowest days for the Giants and the Stars are usually between Tuesday and Thursdays. For the Giants, the dynamic pricing software is based on the previous night’s game and is determined by the opposing team’s record, the opposing pitcher’s fame and the marketing value of the other team.

Stanley referred to Memorial Day when Giants ace Tim Lincecum faced Colorado Rockies ace Ubaldo Jimenez and tickets went up substantially because of the pitching matchup.

Faulkner said the increased revenue a team receives from dynamic pricing benefits fans more than the team because of what the extra money can do for the organization.

“Our goal is to maximize revenue and get into that cycle where you can spend money on better players that make your team better and makes people want to [come to a game],” Faulkner said.

The Stars don’t want just one fan who pays a lot of money to be the only person in the arena, according to Faulkner, because there is a balance between maximizing revenue and maximizing people in the arena.

Hockey in Texas is a hard sell to fans accustomed to football and basketball, and Faulkner said the team acknowledges that with their dynamic pricing strategy.

“We’re not football in Texas or hockey in Canada,”

Faulkner said “We’re hockey in Texas and we’ve got

to work hard to come up with new things.”

Fans shouldn’t be worried that a ticket may increase to \$20, according to Faulkner. The Stars started dynamically pricing the upper deck of the American Airlines Center last season and will include the Club Level this season, a total of approximately 9,000 seats.

Representatives for the Sacramento Kings, White Sox, Giants and Stars agree this isn’t a perfect system, but “this is better than throwing darts at the wall and guessing,” as Faulkner put it.

Most professional sports teams have packages where fans can buy tickets deemed “premium” or “gold,” which means the team will be facing an opposing team with recognizable players.



Courtesy THE ASSOCIATED PRESS

Tim Lincecum pitching in game one of the National League Divisional Series.

With three teams already using dynamic pricing, Stanley believes all 30 MLB teams will begin to use this strategy within the next five years.

“Within 3–5 years, every [MLB team will be] doing this, especially in baseball because we have so many games and so much inventory and you’ve got to be nimble,” Stanley said. “All games are not created equally. A team comes in for three days, and every one of those games are different, so why would you charge the same price?”

emodacure@chroniclemail.com



# A taste of fall

Enjoy having farmers market-fresh pumpkin vegetable soup

by Meghan Keyes  
Assistant Metro Editor



APPRENTICE

### Ingredients:

- 1 large onion, chopped
- 2 tablespoons butter
- 4 cups of reduced sodium chicken or vegetable broth
- 2 medium potatoes, peeled and cubed
- 2 large carrots, chopped
- 2 celery ribs, chopped
- 1 can of black beans
- 1 can corn
- 1 can (15 ounces) of solid-pack pumpkin
- 1/2 teaspoon salt
- 1/4 teaspoon pepper

### Instructions:

1. In a large pot, saute chopped onion in butter until tender.
2. Add the broth, potatoes, carrots, celery, beans and corn.
3. Bring to a boil.
4. Reduce heat; cover and simmer for 25 to 30 minutes or until vegetables are tender.
5. Stir in the pumpkin, salt and pepper.
6. Cook five to 10 minutes longer or until heated.

Brock Brake THE CHRONICLE

BEFORE THE winter cold limits the availability of fresh food and fall vegetables have been harvested, a vegetable soup is a good meal to use a variety of veggies or whatever you have left in your kitchen. The addition of pumpkin adds fall flavor.

The recipe can be adapted to the contents of your refrigerator and takes little skill. Preparation is minimal, and most of the time is spent stewing on the stove.

To begin, chop your onion and try not to cry. You also need to chop two carrots,

two celery ribs and peel and cube two medium potatoes.

In a large pot, saute the onion with two tablespoons of butter until it's tender. Next, add four cups of chicken or vegetable broth, potatoes, celery, carrots, a can of black beans and a can of corn. If you have other vegetables, add them as well.

Stir the soup, and bring it to a boil. Reduce the heat and put the lid on, letting it simmer for 25 to 30 minutes so the vegetables can soften and absorb the flavors. Next, add a

can of pumpkin. Make sure you have plain pumpkin and not pumpkin pie filling. Stir it into the soup until it is mixed throughout, and the broth takes an orange color. Add the salt and pepper. Leave uncovered and cook for an additional five to 10 minutes until it's thoroughly heated.

The soup pairs well with a hearty bread, and you can freeze any extra you have for those cold nights you get snowed in.

mkeyes@chroniclemail.com

# How to: Grow organic food on a budget

Urban gardening lowers the prices of healthy eating

by Amanda Murphy  
Staff Writer

EATING ORGANICALLY is therapy for the mind, body and soul. The catch: It isn't the cheapest way to live. Don't let that stop you, though. Growing your own plants is a great way to avoid high food prices but still enjoy organic produce. According to horticulturist Lynn Bement, you can by following these steps to start your own urban garden.



Elizabeth Puetz THE CHRONICLE



## 2 Pick the plants

Some vegetables and herbs grow better indoors than out. According to Bement, mesclun greens are great to grow indoors. Herbs are also easy because they need less room to move. You can grow a variety of herbs such as basil, chives and mint indoors. Whatever you might want to grow, just remember it's best to do a little research before embarking.



## 4 All together now

You have the spot picked out and the tools; now you can put everything together. Put soil in the pots to fill them two-thirds of the way, packing it down lightly as you put it in. Place a couple of seeds in your pot and cover with soil. Be sure to water the seeds as soon as possible.



## 1 Find a place

Plants usually need a lot of light and room to grow. Find a windowsill or bright countertop to start this adventure.

## 3 Get the tools

Locate your local gardening store to pick up some supplies like pots, pesticide-free soil and seeds.



## 5 Sit, wait, enjoy

Now that everything is planted, all you have to do is wait for your urban garden to flourish. Water your plants with caution because over watering can kill houseplants. Once everything is ready, enjoy your organic homegrown goods.

chronicle@colum.edu

# Chicago's haunted past...

*The darker  
side of the  
city's history*



## Arts &amp; Culture



# Doodling outside the lines

Local museum event takes different spin on collaborative art

by Brianna Wellen  
Assistant Arts & Culture Editor

LONG TABLES piled with paper, markers, scissors and glue filled a room at the Museum of Contemporary Art, 220 E. Chicago Ave. Guests filed in, timidly taking their seats and examining the supplies as they waited for Chicago-based artist Paul Nudd to unveil the inspiration for the season's first "Doodleganza."

An addition to the museum's "Tuesdays on the Terrace" program, "Doodleganza" takes place at Puck's at the MCA on the first Tuesday of every month through April. The event allows local artists to collaborate with community members and participate in an art experience accessible to all skill and age levels. Each month, the artist who hosts the event provides his or her inspiration and direction and then lets audience members loose to doodle and design as they please.

"We started programs in the cafe for the wintertime in order to liven up the cafe and draw new audiences to the museum," said Amy Corle, director of visitor engagement for the MCA. "We invited artists whose work we admire and who have the kind of personality for it. They need to be kind of outgoing and fun loving, the kind of people who like to work directly with people."

Nudd teaches 2-D design to students at Columbia as well as classes of fifth graders, so he interacts artistically with people daily. It was a work by his fifth graders that set the tone for the night—a body traced onto a roll of paper with horrific additions made to its silhouette. The outlined figure gripped a still beating heart in its right hand, suffered the placement of multiple scars across its body and sported a peg leg.

Following suit, participants lined up to



Brock Brake THE CHRONICLE

Columbia professor Paul Nudd leads "Doodleganza," a collaborative artist event focusing on the art of doodling at the Museum of Contemporary Art.

have their bodies traced or trace Nudd's body as a canvas for a collaborative group piece. Six or seven people crowded around tables attacking the piece with markers, attempting to make the most grotesque embellishments possible to their shared work.

The relaxed workshop tactics and artistic styles reflected a series of Nudd's work that focuses on dark figures, similar to the outlined bodies, with intricate, shadowy detailing inside them,

he said.

"It's totally similar to the work I do," Nudd said. "I have this fairly laid-back approach to making art. I don't spend a lot of time fussing over pictures. Since it's October, [the group's work focused] on the grotesque and the macabre, which is a little more my specialty."

College students present collaborated with a 9-year-old, and grandmothers drew with businessmen. Students in Nudd's Columbia class attended to receive extra

credit, but they saw the event's appeal and benefit to everyone.

"I haven't been to this museum, it's my first time," said Ron Gorguis, 22, a photography student at Columbia. "When I came in, I was really amazed by the exhibits. It's a good way to get people to come in and see what's going on."

As a monthly event, "Doodleganza" aims to bring more people into the museum, with different artists hosting the evening. Not unlike Nudd, each artist is encouraged to influence the group's style and be as hands on or laid back as he or she decides.

"I expected there to be a little more structure," said Eric Edwards, 29, a first-time "Doodleganza" participant who works near the MCA and decided to stop in. "I thought it would be an art lesson or something, but I'm having fun. Especially because this is what Nudd does, it would be cool to see what other artists would have us do."

At the end of the evening, each group displayed its work for a mini-critique. Nudd took pictures of the end products, hoping to use them as inspiration for his next group of doodlers when he hosts the event again on March 1, 2011. Nudd said as long as they invite him back, he'll gladly continue participating in the event.

"['Doodleganza'] is good for everybody involved," Nudd said. "I feel like it's good for the museum to lighten up a bit. It's good for people because it's free. It's really good for the artist because you can expand your audience and things like that. I think everybody involved wins."

The next "Doodleganza" session will be on Nov. 2 from 6-8 p.m. in Puck's at the MCA, 220 E. Chicago Ave.



Brock Brake THE CHRONICLE

# The Avett Brothers find success in rustic roots

Folk rockers release live album, discuss band history, influences

by Scott Timberg  
MCT Newswire

WITH THEIR banjo/guitar/stand-up bass lineup, earnest vocal harmonies and back story of growing up on a North Carolina farm, The Avett Brothers seem like the kind of old-time folk band that emerges almost literally out of the soil.

But Scott Avett, who's got a scraggly beard and pronounced Piedmont accent he came about honestly, was not handed his banjo as a toddler while out raking hay.

"I'm absolutely blown away by how many 15- and 16-year-olds are playing the banjo," he says of today's surge in interest in Appalachian and acoustic music. "When I was a kid, I wasn't getting near a banjo! No chance!"

It's hard to talk about The Avett Brothers' present—who released a live CD and DVD this week—without talking about their past. Much of their appeal comes from their roots in a kind of rustic, "authentic" American experience that's taken on near-mythical resonance with the alternative country and so-called "beard-rock" communities.

Many of the brothers' songs—"Murder in the City," "Will You Return," "Laundry Room"—are played on acoustic instruments, and they channel brooding Texas troubadour Townes Van Zandt and old-school Tar Heels Doc Watson and Charlie Poole. Their lyrics often assert old-fashioned values of family and tradition.

When writers contemplate The Avett Brothers, they often mention the music's honesty, its lack of artifice and a throwback style that recalls The Band. So, it's startling to hear Scott talk about the group's origins around 2001, when he and brother Seth were planning a busking tour and looking for direction.

"We were just totally into hard rock then—we were in a skate-punk scene," he says. "I wanted something ironic. And when I started playing street corners, I could hear this thing just project. We went all over the country, all the way to San Francisco and Seattle, and that banjo just projects down the street!"

As kids in Concord, N.C.—a small city northeast of Charlotte best known for a nearby NASCAR track—Scott and Seth picked up some of their parents' love of country music, but just barely. "Growing up, we were much more into '80s punk rock and British pop—we draw from that so much," Scott says. "We don't feel any loyalty to any particular instrument or type of music or nostalgia.

"We were deeply affected by our discovery of primitive or old-time music that just knocked us out of our socks." But that took place when the brothers were already in their 20s.

Dolph Ramseur, a fellow North

Carolinian then running a small label, remembers seeing the group about a year after its busking tour. He was struck by the way Scott played the banjo less like Earl Scruggs and more like a rhythm guitarist or even Will Sergeant from Echo and the Bunnymen.

"They were not the greatest singers or pickers," he recalls. "This is a state with a lot of great musicians. But I could tell right then and there that there was something special: When I got home and my wife asked me, I couldn't describe what kind of band I had just witnessed." He signed them to Ramseur Records and became the group's manager. Things have come a long way

since then. The Avetts—who are typically augmented by double bassist Bob Crawford and on tour cellist Joe Kwon—have been riding a surge of interest since their 2007 album "Emotionalism" broke them out of the twangy pack.

One of the people impressed with the record was Rick Rubin, who produced "I and Love and You," an album that tempered the band's sound without drastically altering it. The album, released by Sony Music Entertainment, sold well and was hailed as one of 2009's best. They became that rare band that signs with a major label and gains a more mainstream following without alienating their original audience.



Courtesy MCT NEWSWIRE

Scott Avett, left, and his brother Seth perform as The Avett Brothers.

"We waited longer to sign with a major label than we could have," Scott Avett said. "We'd dug in so much, in a solid sense, if someone wanted to change us it would have been hard."

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Story by: Luke Wilusz

Layout by: Jonathan Allen

Like any other major city, Chicago has hundreds of years of history under its belt. The city prides itself on much of that history, whether it's the scientific achievements of the 1893 World's Fair, the social changes brought about over the years by activists such as Jane Addams or a prestigious theater district showcasing world-class productions. However, history invariably brings with it all kinds of rumors, ghost stories and tales of macabre, and some of Chicago's crowning achievements carry with them specters of the past that won't be forgotten.

## The Devil in the White City

The World's Columbian Exposition of 1893 is often lauded as a high point in Chicago's history and for good reason. It introduced a myriad of scientific discoveries and left the city with some of its most iconic buildings, including the Museum of Science and Industry and the Art Institute of Chicago. However, this celebration of science, art and culture also had one decidedly sinister effect, setting the stage for America's first documented serial killer: Herman Webster Mudgett, better known by his alias of Dr. Henry Howard Holmes.

Holmes owned and operated the World's Fair Hotel in Englewood at the corner of 63rd and Wallace streets, a site that would later become known as "The Murder Castle" by local newspapers and law enforcement officials of the day.

"He'd been out of the building for a couple of years by the time the cops stumbled on it," said Adam Selzer, a Chicago historian, author and former tour guide for several local ghost tour companies. "But they found it to be full of secret passages and everything you could need to kill a person."

The hotel included asphyxiation chambers that could be pumped full of gas to suffocate victims as well as chutes in the walls used for dumping bodies down to the basement, according to Mary Jo Hoag, a tour guide for the Chicago Architecture Foundation.

"In the basement was a crematorium, a lime pit, an acid pit and a dissecting table," Hoag said.

Hoag runs the CAF's "Devil in the White City Companion Bus Tour," which takes visitors around the city to various locations mentioned in Erik Larson's 2004 book about Holmes and the World's Fair, "The Devil in the White City."

According to Ken Melvoin-Berg, a paranormal investigator and co-owner and tour guide for Weird Chicago Tours, the exact number of Holmes' victims is uncertain.

