

10-25-2010

Columbia Chronicle (10/25/2010)

Columbia College Chicago

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THE COLUMBIA CHRONICLE

The official news source of Columbia College Chicago

October 25, 2010

Volume 46, Issue 8



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Web-Exclusive Video
A walk through
"The Fear"



courtesy DAVID FLATLEY

David Flatley and 13-year-old Jessica Pillot, a CCAP participant, accepted the award from First Lady Michelle Obama at the White House on Oct. 20.

College's CCAP after-school program wins prestigious award.

by Benita Zepeda
Managing Editor

IT WAS an intimate gathering at the White House on Oct. 20 as 15 community-based programs were awarded the National Arts and Humanities Youth Program Award, presented by First Lady Michelle Obama.

Columbia's own after-school program, Center for Community Arts Partnerships: Community Schools Initiative, was one of the award recipients. It not only is the highest honor for these types of programs in the U.S., but also includes

a \$10,000 grant and a year of communications and capacity-building support which help increase each program's visibility and provide direction on how to utilize the award to its full potential.

Obama greeted the crowd with a speech at the beginning of the ceremony and addressed the individual recipients while stressing the importance of programs such as CCAP, and the individuals who work in them.

"But against all the odds, you have kept going," Obama said. "You have kept teaching, mentoring and innovating because you know, like all of us know, that these programs, programs like yours, can help our young people expand their imaginations and tap into their creativity."

Established in 1998, CCAP provides partnerships between Columbia and community schools and community-based organizations, allowing for education quality to improve through various programs.

April Langworthy, associate director of School Partnerships and Community Schools, said the program aims to develop partnerships with schools and to help parents engage and understand what their children are learning.

"A majority of what we do is the arts because we believe in the transformative power of the arts," Langworthy said. "We also know that the arts don't do everything

» SEE CCAP, PG. 8

Pay increase leaves some behind

Due to ongoing negotiations, some faculty and staff will not see a boost in salary

by Andrew Hunt
Assistant Campus Editor

AMID ONGOING salary negotiations between Columbia's administration and the part-time faculty and staff unions, President Warrick L. Carter announced a 1 percent pay increase for all full-time faculty and non-union staff effective Nov. 15. Full-time faculty and non-union staff will also receive a one-time bonus of 1 percent on Dec. 15.

Members of the United Staff of Columbia College, the union representing a majority of college staff, as well as the Part-Time Faculty Association, the union representing part-time faculty, will not receive a pay increase until their negotiations with the college are complete.

The US of CC said it has been seeking an increase since the union's creation was ratified on Feb. 8.

According to an e-mail from union leaders that was sent to all unionized staff members on Oct. 20, the wage increase given to non-union staff reflects the efforts of the US of CC to move the college beyond

its initial wage offer of "zero," as well as the college's later offer of a 1 percent increase—the same increase given to non-union staff and full-time faculty.

However, Ellen Krutz, vice president of Human Resources, said in a subsequent e-mail addressed to all staff and faculty on Oct. 21 that at no time during negotiations with the US of CC did the college make an offer of "zero." The only offer made on behalf of the college was the same one proposed to non-union staff—in the amount of 1 percent, Krutz said in the e-mail.

» SEE STAFF, PG. 8

City offers unique program for gang-affected youth

Police, parents, teachers, juvenile court come together to provide an intervention

by Darryl Holliday
Assistant Metro Editor

THE CITY is putting a new philosophy into action with high school youth affected by gang violence.

The Chicago Police Department's Gang School Safety Team, which initially began among 25 schools in CPD's Area 1 this March, is expanding to include schools in Area 2 as well. Combined, the two areas cover the entire South Side.

The program is a unique collaboration between CPD, Chicago Public Schools and the Cook County Juvenile Court system in an attempt to reduce the potential of retaliation when youth are engaged in gang violence.

Expansion of the Gang School Safety Team program, comprising 10 full-time officers of CPD's Gang Enforcement Unit, was announced during a press conference on Oct. 18.



The idea is not to send these kids to jail. There are studies saying that can ruin a life and that's what we're trying to avoid."

—Sgt. Kenneth Boudreau

The plan is designed to provide kids with alternatives to gang violence—not through arrests and jail-time—but with involvement and intervention.

"Primarily it's a conversation—us letting the kids know we're aware of the incident and we're aware that it's affected someone close to them," said Dr. Miquel Lewis, project manager for Cook County's Juvenile Probation and Court Services Department. "It's also letting the kids know we intend to be present, to be visible, to be in support of them and to be in support of the victims of the incident and the victim's families, also to be certain that these incidents don't escalate."

According to Lewis, the program is being well received by both students and their parents. To date, approximately 400 private interventions have been performed on a voluntary, case-by-case basis.

"The idea is not to send these kids to jail," said Police Sgt. Kenneth Boudreau. "There are studies saying that can ruin a

» SEE YOUTH, PG. 40

Health & Fitness » PG. 13

Chicago Wolves return home

Arts & Culture » PG. 20

Super Mario bares all

Metro » PG. 35

Pilsen Mothers know best

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EDITOR'S NOTE

Swiper, no swiping



by Spencer Roush
Editor-in-Chief

I STOLE something once. It was nothing big, but I did it.

I was a curious 4-year-old looking at a stick of pink, bubblegum-flavored lip balm I had to have. But instead of asking my mom to get me the \$1.99 stick, I plopped it into my pocket feeling quite content with what I had just done, even though stealing was definitely out of character.

The story doesn't end with security officers tackling me or police slapping on handcuffs. It was anti-climatic. Half-way through the store, I forgot I had taken the bubblegum lip balm and didn't feel any kind of rush while we were at the check-out counter or when we drove out of the parking lot.