"He was officially attributed to the murders of 28 persons," Melvoin-Berg said. "But we think the number is much higher, somewhere in the neighborhood of 350 to 450 men, women and children whom he had killed during his entire lifetime."

Holmes had been a con man and a murderer long before he came to Chicago, often using his murders to collect money from life insurance scams. The World's Fair, however, provided him with a unique environment in which he could kill large numbers of people unnoticed, according to Melvoin-Berg.

"There were 27 million extra people in the city, which already had a problem with the law enforcement here—[because] there wasn't enough of them, essentially," Melvoin-Berg said. "People were going missing all the time, and when you add 27 million extra people into the mix, there's a huge number of people [who] go missing even without the benefit of something like a serial killer."

Holmes fled Chicago after the World's Fair ended, and his creditors began to close in on him, and he was eventually tracked down and captured in 1894. He was hanged in Philadelphia in 1896.

The Murder Castle burned down in 1895, and the site where it once stood is currently occupied by a U.S. Post Office. Melvoin-Berg said people often report hearing strange noises near the site, but he has been unable to verify any paranormal activity there.

"We don't always assume every time there's a creaking door or somebody hears something kind of spooky it's the dead coming back to say 'hi' to the living," he said.

[People] often see everything from ghost lights in the alleyway to one particular figure that appears to be the shadow of a woman wearing a tutu."

-KEN MELVOIN-BERG

# IN THE SHADOWS OF CHICAGO HISTORY

## Jane Addams' Hull House

Jane Addams' Hull House social settlement worked to help feed and educate poor citizens and immigrants on Chicago's Near West Side. However, the settlement house's site has long been rumored to be haunted and is a frequent stop on many of the city's ghost tours.

Hull-House, 800 S. Halsted St., currently exists as a museum on the University of Illinois at Chicago campus. It was originally built in 1856 as a summer estate for real-estate developer Charles Hull, Melvoin-Berg said. Hull moved out of the house after his wife died of typhoid. Addams opened it as a social settlement in 1889.

"She was actually doing a lot of good before this in London, England, in the Whitechapel district," Melvoin-Berg said. "She moved back to Chicago to the very worst neighborhood she could find to institute social changes."

Selzer said he'd heard several ghost stories related to Hull-House, although he expressed skepticism about their validity.

"It had a reputation for being a haunted building at the time Jane Addams moved in there," Selzer said. "Around 1913 there was a rumor there was this thing they called the 'Devil Baby,' [who] had been born somewhere in the neighborhood and brought to Hull-House. There was absolutely no basis in fact to this, despite what a lot of ghost tour guides in the city are saying. It was a really bad neighborhood at the time, but nothing particularly sinister happened there."

Melvoin-Berg suggests a different interpretation of the "Devil Baby" myth. He said Addams often took in sick or deformed infants at Hull-House, and rumors of a satanic infant with red scales and cloven hooves could actually be referring to a child born with harlequin ichthyosis, a rare condition that involves red, scaly skin and various other deformities. In all likelihood, the child would have died within a few weeks, but Melvoin-Berg said

# THE DOORS A Y'S ORY

Want to learn more about Chicago's ghostly past? Here are a few programs and tours you should check out.

*Weird Chicago Tours offers bus and walking ghost tours that take guests to Death Alley and other haunted locales around the city, as well as an H. H. Holmes-themed "Devil in the White City" tour. See [WeirdChicago.com](http://WeirdChicago.com) for more information.*

*Chicago Hauntings Tours also offers a "Haunted by Holmes" tour in addition to its signature Chicago ghost tour. See [ChicagoHauntings.com](http://ChicagoHauntings.com) for more information.*

*The Chicago Architecture Foundation offers the "Devil in the White City Companion Bus Tour" to explore the themes and locations of Erik Larson's 2006 bestseller.*

*The Jane Addams Hull House Museum, 800 S. Halsted St., is open to the public and focuses on the history behind Hull House and Addams' social work. While museum staff generally deny the existence of any hauntings, the site is a popular stop on Chicago ghost tours. See [UIC.edu/JAddams/Hull](http://UIC.edu/JAddams/Hull) for museum hours and information.*

that did little to stop the rumors from circulating.

"Many of the old women in the neighborhood would make extra money or earn a loaf of bread by telling stories about the fantastic," Melvoin-Berg said. "They found out the baby just died, but that didn't stop them from creating a bigger, better story."

Melvoin-Berg said variations of the story told at the time involved the two-week-old "Devil Baby" smoking cigars, cursing at a priest in three languages, jumping from pew to pew at Holy Family Cathedral and urinating on parishioners.

"We don't think any of that crap is true," Melvoin-Berg said, laughing. "That's just the old wives' version of what had happened."

He said a number of other strange phenomena had been seen at Hull House.

"There had always been reports of the ghost of Mrs. Hull," he said. "And there have also been reports of phantom monks seen around the area."

While Selzer was generally skeptical about Hull House myths, he did admit seeing strange activity during his time as a tour guide.

"The house is pretty spooky at night," he said. "We did have a lot of weird nights going there when I used to take people. There would be nights where the lights would flicker, when things would seem like they were moving around in there, but any other stories as to why that would be were strictly just made up."

## Fire at the Iroquois Theater

While Chicago's theater district has experienced tremendous growth within the past decade, it wasn't always the glamorous center of culture and entertainment it is today. The Ford Center for the Performing Arts Oriental Theater may have recently been the home of "Wicked," the longest-running

musical in Chicago's history, but in 1903 it was the site of the now-infamous Iroquois Theater.

The story of the Iroquois Theater echoes themes of greed and corruption that have been associated with Chicago politics for centuries.

"There were some labor strikes that were going on from the people who were doing the construction there, so they needed to cut some corners in order to get it ready for their grand opening," Melvoin-Berg said.

He said Will Davis, owner of Iroquois Theater, bribed several city building inspectors, fire marshals and even

then-mayor Carter Harrison Jr. in order to get the theater built quickly.

"So they got the building built, but they didn't have the fire prevention measures they should have had installed, so

they didn't have things like sprinkler systems or fire escapes actually installed," Melvoin-Berg said.

On December 30, 1903, a fire started above the stage during a matinee performance attended mostly by young children on a school trip. The fire quickly spread, turning the scene at the Iroquois Theater into one of the worst disasters the city had ever seen.

"Most of the exit doors were locked, so people got crushed to death trying to get out," Selzer said. "Meanwhile, up on the balcony, they did find an exit that was unlocked, so people started pushing their way out of it, which was kind of a problem because they hadn't built the fire escape yet. So, eventually, something like 150 people died falling into the alley."

That alley has become known to Chicago paranormal enthusiasts as "Death Alley," and is considered to be one of the city's most haunted locations. Approximately, 602 people died as a result of the fire. Melvoin-Berg said the alley is one of the most popular spots on several of Weird Chicago's tours because of the frequent paranormal activity reports.

"[People] often see everything from ghost lights in the alleyway to one particular figure that appears to be the shadow of a woman wearing a tutu," Melvoin-Berg said. "We suspect [it's] the ghost of a woman named Nellie Reed, who was a tightrope walker from London, England. She was the only vaudeville cast member to actually die in the production."

Selzer has also heard several reports of paranormal activity in and around the theater and the alley.

"People have felt cold spots there, little localized areas that are a lot cooler than they ought to be," Selzer said. "Inside the [Oriental] Theater itself, we hear a lot of stories—the staff is not supposed to talk about it—but every now and then we will hear people saying they've heard screams in the middle of the night."

[lwilusz@chroniclemail.com](mailto:lwilusz@chroniclemail.com)

FILM REVIEW

‘Nowhere Boy’ a strong but unsuccessful effort

Lennon biography overshadowed by popular history

by Drew Hunt  
Assistant Campus Editor

IT IS both a strange wonder and a great blessing that Hollywood has yet to roll out a Beatles biopic. Although it probably has more to do with stringent copyright laws than anything else, it’s encouraging to know an unauthorized feature film of the Fab Four has yet to come to fruition.

Although biopics such as “Ray” are popular and often critically acclaimed, they rarely offer any new or original insight on their subjects. “I’m Not There,” the Bob Dylan film written and directed by Todd Haynes, comes close to rising above the pack, but is ultimately bogged down in self-indulgence.

“Nowhere Boy,” the story of a teenage John Lennon and his discovery of rock ‘n’ roll, does manage to be refreshing and surprising, but ultimately isn’t powerful enough to set it apart from other biopics.

The film, which is the directorial debut of photographer Sam Taylor-Wood, follows a 17-year-old Lennon—played by Aaron Johnson. It tells the story of forming his first band The Quarrymen. It also chronicles the complicated relationship between Lennon, his wayward mother Julia (Anne-Marie Duff) and his aunt—and de facto guardian—Mimi (Kristin Scott Thomas).

Taylor-Wood captures the cultural dis-

**‘Nowhere Boy’**  
**Starring:** Aaron Johnson, Kristin Scott Thomas, Anne-Marie Duff  
**Director:** Sam Taylor-Wood  
**Run Time:** 98 Minutes  
Rating:

Opens Oct. 15 at Landmark Century Cinema, 2828 N. Clark St.

ruption that was rock ‘n’ roll through Lennon’s own burgeoning self-discovery. The seductive force of the music comes through in the way Lennon’s artistic and sexual ambitions are influenced by the officious Mimi and the sensual Julia.

Lennon’s relationship with his mother is as fascinating as it is vexing. Their rapport is compellingly Oedipal and borderline inappropriate. Meanwhile, Mimi’s influence on Lennon is studious on the surface but not without its endearing affectations.

The polemical push and pull makes for a delicate character study, and Taylor-Wood succeeds in steering clear of the typical on-the-nose pitfalls when dealing with such famous subjects. There are no overt references to Lennon or Beatles lore and the film is better off for it. When Lennon becomes acquainted with a young Paul McCartney (Thomas Brodie Sangster), and later George Harrison (Sam Bell), the scenes play out naturally and without any blatant foreshadowing.

Taylor-Wood’s background as a photographer serves her direction well. She has a



Courtesy IMDB  
Aaron Johnson plays a young John Lennon in Sam Taylor-Wood’s directorial debut “Nowhere Boy.”

keen eye for color—hues of green and reddish brown permeate the film, marking another noteworthy effort from cinematographer Seamus McGarvey who did similarly splendid work in 2007’s “Atonement.”

But because of Lennon’s already firmly established place in history, it will be hard for audiences to fully recognize the dramatic weight implicit in the narrative. As someone who appeared full of conviction in his adult life, it’s almost impossible to recognize Lennon as the vulnerable teen seen in “Nowhere Boy.” Any historical significance is therefore lost.

This is the unfortunate circumstance that comes with trying to shed new light on a man whose story is already so widely established.

Lennon proves to be too large a figure to give the coming-of-age treatment. Our perception of the his legacy is already established, and unfortunately, that legacy does not involve the trials and tribulations of his formative years. Ultimately, “Nowhere Boy” is mired by history—not Lennon’s, but our own.

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# Berlanti releases inner fanboy with 'Green Lantern'

Comic book movies  
come from mind of  
drama-driven director

by Gina McIntyre  
MCT Newswire

GREG BERLANTI rushes into his office on the Disney lot insisting he's never late. He's so emphatic it's easy to believe him, but it's also easy to understand why he might be running behind these days.

The writer/producer/director—whose TV resume includes acclaimed programs such as “Everwood” and “Brothers & Sisters”—is juggling a dizzying number of projects. He just launched the ABC series “No Ordinary Family,” which premiered on Sept. 28, and directed “Life as We Know It,” a romantic comedy now in theaters.

The Green Lantern action figure lying face up on Berlanti's desk hints at the next big challenge for the boyish-looking 38-year-old.

Berlanti is one of four writers credited for scripting next year's “Green Lantern,” Warner Bros. and DC Comics' big-screen superhero movie starring Ryan Reynolds as pilot-turned-guardian of the universe Hal Jordan. Berlanti also is writing the treatment for that film's sequel and is serving as a producer on both “Lantern” movies.

He hopes to write and direct a movie based on another DC character, “The Flash,” which is in the early stages of development, and he helped frame the screenplay for the sequel to “Clash of the Titans.”

From the looks of it, the man who built his reputation on character-driven drama is crafting a new identity for himself as the go-to screenwriter for Hollywood blockbusters aimed at fanboys.

“It's probably the most anxious time I've been through,” Berlanti said.

Anxiety, the kind that accompanies new parenthood and budding romance, is in abundance in “Life as We Know It,” a film that recalls Berlanti's earlier creative life. The story centers on a perfectionist bakery owner (Katherine Heigl) and a womanizing sports television producer (Josh Duhamel) as an unlikely couple who must learn to care for their best friends' infant daughter after her parents are killed.

Though it's only his second feature—his first, 2000's “The Broken Hearts Club: A Romantic Comedy” featured Zach Braff and Timothy Olyphant—Berlanti said his television training prepared him well. It helped him work quickly on the film, which was shot in less than 50 days to accommodate Heigl's schedule, and it taught him how to keep emotional material from becoming overly sentimental.

“What we were most nervous about was shying away from the tragedy too much and making it more of a broad comedy or a shticky baby boomer-type comedy,” said Heigl, who produced the film and was instrumental in hiring Berlanti. “We both agreed [it] wasn't the direction we wanted it to go.”

Given that sincerity and heart aren't qualities typically associated with big-budget Hollywood comic book movies, it seems puzzling that those are precisely the projects Berlanti is pursuing. But he says he's returned to the fantastic tales he read as an adolescent because he sees the genre as “rife with metaphor,” an avenue to

tell more dynamic stories.

With “No Ordinary Family”—about a couple (played by Michael Chiklis and Julie Benz) and their two children who acquire special abilities after surviving a plane crash—Berlanti said he's found a natural way to amplify the drama inherent in, say, keeping a marriage together or enduring the trials of high school. He's optimistic that introducing big action set pieces into a character-centric series will help capture the attention of today's distracted TV viewers.

“Sometimes on straight character shows on network, it feels to me, you're forcing conflict that doesn't necessarily need to keep people invested because the competing reality show has a great act break,” Berlanti said. “With this, I felt like I could finally do a character show with act breaks that should hook people and can be big and explosive because that's when the powers kick in.”

In the case of “Green Lantern,” producer Donald DeLine said Berlanti's background helped him differentiate the script from



Courtesy IMDB

A prop from “Green Lantern” at Comic-Con 2010.

others in the comic book camp.

“I loved the fact that he ... would be unfettered by any preconceived notions of how a movie like this might or should go,” DeLine said. “Hal Jordan has to be flesh and blood and a relatable, compelling character, and that's what Greg does so well.”

The glut of superhero productions in theaters and TV today, Berlanti believes, stems

from the love affair children of his generation had with costumed crime fighters.

“Comic books, when I was growing up ... were really great stories,” he said. “You get your first chance to do something big and you think back to those things you loved as a kid. You want to make that happen.”

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**PANELISTS:**  
**Erin McCarthy** is an oral historian and Associate Professor of History in the Department of Humanities, History, and Social Sciences at Columbia College Chicago. **Corinne Rose** is the Manager of Education at the Museum of Contemporary Photography and adjunct faculty member in Columbia College's Department of Photography. **Ron Falzone** is an award-winning screenwriter and Associate Professor in the Department of Film and Video at Columbia College Chicago. **Glory Southwind** is an independent documentarian who produced the film *Green Towns USA: A New Deal*.

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## “A” To Zepeda

# Bold words behind computer screens



by Benita Zepeda  
Managing Editor

Whether it is a video of someone playing the latest Lady Gaga song on the guitar or a photo posted of someone who has gained “the freshman 15,” everyone with the ability to type and click the “post comment” button at the bottom of a Web page instantly becomes a critic.

Some of these comments might boost someone’s ego, such as a congratulatory comment or a compliment on one’s looks. But many times, these words are cruel and can push people over the edge.

In a survey conducted by the Pew Internet and American Life Project in 2007, roughly 32 percent of teenagers who use the Internet or cell phones have been victims of cyberbullying. This includes nasty comments, threats and private messages being forwarded or read without consent.

This may not seem like a large number, but consider how many young adults and teenagers use the Internet and cell phones and have access to the comments and messages.

The Internet has entirely changed how society communicates. Comments that would never be said to someone’s face are

now freely written online.

This has started to get so out of hand that it has led to suicides. Many young teenagers feel bullied online in addition to “traditional” bullying at school, and they might feel no other option exists. Students as young as nine have chosen to end their lives because of their inability to deal with the pressure of insensitive comments.

What makes this even more terrible is when parents get involved. I’m not sure if they thrive on the drama or want to live vicariously through their children. In cases such as the one in 2006 involving 13-year-old Megan Meier, who was harassed not by another teenager but by her former friend’s mother via a fake MySpace account, a parent is to blame for driving the already depressed teen to take her own life.

It baffles me that people have the audacity to push someone to his or her limit because they are cowering behind a keyboard, mouse and computer screen. These situations wouldn’t be happening if cyber bullies were face-to-face with their victims and could literally see the torment their actions were causing.

On the other hand, this could bring us to a new societal norm in which we speak everything on our minds as if we are in an online forum. If that is true, we will have an entirely barbaric society compared to the way things are now. But until that day, people will continue to bully from behind the screen.

[bzepeda@chroniclemail.com](mailto:bzepeda@chroniclemail.com)

# Films may flourish online, not in theaters

## Small movies reach out to consumers on Internet to find audience

by Robert W. Butler  
The Associated Press

FILMMAKERS CHAD Troutwine and Rafi Chaudry believe movies are best experienced in a movie theater.

That means like-minded folk gathering in a big, dark room to share in the experience of watching shadows play across a massive wall.

This, of course, is the classic model for experiencing cinematic art. Plato would have loved it.

But producers Troutwine and Chaudry also realize that in the 21st century this classic model isn’t particularly friendly toward small, independent films with limited marketing budgets or films aimed at a niche audience.

So in conjunction with their distributor Magnolia Pictures, Troutwine and Chaudry unveiled their new film “Freakonomics” on iTunes and cable TV on Demand several weeks before it appeared in the theaters.

The documentary is based on the best-selling book of the same name that applies statistics and economic reasoning to unlikely topics—the human propensity to cheat, the impact of your name on your life.

In putting the cart before the horse, Troutwine, Chaudry and Magnolia may end up with a one-time experiment, or they may be ushering in the future.

The traditional movie release pattern goes something like this: theatrical release; on Demand; high-end premium cable (HBO, Showtime); DVD/download; broadcast TV.

For the foreseeable future this approach will remain the norm for big-budget Hollywood pictures, the ones with big stars, big directors and big special effects. These films will continue to attract big crowds

to the megaplex.

But the “Freakonomics” experiment may offer salvation for the “little” picture.

“The business model for independent film has collapsed, and anyone who thinks otherwise is basically borderline delusional,” Magnolia president Eamonn Bowles told The New York Times.

In many mid-size towns, you’ve got a couple of big-chain multiplexes and that’s it. No art house. Films like “Winter’s Bone,” or “Freakonomics” simply won’t play in those burghs. The major chains are selling cheeseburgers, not hand-crafted pastries—so indie films will remain off the radar of most moviegoers.

In many ways, the “Freakonomics” situation is ideal for a new approach.

For starters, the movie is based on two best-selling books. Plus, the authors write a “Freakonomics” blog on The New York Times’ website. That means there’s an audience out there well-informed on the whole “Freakonomics” scene.

It also means “Freakonomics” fans possess at least minimal Internet skills—they’re not daunted by the prospect of buying a movie from iTunes or by watching it on their home computer or portable device.

This approach also recognizes an entire generation that thrives on the immediate satisfaction of watching films via digital platforms.

Granted, this won’t work for every movie.

“Freakonomics” is special in that it already has a substantial fan base. But I could see it becoming the norm for, say, low-budget horror and documentaries or even certain foreign films.

The downside to all this?

Just this: If digital delivery becomes the answer for struggling indies, what happens to our art houses?

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**IN SELECT THEATRES FRIDAY, OCTOBER 15**



STOCK PHOTO

# Cuban pianist makes rare U.S. appearance

After years of conflict, American concerts now possible for musician

by Howard Reich  
MCT Newswire

IT HAS been seven years since the colossal Cuban pianist Chucho Valdes played in the U.S., and a full decade since he performed in Chicago.

Why has Valdes—a pianist revered around the world for his monumental technique and profound mastery of Afro-

Cuban idioms—been absent for so long? The reason, of course, is the decades-long U.S. embargo of Cuba—and the severity with which some American administrations have chosen to enforce it.

“The reason I haven’t come is because I didn’t get visas,” said Valdes, 69, who spoke by phone from his home in Havana. “I think it’s due to different perspectives or different points of view from the government at the time. I’ve been traveling [to the U.S.] since 1978, when I was with [Cuban band] Irakere. From 1978 to 1980, it was open—I could come [into the U.S.] and perform without

any issue. The entire 1990s was closed—I could not come in. It changes every decade.”

Fortunately, for anyone who values Cuban jazz in general, Valdes’ keyboard brilliance in particular, the U.S. has begun to open up a bit to Cuban artists once again, making possible Valdes’ current tour. He’ll be visiting a few key cities, celebrating the recent release of “Chucho’s Steps,” which unfolds as a tribute to several generations of jazz giants.

The album evokes one of John Coltrane’s most famous tunes, “Giant Steps,” while the name of Valdes’ current band—the Afro-Cuban Messengers—recalls Art Blakey’s Jazz Messengers. The Valdes compositions on “Chucho’s Steps” similarly suggest a spirit of homage, as in the opening cut, “Zawinul’s Mambo” (a tip of the hat to pianist-composer Joe Zawinul) and “New Orleans” (subtitled “A Tribute to the Marsalis Family”).

“These are the artists that have had a lot of influence on my career and music,” Valdes said. “‘Chucho’s Steps,’ for me, are my new steps in the last seven years because I haven’t had anything happening in the United States. This tour, the difference will be it’s a 21st century-style and has nothing to do with Irakere. This is something very different from those past tours.”

The music on “Chucho’s Steps” bristles with brilliant horn playing, ultra-precise ensemble playing and, of course, Valdes’ larger-than-life pianism. The hard-bop thrust of Blakey’s Jazz Messengers comes across vividly, while the repertoire sounds carefully scored and exhaustively rehearsed.

Yet most of this music was invented on the spot in the recording studio, Valdes said.

Valdes explained the only thing he com-

posed on each composition was the melody.

“Everything on top of it is improvised,” he said.

It takes considerable seasoning and instrumental prowess to achieve this kind of control in freewheeling ensemble sessions, and Valdes clearly has both in abundance. Having been trained by one of the most esteemed pianist-bandleaders in Cuban jazz—his father, Bebo Valdes—Chucho Valdes built on this foundation to absorb the influences of Thelonious Monk, Oscar Peterson, Art Tatum and Bud Powell, he said.

Irakere, which he led for many years, helped make Valdes a global force. Unlike reedist Paquito D’Rivera, trumpeter Arturo Sandoval and others, Valdes declined to flee Havana.

“Historically, a lot of musicians have left Cuba—Mario Bauza, Chano Pozo, Machito, Candido Camero,” Valdes said, rattling off the beginnings of a very long list. “They left looking for the roots of jazz. Some of them have left for reasons economical, some for political reasons. During my career, I’ve always been investigating the African roots of jazz in Cuba. And in order to continue that, and for the project I’m working on to continue—the Afro-Cuban Messengers—I need to be in Cuba.”

For listeners, Valdes’ decision makes his music more deeply evocative of Cuba, which for nearly the last century played an outside role in the development of jazz.

As to the future, Valdes sounds ebullient.

“I feel fantastic. I’ve got a lot of future plans to continue to work and travel, I’m very optimistic, I’m in great shape,” he said. “I have a small son—3 years old—and he’s a musician.”

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STAFF PLAYLIST

KATY NIELSEN, ASSISTANT CAMPUS EDITOR



MARTIN CRAFT // SILVER AND FIRE  
LYKKE LI // BREAKING IT UP  
IRON & WINE // BOY WITH A COIN  
THE BEATLES // I WANT YOU (SHE'S SO HEAVY)

ELEANOR BLICK, COMMENTARY EDITOR



WHITE STRIPES // JOLENE  
THE MISFITS // HALLOWEEN  
RILO KILEY // A BETTER SON/DAUGHTER  
THE SWORD // MAIDEN, MOTHER AND CRONE

ETHERIA MODACURE, ASSISTANT HEALTH & FITNESS EDITOR



NAS // HALFTIME  
LUPE FIASCO // GHETTO STORY  
METALLICA // SAD BUT TRUE  
JUVENILE FEAT. SOULJA SLIM // SLOW MOTION

JONATHAN ALLEN, GRAPHIC DESIGNER



FUN // WALKING THE DOG  
CARLA BRUNI // CHANSON TRISTE  
BOWERBIRDS // IN OUR TALLONS  
KATE MILLER-HIEDKE // CAN'T SHAKE IT

CHICAGO AUDIOFILE



Courtesy CHRIS SANDERS

Starting as a two-piece band, Mr. Russia added a keyboard player and another bassist.

Mr. Russia still rocks without guitars

by Brianna Wellen  
Assistant Arts & Culture Editor

settled on a method of having things that are new but not too new.

WITH A punk-garage sound and classic rock sensibility, Mr. Russia has made a name for itself in Chicago’s music scene through countless compilations, radio appearances and shows. The group frequents local clubs and performs in residence on the last Sunday of every month at The Burlington, 3425 W. Fullerton Ave. The guitarless band stands by each other as a family—the “Russia” family to be exact—with all members adopting the same last name to show their commitment to the band.

Riding on the success of its EP, “Training for the Gameshow Host,” Mr. Russia continues to perform locally and work its way toward recording another album. The Chronicle caught up with the band’s singer and bass player Ivan Russia to talk about writing songs, adjusting the band’s style and hating Vampire Weekend.

**The Chronicle:** How did Mr. Russia come to be?

**Ivan Russia:** The drummer Rob [Russia and I] actually started the band as a two piece after we had been in and out of playing with various people, and really decided we were dependable and we could do it sans guitar—just bass, drums and we could both sing. From there it expanded. [With] time it grew [and] we needed more hands.

**The Chronicle:** Who is in the band now?

**IR:** Myself—I sing and play bass. Then there’s Brian [Russia] who also sings and plays bass, Lindi [Russia] on keyboards and Rob on drums.

**The Chronicle:** What’s the process like making an album and writing songs?

**IR:** Having enough down time to write the songs, be happy with it, get the band to rehearse it where we’re happy with it and then have enough of those where we want to record them. We’ve gone about it different ways. The first record [included] the songs that had been in our set for the most part; they’d been played and played. We were pretty set in our ways. The EP was done really fast; lyrics weren’t done yet; things were still really new when we went into the studio. I think now we’ve kind of

**The Chronicle:** How has your style changed as you’ve readjusted your process and added more people to the band?

**IR:** Having a second bass player really freed up the capability. I can only sing and play so well, so having another set of hands and being able to layer melodies [and] adding Lindi on keyboards added an entirely different instrument that sort of added an icing to things. Fundamentally, the songs all still come from the same place, which is one melody where it starts. Now, it has more possibilities as far as where things get assigned and where things actually end up placed. The songs have gotten a little longer maybe, a little more freedom and looseness. As a two piece we were doing a lot all the time. Now we can kind of step back and come in and out of the song.

**The Chronicle:** You’ve publicly expressed a huge distaste for Vampire Weekend. What’s that about?

**IR:** I believe a song is innocent. There’s no such thing as a bad song. There’s a bad performance of a song. You can shellac a song; you can suck all the soul out of it or put too much into it. Then there are things that make me scratch my head and go “Really?” There’s something about this that gets under my skin, and Vampire Weekend would definitely fall into this. Why would you want to listen to Vampire Weekend when you could listen to Tom Petty’s “Damn the Torpedoes” and Paul Simon’s “Graceland?”

**The Chronicle:** What’s next for you guys?

**IR:** We are talking about recording. We have a lot of half-finished material. A lot of things we’re still learning to play and figuring out. We have a DJ residence at the Burlington on the last Sunday of every month. This month it actually falls on Halloween, so we’re working on assembling a solid set of front to back Halloween songs. Mr. Russia does love Halloween.

Mr. Russia will play at Reggie’s Music Joint, 2105 S. State St., on Oct. 15 at 8 p.m. To download their free EP, “Training for the Game Show Host,” visit MrRussia.net.

bwellen@chroniclemail.com

music downloads

Week ending Oct. 5, 2010

#1 Album



Hemingway’s Whiskey  
Kenny Chesney



Monster Floorfillers  
Various Artists



Clapton  
Eric Clapton

Top tracks ( ) Last week’s ranking in top five

United States

Like a G6 • Far East Movement	(2)	1
Just the Way You Are • Bruno Mars	(1)	2
Just a Dream • Nelly	(3)	3
Only Girl (In the World) • Rihanna	(4)	4
Club Can’t Handle Me • Flo Rida		5

United Kingdom

Just the Way You Are • Bruno Mars	(1)	1
Shame • Robbie Williams, Gary Barlow		2
Let the Sun Shine • Labrinth	(2)	3
Make You Feel My Love • ADELE	(3)	4
Forget You • Cee Lo Green		5

Spain

Club Can’t Handle Me • Flo Rida	(4)	1
Loca • Shakira	(2)	2
Waka Waka (Espanol) • Shakira	(5)	3
Alejandro • Lady GaGa	(1)	4
DJ Got Us Fallin’ In Love • Usher		5

Source: iTunes

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# CREATIVE NONFICTION WEEK 2010

October 18-22

All events take place at Stage Two, 618 South Michigan Ave.  
Admission to all events is free.

create...  
change



S.L. Wisenberg



Bryan Smith



David Shields



Ta-Nehisi Coates

## Monday, Oct. 18

### 3:30 p.m. Student Reading

Featuring:

Wes Jamison (Nonfiction program), Tony Merevick (Journalism), Sarah Ostman (Journalism), Tina Simpson (Nonfiction program), Jessie Morrison (Fiction), and Chris Terry (Fiction)

### 6:30 p.m. The Onion A.V. Club

The A.V. Club has become a multi-media brand and they have authored two books. The A.V. Club team, Josh Modell, Keith Phipps, Tasha Robinson, Kyle Ryan and Nathan Rabin will talk about their collaboration and the individual projects that have grown out of it.

## Tuesday, Oct. 19

### 3:30 p.m. Radio Narrative Nonfiction Panel

Personal essays, memoir, commentary, these are among the creative nonfiction forms that can be translated to radio. Aurora Aguilar, senior producer of EightForty-Eight; David W. Berner, associate professor in the radio department, Columbia College Chicago; Gwen Macsai, host Re:sound; and Natalie Moore, reporter, Chicago Public Radio, will talk about the challenges and opportunities of writing narrative for radio.

### 6:30 p.m. S.L. Wisenberg

S. L. Wisenberg, author of "The Adventures of Cancer Bitch," is co-director of Northwestern University's MA/MFA in creative writing program and a visiting scholar in gender studies at Northwestern. The author of "The Sweetheart Is In" and "Holocaust Girls: History, Memory, and Other Obsessions," Wisenberg's poetry and prose have been published in the New Yorker, Ploughshares, Tikkun, and the New England Review, and anthologized in "Short Takes: Brief Encounters with Contemporary Nonfiction," and "Creating Nonfiction: A Guide and Anthology."

## Wednesday, Oct. 20

### 1 p.m. Conversation with Ta-Nehisi Coates

Ta-Nehisi Coates is a senior editor for The Atlantic, where he writes about culture, politics, and social issues for Atlantic.com and the magazine. He is the author of the memoir *The Beautiful Struggle*. A former staff writer for *The Village Voice* and *Time*, his work has also appeared in the *Washington City Paper*, *The New York Times* and *The Washington Post*.

### 3:30 p.m. Faculty Reading

Featuring: David Lazar (Nonfiction, English), Noah Isackson (Journalism), Germana Solórzano (Fiction)

### 6:30 p.m. Ta-Nehisi Coates

## Thursday, Oct. 21

### 3:30 p.m. South Loop Review Creative Nonfiction + Art

South Loop Review: Creative Nonfiction + Art is a magazine publishing nonfiction in lyric and narrative forms as well as photography and art that blends image and word. The latest issue of South Loop features the work of Maureen Seaton, Jon Pineda, Cheryl Rogers Resetarits, and Betty Heredia, among others. The publication release reading will include readings from contributors, a question and answer session, and a reception to follow.

### 6:30 p.m. David Shields

David Shields's new book, *Reality Hunger: A Manifesto*, has been hailed by critics as "the most provocative, brain-rewiring book of 2010" (*GQ*) and "mind-bending" (*The New York Times*). His previous book, *The Thing About Life Is That One Day You'll Be Dead*, was a *New York Times* bestseller. His essays and stories have appeared in the *New York Times Magazine*, *Harper's*, *Salon*, and *Slate*.

## Friday, Oct. 22

### 6:30 p.m. Bryan Smith

Bryan Smith, an adventure filmmaker and non-fiction story teller, has traveled the world seeking out some of the world's most remote and rugged landscapes. He has explored the far corners of India's Arunachal Pradesh, the drug trade ridden Huallaga Valley of Peru and remote coastal communities along North America's east and west coasts. His primary access tool...a kayak. Bryan has recently returned from an expedition to Kamchatka, a 600-mile long peninsula in Russia's far east that is home to over a third of the world's salmon population, and is considered one of the last truly wild places on Earth. Bryan will share how his team combined adventure, film and science to tell the story of this wilderness hotspot. Sketchy soviet era MI-8 helicopters, class 5 whitewater, brown bears and millions of spawning salmon fuel this entertaining and captivating adventure story.

An annual collaboration between the English, Fiction Writing and Journalism departments, Creative Nonfiction Week presents a range of voices, familiar and new, renowned and emerging, all helping to define and redefine the genre of creative nonfiction. Past presenters include Alex Kotlowitz, Scott McCloud, Art Spiegelman, Jamaica Kincaid, Beverly Donofrio, Luis Alberto Urrea and many others. Creative nonfiction comes in many forms: memoir, narrative journalism, travel writing, personal essay, descriptive storytelling, and more. What they all have in common is a basis in reality from careful observation to honest emotional truth.

This year's program includes collaboration with the Radio and Film & Video departments as well as with Critical Encounters.

Columbia  
COLLEGE CHICAGO

colum.edu/cnfw

image +  
implication  
CRITICAL ENCOUNTERS

TOP 5



Eleanor Blick/Commentary Editor

Things to remember if you have a feline house guest

**Put house plants up high:** Sniffing and nibbling are two tasks that consistently sit at the top of any cat's priority list. Not only are house plants intriguing to sniff and nibble, most varieties make the satisfying crunchy sound cats love.

**Close the bathroom door:** Cats love things that roll, including big, full rolls of new toilet paper. If you don't take proper precaution, you will find your toilet paper clawed and unrolled into a pesky pile on the floor. If the cat is feeling especially ambitious, it will also be torn to tiny bits and pushed around the floor until the cat is satisfied. The definition of feline satisfaction: piles in every corner of the house and under any and all reachable furniture.

**Get a toy as a welcome gift:** This will keep the cat from creating toys out of any keys, bracelets, pens, glasses, cell phone chargers, bottle caps, toothbrushes, spools of thread, ace bandages, tea bags or flash drives you have sitting around.

**Keep a cleaner handy for pet messes:** Traversing foreign lands in search of the litter box can be a surprisingly long journey for most cats—even if your apartment is only 800 square feet.

**Hide your earrings:** If you don't, the cat will hide your earrings for you.



Etheria Modacure/Assistant Health & Fitness Editor

Worst case scenarios for FOX's coverage of the World Series

**New York Yankees fail to win pennant:** If the Yankees don't reach the fall classic, what will entice any viewers to watch the World Series? Without the 27-time World Series champions, Rupert Murdoch will be pissed that a recognizable team isn't participating.

**Philadelphia Phillies return to World Series:** Seriously, does anyone in America need to see the Phillies in the World Series for the third consecutive season? After winning the World Series in 2008, the Phillies just don't have that "it" factor as a team to attract viewers. If Roy Halladay is pitching, maybe fans will tune in; he pitched the second no-hitter in Major League Baseball postseason history on Oct. 6.

**Cincinnati Reds reach World Series:** This isn't the Big Red machine team of the late 1970s. The 2010 version features no household names but a rising star and MVP candidate in Joe Votto. This doesn't matter to FOX because no one goes on vacation to Cincinnati.

**Atlanta Braves, Texas Rangers or San Francisco Giants reach World Series:** FOX should just get ready for some low ratings at the end of the month because none of these three teams draw high viewership, and it's likely the Yankees won't make it to World Series.

**Twins face the Reds in World Series:** This may put FOX over the edge, but it won't make them drop their coverage for next season.



Jaclyn Howard/Assistant Health & Fitness Editor

Reasons why riding the Red Line isn't that bad

**No traffic:** This is clearly the logical reason to take any sort of train. The Red Line can get to destinations north and south, most of the time quickly and efficiently. I also feel like I'm doing my part in the Go Green Movement by not driving.

**Smells are really a cultural experience:** Yes, I have been on plenty of commutes where I hold my breath because the urine odors are so strong. But it's all about experiencing real Chicago culture. And what better way to do that than on public transit?

**Benefits of recycled air:** Sure, who knows what diseases lay within the depths of the Red Line? What I do know is I have yet to get as sick as I once was when I lived back home, stuck in the petri dish of high school. Thanks to all my commuting around the city, my immune system has built up a resistance to the wimpy common cold.

**Excitement as the train pulls up:** There is an unexplainable joy I am overcome with when I am running down the stairs to the train, and one pulls up to greet me. It is my personal urban knight in shining armor, sent just to take me home that day.

**Variety of performance artists:** Who said the movie theater is the only place to get good entertainment these days? I can be serenaded by the rapper at the Jackson Street station and have the Bible read to me all in one Red Line trip home.

MEAN MUGGIN'

Mostly just a nightmare



by Mina Bloom  
Arts & Culture Editor

A CO-WORKER brought Nelly's newest R&B-pop song "Just a Dream" to my attention last week. I watched the music video—like any true fan of "Country Grammar" would—only to find out Nelly has willingly entered the cheesy, indistinguishable R&B-pop genre where ex-rappers sing-speak about relationships over a club beat.

Let's start with the stylistically ubiquitous black-and-white music video. Nelly and some girl are shown as extremely contemplative, sitting in a car hovering over a serene body of water and a beach. But when he turns toward her in the next shot, she's not there anymore! It was just a dream. Cool. Then he raps about losing his baby and how he can't think and stuff. Then a giant CGI ring twists and turns as Nelly walks on the sand wearing a white button-up, etc.

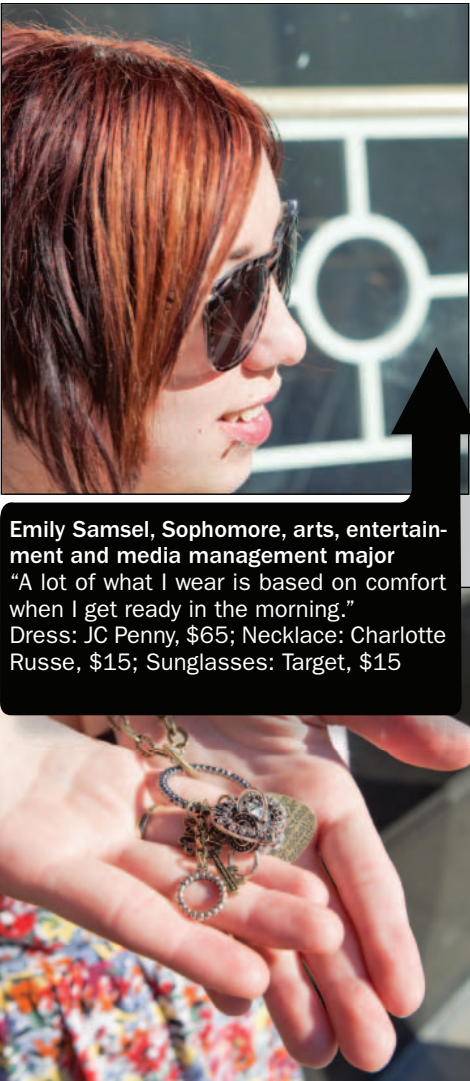
Rappers who once had a distinct style need to stop making music and appearing in videos like this years later because popular R&B has become totally diluted. The lyrics and the production in "Just a Dream" don't say Nelly. This could've easily been a Jamie Foxx song. And yet, it has more than 4 million hits on YouTube. Of course I miss the super fun, clever and Southern-flavored raps in "Ride wit Me," "Country Grammar" or even "Hot in Herre." Remember when Nelly said, "Forget the fame and the glamour. Give me a D's and a rubber hammer" and a million of his friends danced on top of cars in a parking lot, (presumably in St. Louis), and that was the entire video? I miss that.

hbloom@chroniclemail.com

check me out



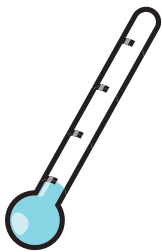
Brad Hendrickson, Junior, creative writing major  
"As long as it's wide, loose and not touching most of my body I'll wear it."  
Shoes: Vans, free; Sweater: Gap, unsure; Bag: Lacoste, free



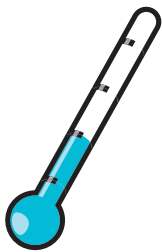
Emily Samsel, Sophomore, arts, entertainment and media management major  
"A lot of what I wear is based on comfort when I get ready in the morning."  
Dress: JC Penny, \$65; Necklace: Charlotte Russe, \$15; Sunglasses: Target, \$15



# HOT & COLD



Nothin'



Could be worse...



Not bad, not bad



I'm feelin' this



HOT HOT HOT

## PRINT



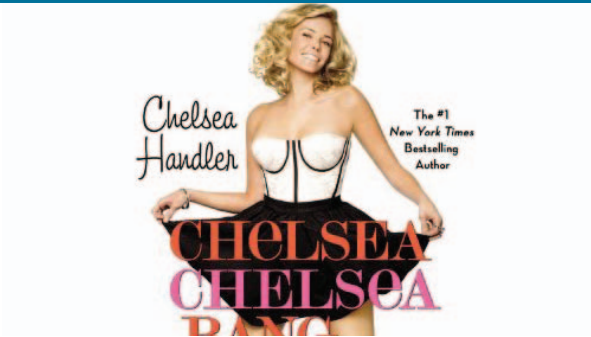
### SPORTS ILLUSTRATED

For the Oct. 6 issue, the magazine's staff decided to make the logo pink in recognition of Breast Cancer Awareness Month. After the NFL recognized this month with players wearing pink gloves and shoes, the magazine followed suit with its cover. Breast cancer is a serious disease, and it's good the magazine recognizes this, given its readership is predominately male. We should all make sure the important women in our lives get screened early and often.—*E. Modacure*



### "THE NEXT HUNDRED YEARS" BY GEORGE FRIEDMAN

This book, published in 2009, will tell you the future for \$15.95. And if you're wondering why it's so America-centered, the answer, apparently, is because in the future the world revolves around America. I'm paraphrasing. Fascinating geopolitical predictions of the next 100 years are hard to pin down in a quote.—*D. Holliday*



### "CHELSEA CHELSEA BANG BANG," BY CHELSEA HANDLER

Handler has a way of making the simplest things in life seem so much funnier. From the beginning, when young Chelsea discovers "The Feeling" at a slumber party and desperately attempts to get a Cabbage Patch doll, we connect with her. This is a must-read for anyone who loves "Friday Night Stand-Up" and, of course, anyone who enjoys her talk show "Chelsea Lately."—*K. Nielsen*



## MOVIES / TV / DVD



### "RUPAUL'S DRAG U"

This show was just what I needed over summer to feed my addiction until the third season of "RuPaul's Drag Race" premieres. RuPaul doesn't appear in drag at all, but instead sports a variety of over-the-top suits and an obvious fake mustache as the president of Drag University. If Drag U was a real school, I would definitely "draguate" with top honors and "let the world have it!" Commence dragulation!—*J. Thomas*



### PABST BLUE RIBBON COMMERCIAL

In the time of a recession, we are all looking for a boost in the economy. So why not buy Pabst Blue Ribbon beer? Tom Raper sells us America's oldest beer with his patriotic speech, American flag shirt and country accent. As Raper said, "It's like George Washington going down your throat."—*M. Rosas*



### "LONE STAR'S" CANCELLATION

So after hearing all the praise about the show "Lone Star" and the unfortunate circumstances of its untimely departure, I decided to check it out for myself. Once again, network TV has dropped the ball. The pilot for "Lone Star" was one of the best I've ever seen—on network or otherwise. The show would have surely evolved into something great, if given the proper support. Unfortunately, we'll never know. Place this one next to "Arrested Development" under "Things FOX Screwed Up."—*D. Hunt*



## MUSIC



### YNGWIE MALMSTEEN

If you've never heard of the neo-classical metal genre, an artist by the name of Yngwie Malmsteen is a great way to introduce yourself to it. Inspired by Bach and Paganini, Yngwie combines classic guitar shredding with beautiful melodies and feeling. Try out tracks such as "Blue," "Amberdawn" or "Far Beyond the Rising Sun." You might find yourself awaiting his next release.—*C. Cummings*



### 93.1-FM WXRT

What was once the premier radio station in Chicago for new rock and pop has become a repetitive playlist consisting of The Talking Heads, U2 and other "staples" of contemporary music. This was once the most innovative station in Chicago. Now, it's the station you turn on in the car that plays music by David Byrne or Bono every 15 minutes.—*S. Charles*

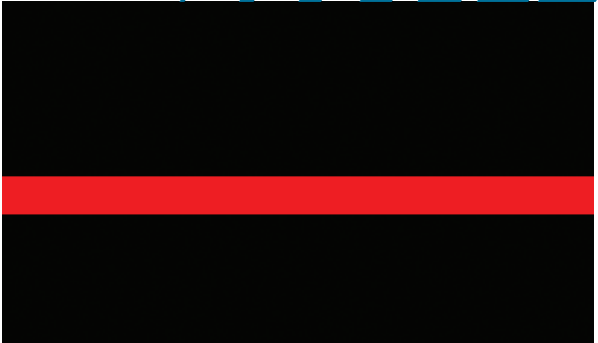


### REAL T@LK AND AUTHENTIK MADE: "THE SITCOM"

This LP is based on sitcoms such as "Martin," "The Fresh Prince of Bel-Air" and "Entourage." I've been waiting for music of this caliber for a while now, and it's become my daily soundtrack. "The Sitcom" is a follow-up to Real T@lk's "Mo' Better" mix tape, where he matched his tracks with sound bites from the movie "Mo' Better Blues." It's real hip-hop/spoken word with great beats and real instruments, and it's a free, legal download. It doesn't get any better.—*S. Smith*



## RANDOM



### THE RED LINE IN INDESIGN

You ruin my creativity and stop me from laying out pages the way I think they should look. You leave me trying to fit a 300-word story in three columns so you can fit an ad for the Pink Monkey Strip Club next to it. You stop me from going beyond my limitations and for that I despise you, red line in InDesign. I wish I could move you, but you're locked in the template, so you win for now. But if I ever get the chance to become a habitual line crosser, you'll be the first to receive the honor.—*B. Lewis*



### SOMEECARDS.COM

Have a friend or relative whose birthday's coming up? Send them an e-card. It's free, humorous and you don't have to leave your seat. This website has e-cards for other occasions, too—holidays, flirting, break ups and even friendship. My favorite: "If we're still single when we're 40, let's continue waiting for someone better than each other."—*A. Meade*



### GREENPEACE AND OTHER ACTIVISTS

Walking past the University Center can sometimes be compared to walking through a mine field. Every day I make sure my headphones are in securely as I emerge from the Red Line and proceed looking straight at the ground, careful to not make eye contact with the Greenpeace or ASPCA representative who tries to start friendly conversation about seals as I attempt to dodge past. As much as I do love animals, I just want a peaceful walk to class and to get there on time.—*J. Howard*



Commentary



Editorials

Student employees deserve more

HAVING A job on campus is more than a source of income for Columbia students. Certain positions offer invaluable, real-life experience students could not receive at a typical off-campus part-time job.

Columbia sets a 20-hour weekly limit for on-campus positions, which provides more employment opportunities for students than if the cap were not in place. Undergraduate student employees are paid \$8.75 an hour, 50 cents more than the current minimum wage in Illinois, which is generous compared to what some other campuses offer.

While a limited workweek and set pay rate are designed to keep jobs fair, these regulations actually create an imbalance in campus employment.

Different on-campus positions require varying skill sets, levels of experience and commitment, so the same pay rate shouldn't be applicable to all jobs. Certain student positions afford the opportunity to spend part of a shift working on homework or surfing social networking sites, while other positions demand much more effort, like the job of collecting Columbia's recycling.

Some students regularly put in more than 20 hours per week—hours that go unpaid.

Instead of providing so many new scholarships open to a limited number of students, if the budget was shifted toward on-campus jobs, it would create

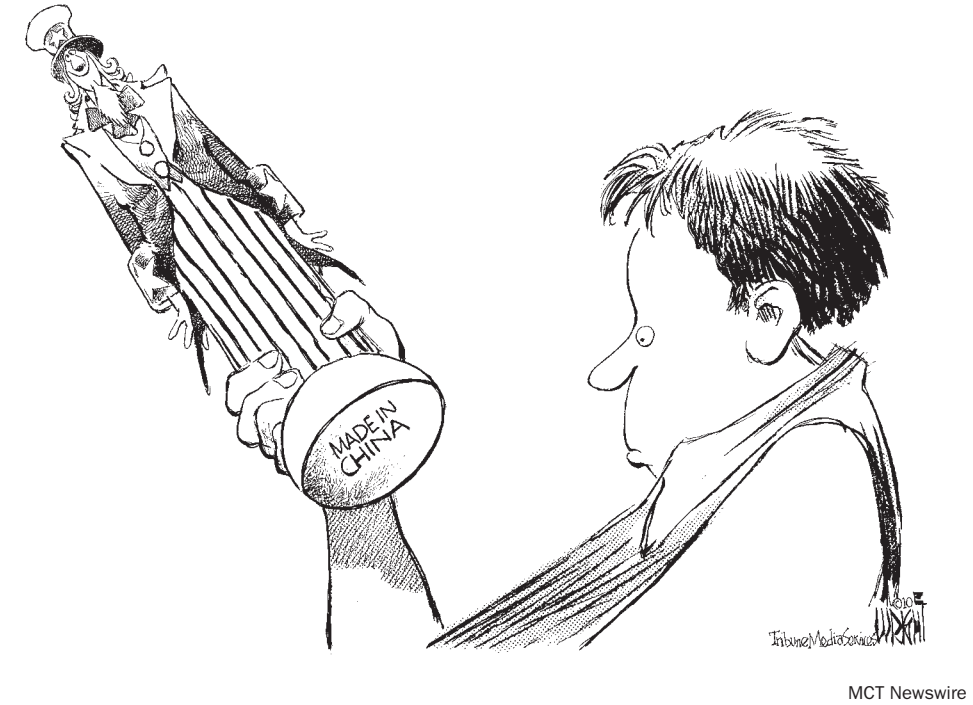
funding more students could take advantage of. Columbia could follow in the footsteps of the professional world and other schools—like DePaul University, University of Illinois at Chicago and the School of the Art Institute of Chicago—which vary pay rates according to job demands and employee experience.

The 20-hour cap also could be reconsidered. While some positions require five or 10 hours, others could and do use students for 30 to 40 hours a week. Columbia should create more part-time student staff worker positions, which allow pay for up to 30 hours a week.

Columbia could look into offering internship credit for students who put in more than 20 hours. Internships require gaining real-life experience, working with a professional in the field and in the case of paid positions, going above and beyond the specific job requirements.

Columbia does a wonderful job hiring professionals as teachers. Positions in which students work more than 20 hours could be advised by these professionals to meet internship requirements.

Making these changes to the student employment pay structure would reward students who take on particularly difficult jobs and affirm the value of hard work Columbia tries to instill in its students.



MCT Newswire

Use discretion with incentive pay

CHICAGO PUBLIC Schools recently received a federal grant of \$35.9 million to offer teachers as incentive pay. The money will target 25 schools, a portion reserved to reward approximately 1,125 teachers with bonuses if classrooms show improvement. Schools with a history of underperformance and higher teacher turnover will be chosen.

While few CPS teachers get the credit they deserve for working so tirelessly with Chicago's youth, a performance-based reward system must have an extremely rigid rubric in order to work effectively. Every teacher's goal already should be to improve the education of his or her students. To reward 1,125 of the 24,600 teachers working for CPS must mean those teachers have demonstrated an exceptional job performance.

The current CPS incentive program, which started from another federal grant, evaluates teachers based on a series of classroom evaluations and student test scores. But do these evaluations account for the natural aptitude of students? Teachers can't control which students are placed in their classrooms. It would be unfair to reward a teacher whose students happen to be more gifted than those in the class-

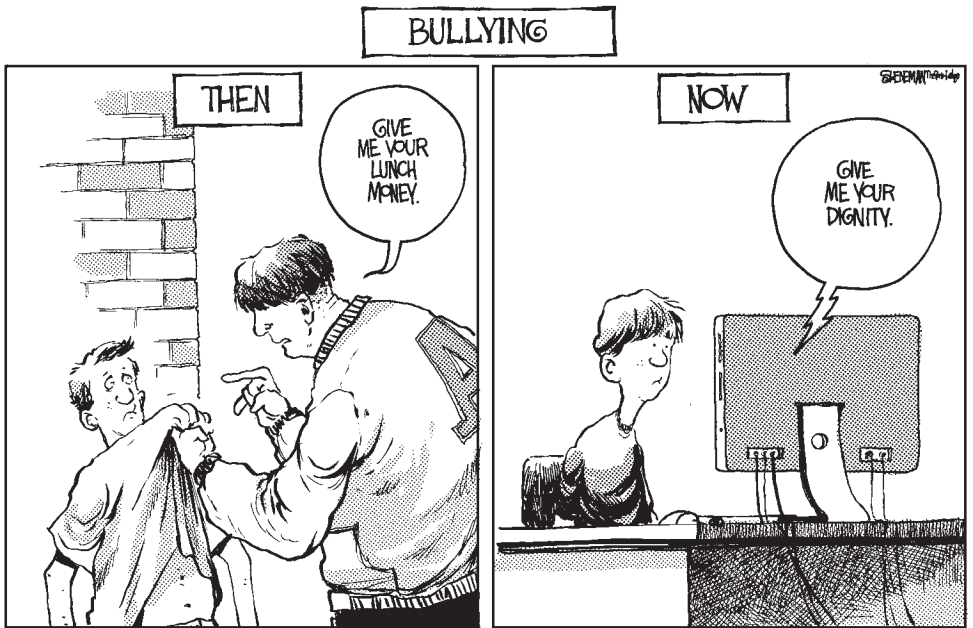
room next door, who might require more attention.

The first performance-based pay study done in the U.S. was released by Vanderbilt University and the RAND Corp. on Sept. 21. The three-year experiment concluded students' test scores have not gone up in classrooms in which teachers have known they will be rewarded for improved scores.

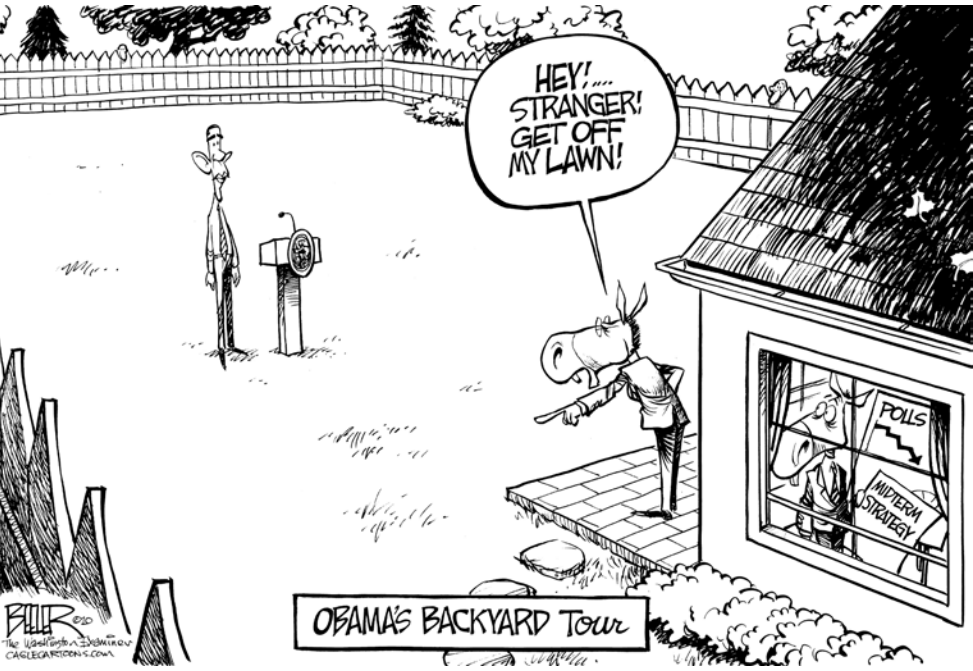
Yet, with only minimal research thus far—that points to the contrary—incentive pay is taking hold. New York City, Dallas and Miami, among other cities, are implementing programs to reward teachers based on student achievement.

Rather than rewarding only a fraction of its teachers, CPS should consider rewarding its students. Better classroom supplies, updated materials and field trips out of the depleted neighborhoods many of these schools are in will no doubt enrich these students as much as a single teacher ever could. Otherwise, teachers could be sucked into focusing too heavily on the subject matter of standardized tests, knowing results will earn them bonuses.

Then again, how many teachers do you know who are in it for the money?



MCT Newswire



MCT Newswire

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—The Columbia Chronicle Editorial Board

# Health care for restaurant workers would benefit all



"The lack of benefits provided to restaurant employees poses several safety threats."

by Eleanor Blick  
Commentary Editor

"A COBB salad with a side of common cold and a Southwestern wrap with strep throat sauce, please."

In the past year, almost two-thirds of restaurant employees worked while sick, according to a report published on Sept. 30 by Restaurant Opportunities Centers United. The study described people sneezing on food, crouching behind counters to blow their noses and supervisors having little sympathy for sick workers. Some of those interviewed said if they couldn't come to work, they risked more than just a day's pay. They risked losing their jobs.

Critics argue the findings in "Serving While Sick" were skewed to promote the group's agenda for fairer labor conditions for the U.S. restaurant industry's more than 10 million employees. But the num-

bers are hardly surprising to those of us who have steamed milk, slung burgers or waited tables.

I have been a barista on and off since age 15. I should not have been allowed to use an espresso machine until age 16—the first of many Department of Labor violations overlooked throughout my years in the restaurant industry.

In those years, I have gone to work while sick. So have my co-workers. We have gotten each other sick. We would rotate responsibilities so the ill workers avoided being near food as much as possible, but during busy periods the system broke down.

If it was an illness a few doses of Day-Quil couldn't temporarily relieve, the shift had to be covered one way or another. This usually meant someone had to work six, seven, sometimes eight days in a row, then get grief from management when he or she went into overtime hours, which require paying time-and-a-half. I recall working 12 days in a row on one occasion.

Approximately 88 percent of workers ROC-United surveyed said they don't get paid for sick days. Service workers are paid hourly, with a national median of \$8.59 per hour. Calling in sick means an even smaller paycheck. Perhaps an insignificant detail for some, but for others, it might mean late bills or not enough to

pay for a child's school supplies. When I had to miss work, it meant a Christmas without much money for presents and weeks of scrounging the bottom of my cupboards before I made enough money for groceries again.

Many workers simply can't afford medical treatment. According to the U.S. Census Bureau, 16.7 percent of Americans currently do not have health insurance. ROC-United reported 62 percent of restaurant workers are uninsured and 90 percent are not offered any benefits through their job. Of the 4,563 total employees surveyed or interviewed, 92 percent, insured and uninsured, said they avoided doctor visits because of cost.

It is obvious sickness and sanitation should be taken seriously within the restaurant industry, and it is clear the lack of benefits provided to restaurant employees poses several safety threats. If an employee comes to work sick, co-workers are at risk of getting sick. Germs could be passed to customers, and food could be contaminated. Depending on the circumstance in which food is prepared, any germs transferred could potentially infect customers.

Those surveyed by ROC-United also reported hazardous conditions. Nearly half of restaurant employees had cut or burned themselves at work, and one-fifth

said they had chronic pain caused or worsened by their job.

After time off because of an abdominal surgery, I was so financially desperate to get back to work I returned only being able to lift a few pounds, and I could barely bend over. Another Department of Labor violation: Employees need to return with a doctor's note clearing them to work again after injury or illness. Yet, most restaurant employees don't have access to affordable health care in order to receive treatment and get such a note.

The disproportionate number of restaurant employees left without access to adequate health care benefits puts many people at potential risk. Sickness must be treated more carefully in the food industry than in other low-wage industries, although many industries suffer from the same inadequate coverage level.

Providing restaurant workers with the health care resources they clearly need can't wait until 2014 when employers with more than 50 employees are required to provide health coverage. Employers need to take the responsibility to offer coverage as soon as possible to protect employees and customers. Hopefully other low-wage, hourly pay industries will have the sense to follow suit.

eblick@chroniclemail.com

## ROAMIN' NUMERALS

41

Percentage of men who said they were very enthusiastic about voting in mid-term elections, compared to 28 percent of women who were very enthusiastic, according to a Gallup Poll analysis released on Oct. 6.

Percentage of voters who favor the repeal of the health care law, according to an Oct. 1 Rasmussen Report. The number of voters who favor repeal has decreased to its lowest level since the bill was passed in late March.

50

Number of loans approved by the Small Business Association within a week of the Small Business Job Act being signed into law, reported by the Los Angeles Times on Oct. 6. The loans totaled \$970 million.

2,000

Percentage of American adults who reported having government health care in September, according to a Gallup Poll tracking analysis released on Oct. 5. It is the highest number reported since tracking began in January 2008.

26.3

# Gay youth suicides should fuel American wake up call



"There is a continuing tradition of intolerance in this country, and it is driving our LGBTQ youth toward drastic, devastating decisions."

by Jonathan Allen  
Graphic Designer

TYLER CLEMENTI jumped off a bridge. That's the long and short of it. After his Rutgers University roommate live-streamed gay sex involving Clementi on the Internet using a hidden webcam, Tyler, a closeted student studying music, was so stricken with fear, anger, anxiety and unknown emotions he took his own life. I have always wondered what could drive someone to such an end. Even more devastating, Clementi is one example of a disturbing statistic.

Seth Walsh, a California middle school student, spent his final 10 days in the hospital, most of that time on life sup-

port. After relentless torment at school for being gay, he was found by his parents on Sept. 19, unconscious and not breathing after he attempted to hang himself from a tree branch. He was taken off life support and passed away on Sept. 29. Walsh was 13 years old.

Lesbian, gay, bisexual, transgender and questioning youth are three to four times more likely to attempt suicide in America, according to the Massachusetts 2006 Youth Risk Survey. A more recent survey in 2009 by Dr. Caitlin Ryan found gay adolescents without their parents' backing are 8.4 times more likely to attempt suicide. In September, six teens, three of them no older than 15, chose to end their lives rather than be harassed. In most cases pleas of the students fell on the deaf ears of school administrations.

You don't have to be gay to find this epidemic heartbreaking. And yet, the numbers aren't surprising. There is a continuing tradition of intolerance in this country, and it is driving our LGBTQ youth toward drastic, devastating decisions.

As a gay American, I have no idea whether I am welcome in this country. While a small amount of rights have been given

to me as far as job protection and discrimination, there is still an air of disgust and inconvenience when it comes to gay rights, from both Democratic and Republican politicians. It is a dividing issue in this country.

Even worse, we now have the tea party movement taking the most radical stance on gay rights while it advocates small government, one that stays out of citizens lives. This ever-growing nonsensical cluster claims to have had enough with taxes and demands a smaller, less-involved government. At the same time, many of its most notable leaders—such as former Alaska Governor Sarah Palin and newcomer Christine O'Donnell—take very oppressive stances on gay rights. This, to me, not only screams large government involvement but also a frightening step in the wrong direction.

President Barack Obama, who made the repeal of "Don't Ask, Don't Tell" a cornerstone in his campaign, is backing off the issue. His administration is now saying our nation is not adequately prepared for this transition.

We are much less prepared for the growing financial hit "Don't Ask, Don't Tell" has caused. The costs of discharg-

ing LGBTQ troops and training replacements, as enforced by "Don't Ask Don't Tell," cost the country an estimated \$363.8 million between 1994 and 2006. From 1994 to 2009, more than 13,000 troops have been discharged.

While we try and claim things are getting better for the LGBTQ community, it is clear battle lines are being drawn. This issue is paramount. People are dying.

I understand the dilemma these youth face. I was lucky enough to have grown up in a liberal town, but many are not as fortunate. This country breeds generation after generation of intolerant, apathetic Americans through its policies and culture. It is time for a change. It is clear we have a major flaw not being addressed.

I wonder what these young teens' last thoughts were. Did they feel free? Did they regret it? Did they realize everything they left behind? No one should live such a poor quality of life that death is preferable. This has gone far beyond simple politics.

For more information on these topics and the fight for gay rights please visit [Lgbtqnation.com](http://Lgbtqnation.com).

jallen@chroniclemail.com

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Brent Lewis THE CHRONICLE

Members of the four-man crew at City Farm load up wheelbarrows to transport soil from one area to another. City Farm, located in the middle of the city, provides fresh produce for purchase by local restaurants and grocers.

## Urban farm feeds community

**Chicago organization cultivates produce on vacant lots, educates public to grow its own**

by Meghan Keyes  
Assistant Metro Editor

APPROACHING THE diagonal intersection of Division Street and Clybourn Avenue, a pedestrian encounters a chain link fence covered in vines and small blue flowers. The ground behind the fence is higher than the sidewalk, bringing the leafy growth of vegetables closer to eye level.

The site boasts a full greenhouse and rows of lush green foliage, only a block away from the former Cabrini-Green projects with a postcard view of the Chicago skyline.

City Farm is an urban agriculture project between the Cabrini-Green and Gold Coast neighborhoods, a vacant one-acre

lot turned farm, started by the Resource Center, a nonprofit organization dedicated to environmental education. The farm is mobile, having moved once to its current location and planning to move again to a new lot after the next growing season.

“Our goal is to get the produce in the hands of those who can’t have access to it,” said Andy Rozendaal, program director at City Farm. “Most of our produce goes to restaurants and farmers markets. But if we can do a good job educating people to grow their own products but also to have a farm like this—if the city could open it up to more

“

We’re strategically placing ourself in under-developed areas knowing that this kind of a space is not an eyesore, it’s not a dilapidated lot—it’s actually being used for a valuable product.”

-Andy Rozendaal

people ...they could make a living out of it.”

The city allows the group to use the lot for free. The soil beneath the farm is contaminated, so it begins with an eight-inch layer of hard clay compacted, like concrete, followed by a layer of compost. The clay prevents the plants from rooting into the contamination and keeps the contamination from leeching upward. The farm currently has approximately 70 different vegetable varieties.

“We’re strategically placing ourself in underdeveloped areas knowing this kind of a space is not an eyesore, it’s not a dilapidated lot—it’s actually being used for a valuable product,” Rozendaal said.

The farm employs four full-time people. The rest of the work is done by volunteers. City farm had more than 500 volunteers this year. Groups, such as schools, also come in to help with the year-round growing. They sell their produce to restaurants, including Rick Bayless’ Frontera Grill and at farmers markets. The farm also collects food scraps for composting.

A problem Chicago faces is the food desert—an area without access to fresh and healthy foods. Urban agriculture offers a solution to these communities.

“Chips and soda are not healthy options,” said Kathleen Duffy, founding organizer and board member at the Dill Pickle Co-op. “If that’s all that is in your area, then that’s what you buy and we see the results, all kinds of diseases that ...could be addressed with better nutrition.”

## Judge rules teacher firings unlawful

**Board of Education found to have violated rights of tenured employees**

by Darryl Holliday  
Assistant Metro Editor

CHICAGO TEACHERS who were laid off over the summer are steps closer to getting their jobs back.

The U.S. District Court Judge David Coar ruled on Oct. 4 Chicago Public Schools violated the rights of hundreds of CPS employees when it authorized the “honorable termination” of tenured teachers in June.

The ruling comes as a blow to the Chicago Board of Education and CPS CEO Ron Huberman, who was given authority to lay off tenured teachers by the board. It is largely seen as a win for the Chicago Teachers Union.

Chicago Public Schools, which laid off nearly 1,300 teachers over the summer, had suggested the layoffs were due to unsatisfactory performance. However, according to court documents, “the majority of tenured teachers laid off were rated excellent, superior or satisfactory.”

Of the nearly 1,300 laid-off teachers, 749 were tenured. Since then, 417 of those tenured teachers have been rehired, according to CPS.

Liz Brown, media relations officer for the Chicago Teachers Union, said she thinks the court decision will set an important precedent for the way in which teachers are laid off.

“I think all teachers across the nation won because basically what the judge did was reinstate our right to tenure, and tenure is being targeted from the federal on down to the local school district,” Brown said.

Tenure ordinarily provides due process rights to teachers after several years of good service.

Supporters of tenure point to instances where teachers have been wrongfully fired for questioning unsound educational practices or protesting simple nepotism on the part of administrators.

“When we talk about what tenure does, it’s a stop measure to retaliatory firings and crony hiring,” Brown said.

Critics of the process said tenure complicates removing ineffective teachers, and modern civil rights laws render it less necessary than in the past.

According to Monique Bond, CPS spokeswoman, CPS believes it was on the right side of the law and followed union contracts when using its board-approved authority to lay off teachers.



Brent Lewis THE CHRONICLE

City Farm is located on a vacant lot between the Gold Coast and Cabrini-Green neighborhoods. It hopes to expand from one acre to five by next year.

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# Chicagoans trying to restore sanity



Brent Lewis THE CHRONICLE

Angie McMahon is planning the Rally to Restore Sanity Chicago satellite event. If it raises the required funds, the event will take place in Grant Park.

## Stewart announces rally in Washington, D.C.; volunteers organizing event in Grant Park

by Meghan Keyes  
Assistant Metro Editor

JON STEWART, host of “The Daily Show,” defined his movement: “Ours is a rally for the people who’ve been too busy to go to rallies, who actually have lives and families and jobs (or are looking for jobs)—not so much the Silent Majority as the Busy Majority. If we had to sum up the political view of our participants in a single sentence ... we couldn’t. That’s sort of the point.”

The main “Rally to Restore Sanity” will take place on Oct. 30 in Washington, D.C., but a group of Chicagoans are planning a satellite event in Grant Park on the same evening without the show’s endorsement or support.

The rally was announced during Stewart’s program on Sept. 16, and Stephen Colbert, host of “The Colbert Report,” also announced a “March to Keep Fear Alive” simultaneously as a counter to the rally.

There are approximately 40 different satellite rallies being planned, according to Chicago’s event coordinator Angie McMahon. She is also the founder of Chemically Imbalanced Comedy. McMahon said she has produced other events, but nothing on this scale.

“I honestly didn’t think it was going to be this big,” McMahon said. “Maybe a couple hundred people, but it grew really fast.”

McMahon expects 5,000 people. The rally received a conditional permit, which means it is approved for using Grant Park as long as it comes up with the money required.

There is a \$5,000 security deposit as well as an estimated \$1,600 for insurance, but they hope to raise \$30,000. There are various other costs for an event, such as getting a live broadcast of the D.C. rally. Donations are accepted online through ChipIn.com and PayPal.

“We are getting \$500 to \$1,000 a day,” McMahon said. “People are just donating blindly, not knowing who I am, trusting I’m going to do the right thing. Some of the comments I’ve gotten have been great. A 96-year-old woman donated and said this means a lot to her. A college student donated \$3 and wished [he or she] could give more.”

McMahon said she stepped up because no one else did and because she had experience with event planning. Traci Perrelli is assisting in planning and said she was just a fan.

“We’ll make it worth your while.”

-Jon Stewart

“I was interested because on a basic level, I’m a fan of Jon Stewart and ‘The Daily Show,’” Perrelli said. “But what he tied into it, some of the frustration I feel with the state of politics and addressing things to real Americans brought it all home for me. It went from entertainment to reality.”

Besides money, the volunteer group faces the problem of a deadline.

“Events like this are planned in six months,” McMahon said. “So far, the city has been responsive, a little hectic but supportive. I feel rushed, and I’ve never done anything like this before.”

Perrelli agreed, citing time and responsibility as the biggest challenge for her.

“This whole thing is about people who don’t have time [to protest] ... so that’s

» SEE RALLY, PG. 40

# Museum of Contemporary Art Chicago

mcachicago.org

Luc Tuymans is organized by the San Francisco Museum of Modern Art and the Wexner Center for the Arts, The Ohio State University, Columbus.

Generous support is provided by Bruce and Martha Atwater. Additional support is provided by Carla Emil and Rich Silverstein, and Flanders House, the new cultural forum for Flanders (Belgium) in the United States.

Lead support for the Chicago presentation is provided by the Harris Family Foundation in memory of Bette and Neison Harris: Caryn and King Harris, Katherine Harris, Toni and Ron Paul, Pam and Joe Szokol, Linda and Bill Friend, and Stephanie and John Harris.

Major support is generously provided by Ken and Anne Griffin and Helen and Sam Zell.

Additional support is provided by Neil G. Bluhm, the Stefan Edlis and Gael Neeson Foundation, Andrea and Jim Gordon, the Pritzker Traubert Family Foundation, Sylvia Neil and Daniel Fischel, and Barbara Bluhm Kaul and Don Kaul.



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Luc Tuymans. *The Secretary of State*, 2005. Oil on canvas. The Museum of Modern Art, New York. Promised gift of David and Monica Zwirner. © Luc Tuymans. Photo by Ben Blackwell, courtesy of David Zwirner, New York

Through January 9, 2011

# Luc Tuymans

# On the way to Little Village

**Local residents tout jobs, economy in proposal for new bus route to downtown**

by Darryl Holliday  
Assistant Metro Editor

THE LITTLE Village community has been without a direct bus line to downtown for more than 10 years. The neighborhood’s No. 31 bus route was eliminated in 1997 when Congress slashed nationwide transit operation funds due to budget cuts.

The Little Village Environmental Justice Organization hopes to change that. The organization first proposed a new route in 2008 after speaking with community members

According to Michael Pitula, public transit organizer for LVEJO, the group has been working toward the idea’s realization ever since.

According to the Chicago Transit Authority, the route’s experimental phase is in the works and will test whether ridership merits the line’s creation.

The proposed bus line would connect city residents to jobs, commerce and recreation from Little Village’s 26th Street, east to 31st Street Beach and north to Museum Campus.

“We live in one of the largest cities in the United States, and public transportation is a basic service of the city,” Pitula said. “It used to be the case that every quarter mile you’d be able to find a bus stop, and that’s no longer the case in Little Village, Bridgeport and other neighborhoods

[that] have seen [their] transit service systematically eliminated.”

At the community’s request, the CTA applied for and obtained \$1.1 million from a federal grant program. The grant, received from the Job Access and Reverse Commute Program, addresses the needs of low-income residents, many without access to alternative transportation, who need public transportation to maintain employment. According to Pitula, the grant would cover half of the amount of the new service for one year.

Among others, LVEJO is looking toward business and corporate contributors to fill in some of the remaining financial gap.

According to Bernardo Huapaya, marketing director for the Little Village Chamber of Commerce, Little Village is the city’s second source of tax revenue, aside from the Magnificent Mile. Known for its tortillerias,

bakeries and Mexican cuisine, the corridor has more than 900 businesses as well as a dense population.

“There’s an awful lot of business on 26th Street, and one thing we want to point out is transit can spur development in a lot of ways,” Pitula said. “It brings people to places and workers to consumers.”

According to Pitula, reliable transit will reinforce pre-existing businesses in Little Village, as well as stimulate growth in the neighborhood and along the proposed bus route. Nevertheless, he acknowledges the difficulty the city faces in obtaining these funds.

Budget cuts and the recession have hit hard, especially when a lack of transit to jobs and business fuels a cycle of job and revenue loss.

Sheila Gregory, spokesperson for the CTA, said in an e-mail the agency does not have

the resources to add new transportation routes in Chicago. In February, it reduced frequency on 119 bus routes—18 percent of total bus lines—and eliminated nine express routes. More than 1,000 employees have been laid-off this year.

Since 2009, 84 percent of public transit systems nationwide have raised fares or cut services, according to the American Public Transportation Association. Many residents without access to alternative forms of transportation have lost vital bus lines to school, work and stores in the process.

“Our organization’s position is that we need a greater contribution to transit at every level of government from the city, county and suburbs all the way to the state and federal level,” Pitula said. “We feel, generally, that transit is underfunded.”

In the meantime, LVEJO and other Little Village residents are proposing another alternative: A worker-managed, community-run transit cooperative, which they hope could one day provide transportation service to the neighborhood at a lesser cost.

dholliday@chroniclemail.com



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FEATURED PHOTOS



Brent Lewis THE CHRONICLE

Members and allies of the LGBTQ community gathered in DePaul's Lincoln Park quad on Oct. 8 to honor teens who recently committed suicide because of harassment. Attendees held candles and listened quietly to speakers tell their stories and encourage people to action, even when the sound system failed and a megaphone was used instead. Nine people were honored during the vigil: Raymond Chase, 19; Tyler Clementi, 18; Cody Barker, 17; Harrison Chase Brown, 15; Justin Aaberg, 15; Billy Lucas, 15; Caleb Nolt, 14; Asher Brown, 13; and Seth Walsh, 13. "I'm here to show support and mourn our loss," said Richard Bidmead, 23. "This is the funeral we go to. It makes it real." The event was endorsed by Adler Pride, Affinity Community Services, All Saints' Episcopal Church, Broadway Youth Center, Chicago Bi, The Civil Rights Agenda, DePaul University, 50 Faggots, Genderqueer Chicago, Gay Liberation Network, Illinois Safe Schools Alliance, Join The Impact Chicago, LGBT Change, The Make It Better Project, PFLAG and The Trevor Project.

-M. Keyes

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» **RALLY**

Continued from PG. 36

as important as getting to work and getting the kids to school and living our individual responsibilities.”

The volunteers are also looking for sponsors but have yet to find any. They have speakers arranged, from local politicians to LGBT groups, as well as Greg Hollimon from “Strangers With Candy” and Michael Patrick Thornton from “Private Practice.”

Comedy Central had no comment other than that all future announcements will be made on the show. McMahon said she has been in contact with the network and thinks it will offer some support, not necessarily monetary, but it is aware of the satellite events.

The overall attitude of the “Rally to Restore Sanity: Chicago” is positive and optimistic, as seen on the Facebook group and event page.

“People are real here [in Chicago]. Once they say they’re going to do something, they follow through with it,” Perrelli said. “I think that seems to be part of why we’re anchored in this area ... I don’t know if it’s the Midwest, but there’s this idea [that] you put your nose to the grindstone and you get things done.”

As of press time, the group had raised nearly \$5,000.

As Jon Stewart said in his announcement, “If you’d rather stay home, go to work, or drive your kids to soccer practice... Actually, please come anyway. Ask the sitter if she can stay a few extra hours, just this once. We’ll make it worth your while.”

mkeyes@chroniclemail.com

» **FARM**

Continued from PG. 35

The Dill Pickle Co-op is a community-owned grocery store in Logan Square and sources much of its produce from City Farm.

“Everything we get from them, it’s amazingly fresh. It was picked the day before,” Duffy said. “We’re all for the urban agriculture movement. Anything that increases the amount of fresh food available to people is a good thing.”

Beyond food availability benefits, urban agriculture can have a positive effect on the city and its environment.

“There are three general areas: carbon emissions and climate change, community health and building and economic development,” said Dan Fredman, program coordinator for the Office of Sustainability at University of Illinois at Chicago. “Imagine the carbon emissions in shipping food from California to Chicago. In the community, it’s a good thing when you get people outside, working on land ... you have a good place for people to come together. With City Farm, the money stays here. It’s also a training opportunity.”

The city informed the group they will move to a different lot after the next growing season, and it hopes to gain more acreage, both for the space for more vegetables and to add more educational opportunities.

“Urban agriculture allows people in the city to get their hands dirty, literally,” Duffy said. “To grow things, to understand the processes that come into play for growing these fruits or vegetables and to enjoy the fruits and vegetables of their labor.”

mkeyes@chroniclemail.com

» **JUDGE**

Continued from PG. 35

However, the recent ruling doesn’t seem to agree.

Though the teachers union was not asking for the explicit rehiring of laid off teachers, the case won a procedure that, according to the district court document, “will give tenured teachers a foot in the door to be considered for existing vacancies.”

The court has ordered the board to come to a compliant agreement with the union within 30 days. It has also ordered CPS to overturn discharges of tenured teachers fired on June 15 and permanently barred the board from conducting future layoffs in a similar manner.

“The national implications are really important,” Brown said. “This is going to embolden teachers to stand up and demand their rights in the workplace and their student’s right to equity education.”

dholliday@chroniclemail.com



Brock Brake THE CHRONICLE

Karen Lewis, president of the Chicago Teachers Union, spoke at a rally in Daley Plaza, 118 N. Clark St., on Sept. 21 regarding the firing of teachers over the summer.

A+D

LECTURE SERIES

1074790 Manga pages, 2010  
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The Art + Design Department and the Interactive Arts & Media Department proudly present:

# Lev Manovich

Wednesday, October 20  
6:30 pm  
Ferguson Auditorium  
600 S. Michigan Ave., 1st Floor

Lev Manovich's books include *Software Takes Command* (released under CC license, 2008), *Soft Cinema: Navigating the Database* (The MIT Press, 2005), and *The Language of New Media* (The MIT Press, 2001), which is hailed as "the most suggestive and broad ranging media history since Marshall McLuhan." Manovich is a Professor in the Visual Arts Department, University of California - San Diego, a Director of the Software Studies Initiative ([softwarestudies.com](http://softwarestudies.com)) at California Institute for Telecommunications and Information Technology (Calit2), Professor at European Graduate School, and Visiting Professor, De Montfort University. Currently his lab is working on methods and software for the analysis and visualization of patterns in large sets of visual culture data ([flickr.com/photos/culturevis](http://flickr.com/photos/culturevis)).

Manovich's work appears in the exhibition *Data Mining*, curated by Bill Linehan and Terence Hannum, on view now in the Avritt and Bernard Leviton A+D Gallery until November 6, 2010.

[colum.edu/artanddesign](http://colum.edu/artanddesign)

art+design

A+D  
AVERILL AND BERNARD LEVITON  
A+D GALLERY

# Columbia

COLLEGE CHICAGO

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change

FEATURED PHOTO



Brent Lewis THE CHRONICLE

Oompa Loompas walked across Michigan Avenue, next to the Hilton Hotel, 720 S. Michigan Ave., headquarters of the Bank Of America Marathon, to promote the Ghiradelli Hot Chocolate Run on Nov. 6.

IN OTHER NEWS

Manhunt for spree shooter

The suspect in the Oct. 5 shooting of two construction workers (killing one) and a farmer was taken into custody Oct. 8. According to ChicagoTribune.com, the suspect had visited the construction site once prior and opened fire on the second visit, using a Colt revolver with a .38- or a .357-caliber. He drove 15 miles to another town and spoke with a farmer about bringing bees onto his land. After giving the farmer fake contact information, he shot him, took his wallet and fled.

Meeks meets gay leaders

The Rev. and State Senator James Meeks met with gay leaders at the offices of Equality Illinois, 3318 N. Halsted St., on Oct. 5. According to ChicagoTribune.com, Meeks is running for mayor and looking to reach out to the community he previously offended. In his mega-church, Salem Baptist, he has made anti-gay comments by saying homosexuality is an “evil sickness.” Meeks also opposed a state law that prohibited discrimination based on sexual orientation and identity.

Naperville plane crash

According to ChicagoSunTimes.com, a small plane crashed into an XSport Fitness in Naperville on Oct. 6. The plane hit the second-level basketball court, which was not in use. More than 280 people who were in the gym were evacuated. No one was reported injured. The pilot and his wife survived with non-life threatening injuries. The nearby Aero Estates subdivision has a private runway where the plane took off from. The couple was headed to Pittsburgh.

Emanuel hits the city

The Chicago Tribune reported Rahm Emanuel began his listening tour of Chicago on Oct. 4, with stops that include the Roosevelt el stop, a diner in Chatham, a restaurant in Pilsen and shops along Devon Avenue. While at Izola’s Restaurant, 522 E. 79th St., residents interrupted with demands regarding jobs on the South Side. Supporters of other candidates rallied at Nuevo Leon, 1515 W. 18th St., while Emanuel visited. “Welcome to Chicago,” said city resident Paul Johnson, 49.

OFF THE BLOTTER

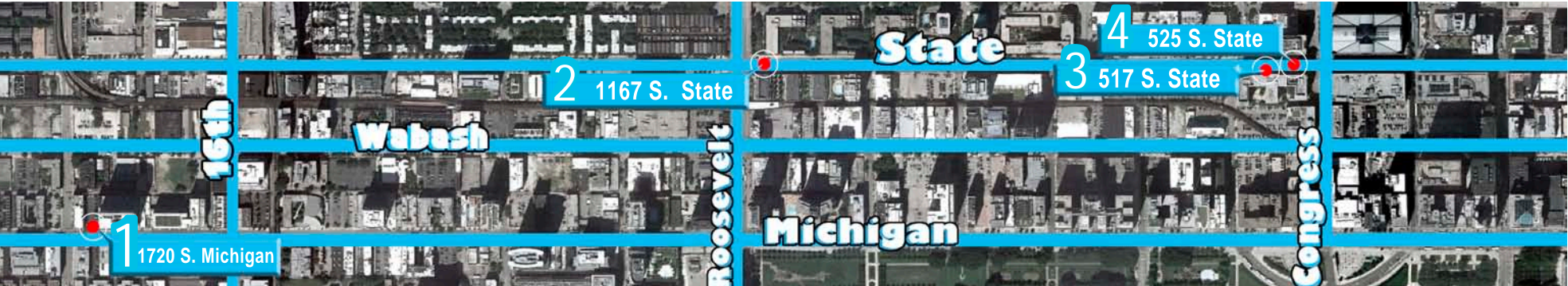
- 1 The spraying

According to police reports, a suspect who had been told to leave a building at 1720 S. Michigan Ave., returned to shout obscenities and spit on the windows. When a store owner called police, the suspect walked up the block to 1800 S. Michigan Ave., where he was eventually pepper-sprayed by an officer and arrested.
- 2 ‘Plant-like substance’

On Oct. 5, according to police reports, officers boarded a train at the Roosevelt Red Line stop, 1167 S. State St., and observed a man trying to cross between el cars. When they approached and asked for a valid ID, he could not provide one, so the officers arrested him. A custodial search later found “a green, crushed, plant-like substance.”
- 3 Epic fraud

According to police reports, a woman stated that upon leaving Epic Burger, 517 S. State St., on Oct. 4, she was notified of fraud by her credit card company. The victim stated her wallet was taken from her purse while she was in the restaurant. Charges of unreported amounts were made at Levi’s, a 7-Eleven and the Chicago Transit Authority.
- 4 Worst roommate ever

A student resident of the University Center of Chicago, 525 S. State St., told police she was awakened by her roommate with a loud “boom.” When she got up to see what happened, the roommate yelled, “Get out of my face or I’m going to knock you out!” The student contacted building security, according to police reports.



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

Games

SUDOKU

Level 4

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

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CROSSWORD

- ACROSS
- 1

Parts counterparts
- 11

Vital team members
- 15

Lemon source
- 16

Actor who turned down the role of Dr. Shepherd on "Grey's Anatomy"
- 17

One lacking bias
- 18

Spotlit opera event
- 19

Joint with a cap
- 20

Stumper's concern
- 21

Summer goals for some
- 22

Old El Dorado feature
- 23

Unspoken part of the Godfather's "offers"?
- 25

"One sec ..."
- 29

Neil Young song about Kent State
- 31

Mister
- 32

Le Pew's pursuit
- 33

High fashion label
- 34

Super vision?
- 35

Endows, as with power
- 36

Kleptomaniac film monkey
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14th-century Florentine exile
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Hydrocarbon ending
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Fourth in a series
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"Hedda Gabler" playwright
- 43

Undertaking
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Closing
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Common chuckwalla habitat
- 46

They may be shod
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The boss usually doesn't want to hear them
- 49

Bald eagle cousin
- 50

Curly hair, say
- 53

Quarter of a yard
- 57

Quotation abbr.
- 58

Holiday bloom
- 60

Kick back
- 61

Minor considerations?
- 62

Extremely, in Amiens
- 63

Poky activity happens at it

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62						63								

By Harvey Estes

- DOWN
- 1

Lie low
- 2

Simile center
- 3

Only native Englishman ever named Doctor of the Church by a pope
- 4

Comic strip dog
- 5

1986 GE takeover
- 6

Comics character who said "Some days even my lucky rocketship underpants don't help"
- 7

"Entertaining Mr. Sloane" dramatist
- 8

Fine cut
- 9

Zipped
- 10

Olympics no-no
- 11

Send
- 12

Conscience
- 13

Ann Landers or Abigail Van Buren
- 14

Legendary swimmer
- 22

On the block
- 24

Rock crew
- 25

Show compassion

Friday's Puzzle Solved

R	A	S	H		R	A	J	A		S	H	A	F	T
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F	I	Z	Z		M	I	N	G		P	I	G	E	O
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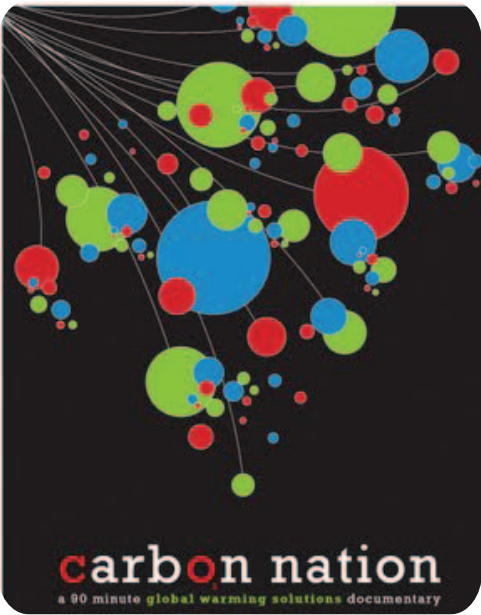
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HOROSCOPES

- ARIES (March 21–April 20) Monday through Thursday new friendships and romantic promises may require public discussion or detailed clarification. Much of this will bring positive results, so not to worry. Do, however, avoid delicate family issues or criticism of past events. Sensitive questions and emotional comments may be easily misinterpreted this week: Take your time and wait for others to set the tone. This weekend your intuition is accurate: Offer private social advice to a troubled friend.
- TAURUS (April 21–May 20) For many Taureans, several weeks of inward thought and emotional withdrawal will now end. After Tuesday, expect friends and lovers to no longer focus on past events, yesterday's promises or outdated social obligations. Public gatherings, team events or unusual entertainment are all highlighted: Enjoy new emotional bonds with others. Later this week minor financial errors prove bothersome. Rental agreements, long-term leases and property documents may all be affected.
- GEMINI (May 21–June 21) Reading material and written documentation will this week prove important to authority figures. After Tuesday, expect colleagues to be unusually focused on procedures, small calculations or traditional methods. Use this time to research new ideas or submit applications: Large agencies will respond positively. Later this week a brief social discussion may turn romantic. Flirtation and new attraction are now a continuing theme: Pay special attention to subtle messages.
- CANCER (June 22–July 22) Small purchases, revised lease agreements or new investments may this week trigger an unnecessary conflict between family members. Before Thursday, avoid intense discussions and, if possible, detailed financial paperwork. Loved ones will need extra time to adjust. Remain flexible. This weekend powerful dreams and quick intuitions may reveal new romantic possibilities. New friends or colleagues may ask surprising questions: Listen to your inner voice for direction.
- LEO (July 23–Aug. 22) Light social encounters will boost your confidence this week. Spend extra time with friends or loved ones, if possible, and remain open to new ideas. For many Leos, rekindled love and intimate communications will soon provide positive rewards. Later this week family relations are pleasant. After several weeks of minor disruptions and complex family discussions, loved ones are ready to create harmony in the home. Enjoy quiet moments and avoid criticism: All is well.
- VIRGO (Aug. 23–Sept. 22) New group activities or rare invitations may this week cause excitement. After Wednesday, expect friends or lovers to plan extra events, challenge the ideas of others or make unusual social requests. Pace yourself and wait for clarity: others will soon reveal their true goals and expectations. Later this week family members may discuss complex career or financial decisions or be absorbed in private thought. Don't confront: Quiet time is now needed for contemplation.

- LIBRA (Sept. 23–Oct. 23) A friend, lover or relative may this week challenge your priorities or demand your undivided attention. Plan fresh activities but avoid discussing new social interests: At present, loved ones may be distrustful of new information. Private fears are accented: Expect unusual reactions. Wednesday through Friday bosses, managers or older colleagues may express a strong desire for workplace change. Policy disputes and minor power struggles are accented. Remain neutral.
- SCORPIO (Oct. 24–Nov. 22) Before mid-week, business communications will be fast and complex. Remain attentive and expect key officials to be highly focused on quick results. Join in and offer your talents: New projects will soon prove promising. Later this week a friend may offer unique romantic revelations or request private social information. Caution, however, is best. At present friends, relatives and close colleagues may be highly sensitive to broken promises, new proposals or privacy issues.
- SAGITTARIUS (Nov. 23–Dec. 21) Early this week a younger friend or work mate may discuss new career concepts or profitable ideas. Allow creativity to take its natural course: This is an excellent time to explore expanded social or business limits. Wednesday through Friday a new relationship may require a public display of trust. Remain determined: Friends and romantic partners will soon end outdated obligations. After Saturday, minor aches and pains are highlighted. Get extra rest, if possible.
- CAPRICORN (Dec. 22–Jan. 20) This week loved ones may be moody and reflective. If so, pay close attention to minor family events or conflicting statements from relatives. Fear of abandonment or social jealousy may be an underlying concern. Carefully discuss all recent disagreements. Tuesday through Friday business relationships may expand to include new financial obligations or detailed contracts. Both are positive. Do, however, avoid unrealistic long-term promises and wait for obvious signals.
- AQUARIUS (Jan. 21–Feb. 19) Outdated work records or past business alliances may soon reappear. Over the next four days, watch for fast proposals or rare messages from old colleagues. If so, expect detailed negotiations or career discussions to rely heavily on written proof. Minor errors are likely: Be thorough and carefully consider all consequences. After Friday, many Aquarians will encounter an exotic and potentially controversial romantic proposal. New relationships will quickly expand. Stay focused.
- PISCES (Feb. 20–March 20) Invitations from friends or colleagues will be intriguing this week. After Tuesday, watch for new friendships or rare social overtures. Don't hold back: This is the right time to search out new relationships, plan unusual group events or press for unique social decisions. Thursday through Saturday long-term financial contracts or business obligations may seem poorly defined. Remain silent, however: Minor criticisms or boldly expressed opinions may trigger a complex triangle.

Stay In



**Screening of  
“Carbon Nation”**

10.13.10  
7 – 9 p.m.  
Film Row Cinema,  
1104 Center  
1104 S. Wabash Ave.

(312) 706-2532

**FREE**

“Carbon Nation” is a solutions-based look at how fighting climate change boosts the economy, increases national and energy security and promotes health and a clean environment. The film will be introduced by one of its producers, Karen Weigert.



**Tinikling workshop**

10.14.10  
5 – 7 p.m.  
Multipurpose Studio  
618 S. Michigan Ave. Building, 4th floor  
Laila Alchaar, Lalchaar@colum.edu

Learn the traditional dance of the Philippines with Asian Student Organization, New Elements Dance Crew and Columbia’s Loyola family, KAPWA.

**FREE**



**Art in the Library**

10.11.10  
All day  
South Campus Building,  
624 S. Michigan Ave., 3rd floor  
(312) 369-7157

Art in the Library is an ongoing series (four times a year) of exhibitions featuring the art of Columbia students, faculty and staff.

**FREE**

Monday 10.11

**John McNally reading**

6 – 8 p.m.  
Film Row Cinema, 1104 Center  
1104 S. Wabash Ave., 8th floor  
Tom Popp, TPopp@colum.edu  
**FREE**

**Common Ground meeting**

1 – 2:30 p.m.  
618 S. Michigan Ave. Building, 4th floor  
Blair Mishleau, MishleauB@gmail.com  
**FREE**

**Back to Nature Boot Camp**

4 – 5:30 p.m.  
Fitness Center, Residence Center  
731 S. Plymouth Court  
(312) 369-6659  
**FREE**

Tuesday 10.12

**Creative Women**

6:30 p.m.  
Wabash Campus Building  
623 S. Wabash Ave., suite 307  
(312) 369-7281  
**FREE**

**“Rain of Gold” – Victor Villaseñor lecture and book signing**

1:30 p.m.  
Stage Two  
618 S. Michigan Ave. Building, 2nd floor  
(312) 369-7812  
**FREE**

Wednesday 10.13

**Multicultural Comedy Chaos Show**

7:30 – 9:30 p.m.  
Stage Two  
618 S. Michigan Ave. Building, 2nd floor  
(312) 369-7994  
**FREE**

**African-American Cultural Affairs Village Lunch**

Noon  
Multicultural Affairs Conference Room  
618 S. Michigan Ave. Building, 4th floor  
Chris Terry, aaca@colum.edu  
**FREE**

**Urge Overkill in concert**

Noon – 1 p.m.  
Music Center  
1014 S. Michigan Ave.  
(312) 369-6179  
**FREE; reservations required**

Thursday 10.14

**Frank Dawson memorial concert**

7 – 8:30 p.m.  
Dance Center  
1306 S. Michigan Ave.  
(312) 369-6179  
**FREE**

**Big Mouth**

7 – 9:30 p.m.  
1104 Center  
1104 S. Wabash Ave.  
Student Programming Board, spb@colum.edu  
**FREE**

Friday 10.15

**Jazz Gallery in the Lobby**

Noon – 1 p.m.  
Music Center  
1014 S. Michigan Ave.  
(312) 369-6179  
**FREE**

**Classical Guitarist Stefano Raponi in concert**

7:30 – 9:30 p.m.  
The Sherwood Recital Hall  
1312 S. Michigan Ave.  
(312) 369-6179  
**FREE**

Saturday 10.16

**Critical Encounters Cafe Society: “Loteria”**

2 – 3 p.m.  
Center for Book and Paper Arts Gallery, 1104 Center  
1104 S. Wabash Ave., 2nd floor  
(312) 369-8918  
**FREE**

**Adam Dittman senior recital**

4 – 5 p.m.  
Music Center  
1014 S. Michigan Ave.  
(312) 369-6179  
**FREE**



**Fall field day**

10.15.10  
Noon – 5 p.m.  
Grant Park, Columbus Drive one block south of Balbo Ave.  
(312) 369-6659

Come and enjoy a day of kickball, soccer, football, Frisbee, tennis, sand volleyball and more. The highlight of the event is the semi-annual faculty and staff vs. students volleyball tournament at 3 p.m. The entire Columbia community is invited to participate. Food and refreshments will be provided.

**FREE**

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cultural

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theater

a+d

radio

iam

speaker

journalism

english

marketing

film

celebrity

childhood

photography

museum

FREE MOVIE PASSES

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

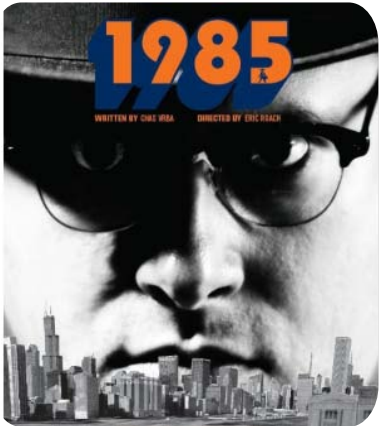
Get Out



**“Me Too, I am Catherine Deneuve”**  
10.14.2010  
8 p.m.  
Trap Door Theatre  
1655 W. Cortland Ave.  
(773) 384-0494  
**Two for \$20**



Director Valery Warnotte stages his vision of this witty, imaginative and grotesque family drama that reveals the liberating and destructive effects that occur when each family member suffers an identity crisis. The play asks the audience to explore, alongside the characters, the potent relationship between self-definition and self-determination.



**“1985”**  
10.17.2010  
3 p.m.  
Storefront Theater  
66 E. Randolph St.  
(312) 742-8497  
**\$25 general admission;  
\$15 students**



“1985” is a comedy inspired by George Orwell’s dark satire “1984.” It explores the history of Chicago’s sports teams—including the 1985 Bears—in conjunction with city politics.



## “Scrappers”

10.14.2010  
8:15 p.m.  
Gene Siskel Film Center  
164 N. State St.  
**\$10 general admission;  
\$7 students**  
(312) 846-2800

Directed by three University of Chicago alumni, “Scrappers” is a revealing documentary about two metal scavengers who earn a living with brains, brawn and battered pickup trucks. A close examination of the men’s daily lives raises questions about of poverty, race-relations, self-sufficiency and urban sustainability. Directors Ben Kolak, Brian Ashby and Courtney Prokopas will be present for a discussion after the film.

### Monday 10.11

**Columbus Day Parade**  
12:30 – 2:30 p.m.  
Starts at Columbus Drive  
and Balbo Avenue  
(708) 450-9050



**FREE**

**“Dracula: A Tragedy”**  
7:30 p.m.  
Redtwist Theatre  
1044 W. Bryn Mawr Ave.  
(773) 728-7529  
**\$15**



### Wednesday 10.13

**“Lolita”**  
7 p.m.  
Doc Films, University of Chicago  
1212 E. 59th St.  
(773) 702-8575  
**\$5**



**“The Rocky Horror Show”**  
8 p.m.  
Stage 773  
1225 W. Belmont Ave.  
(773) 327-5252  
**\$20**



### Friday 10.15

**Chronicles of the Cursed: The Sinkhole**  
7 – 11 p.m.  
Chronicles of the Cursed  
560 W. Grand Ave.  
(312) 222-3986  
**\$15**



**“A Nightmare on Wells Street”**  
11:59 p.m.  
Donny’s Skybox Theatre  
1608 N. Wells St.  
(312) 337-3992  
**\$10 general admission; \$8 students**



### Sunday 10.17

**Dozens, Thunder Power, Ziyad Asrar**  
8 p.m.  
Subterranean  
2011 W. North Ave.  
(773) 278-6600  
**\$8, 21+**



**“Speed-the-Plow”**  
8 p.m.  
American Theater Company  
1909 W. Byron St.  
(773) 409-4125  
**\$35–\$40**



### Tuesday 10.12

**The Mudflapps, The Blackberry Bushes**  
9 p.m.  
Red Line Tap  
7006 N. Glenwood Ave.  
(773) 274-5463



**FREE**

**“Buffy the Vampire Slayer” trivia night**  
7:30 p.m.  
Ginger’s Ale House  
3801 N. Ashland Ave.  
(773) 348-2767  
**\$5 at door**



### Thursday 10.14

**College Improv Night**  
10:30 p.m.  
Studio BE Theatre  
3110 N. Sheffield Ave.  
(773) 248-5900  
**\$5**



**Microcosmic Sound Orchestra**  
10 p.m.  
Elastic Arts Foundation  
2830 N. Milwaukee Ave.  
(773) 772-3616  
**\$10**



### Saturday 10.16

**Margaret Cho**  
8 p.m.  
The Chicago Theatre  
175 N. State St.  
(312) 462-6300  
**\$28.50–\$65**



**The Masquerade Ball**  
10 p.m. – 3 a.m.  
Crimson Lounge  
333 N. Dearborn St.  
(312) 923-2473  
**\$15–\$20**