It wasn't until a week later when my mom, who was doing laundry, scolded me for leaving it in my pant's pocket that I remembered I was a thief—albeit one who wore light-up shoes.

Even though I didn't experience the rush, I still see how people get a thrill from stealing.

Theft happens all the time in large cities. It may be because of the adrenaline rush or because people want to sell the goods online later. Whatever the reason, it's become a major problem, and the thieves only perfect their craft with each item they swipe.

It's never been a secret that Columbia also has a theft problem. Leaving a purse or book bag unattended, merely for seconds, is asking for trouble. Having a bag stolen can be quite costly because of the expensive devices students carry on a daily basis.

To make it worse, the college is not responsible for lost or stolen items, saddling the victim with the replacement costs.

The 2nd floor at the 33 E. Congress Pkwy. Building was recently infiltrated when a laptop was stolen from a classroom and rumors circulated that the classroom door was accidentally left open.

The theft of laptops, book bags and other items as soon as the owner's back is turned or a door is left open proves how stealthy these thieves are and how intently they wait for the perfect moment.

Columbia is an urban, high-rise campus, and it's nearly impossible to keep out people who don't belong. This is especially true for the 600 S. Michigan Ave. Building because the Museum of Contemporary Photography is attached to the building, leaving a lot of leeway for those who enter.

Without asking campus security to check IDs at building entrances, which would probably be seen as an annoyance, people will continue to come in who are not a part of Columbia. If IDs are checked to ensure outsiders stay out, who's to say some of the thieves aren't students?

Some of these thieves probably don't look sketchy at all. They're likely just carrying out a book bag or laptop case filled with someone else's property. It's not like they're conspicuously carrying out large, flat screen TVs while asking the security guard to help them out the door.

Columbia needs to adopt new policies and install more security cameras. But until then, thefts will continue to occur, meaning bags and any possessions need to remain attached to their owners at all times or you may see your stolen laptop available for purchase online.

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NEWS FLASH

10/25/10

Arturo Vittori lecture

Arturo Vittori is an architect and designer from Italy who has received international recognition for his work. His firm, Architecture and Vision, is dedicated to developing new approaches to architecture and design through the exploration of ecology, functionality, beauty and quality. The lecture is from 4 – 5:30 p.m.

Wabash Campus Building, room 203
623 S. Wabash Ave.

10/27/10

Graduation Block Party

Begin the graduation application process, and plan your life after Columbia. Attendees can complete a graduation audit and application and order graduation announcements and photos. All students with 90 or more credit hours are welcome to attend. The block party is from 11 a.m. – 1 p.m.

1104 Center
1104 S. Wabash Ave.

10/28/10

An Evening with Jim DeRogatis

Renowned rock critic and author Jim DeRogatis will discuss his views about the importance of clear and colorful writing in the age of new media. A Q-and-A with DeRogatis and reception will follow. The discussion is from 5:30 – 7:30 p.m.

1104 Center
1104 S. Wabash Ave.

CAMPUS POLL

“With the semester halfway over, what would you have done differently to be more productive?”



Iain Dalton
senior
film and
video major

“Not sleep through classes. Also maybe not lump my classes all into one day. I have a 15-hour day—it's pretty bad.”



Louise Dana
junior
television major

“I would have read the syllabus on Oasis because it could have helped. And visited the library a little more often because I can't concentrate at home. I have a cat, and she's taking all my energy.”



Alek Mihok
freshman
audio arts and
acoustics major

“I would have just stay cooped up in my dorm room and studied more. That's one of the things I need to



Joel Vejendla
junior
product
design major

“Probably sleep a little less. I'll sleep when I'm dead. I'd rather do more work now. Come out with better work, too. I tend to work better at night anyway.”

The story beginning on pg.6, “LGBTQ students speak out,” on Oct. 18, misprinted the location of the meeting at the Multicultural Affairs Office, 618 S. Michigan Ave. Building, fourth floor. Additionally, Loyola University hosted an annual multi-college ball at Mundelein Auditorium, 1020 W. Sheridan Ave., that Columbia students attended.

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Rows of prose enthusiasts unite

College puts on another installment of CNF Week, showcases collaboration

by Sam Charles
Assistant Campus Editor

COLUMBIA CONTINUED its mission to promote participation and a joint effort between departments for Creative Nonfiction Week. From Oct. 18-22, the event brought together three departments to share work, inspire writers and recognize talent inside and outside the Columbia community.

The three departments, English, Fiction Writing and Journalism, were each represented throughout the week by speakers from various backgrounds and professions sharing their respective work.

Along with faculty members and professionals in the field, two students from each department were given the opportunity to share their work.

Creative nonfiction is a mixed genre, said Teresa Puente, an assistant professor in the Journalism Department and one of the organizers of Creative Nonfiction Week.

“[Creative nonfiction] is a very diverse genre that could include journalism forms like travel writing or magazine writing,” Puente said. “It can include other forms of writing, like a memoir, a personal narrative or a personal essay. It’s hard to define.”

Aviya Kushner, another organizer and assistant professor in the English Department, said the goal of the week was to showcase the genre of creative nonfiction

and offer an opportunity for students, faculty and staff to hear the latest and most interesting work being done.

Eric May, an associate professor in the Fiction Department and organizer of Creative Nonfiction Week, said the events and speakers give students an opportunity to see three different departments come together, share what they have in common and embrace their differences.

“It’s like a delta,” May said. “You get this stream from three different departments flowing and meeting, not only [to show] the work involved but for the students to hear what’s going on in different departments.”

The three departments were represented equally throughout the week, Puente said.

“It’s 100 percent collaboration,” Puente said. “We meet throughout the year to plan events and we agree on speakers, though [the speakers] don’t necessarily represent one department.”

The other organizers for Creative Nonfiction Week were associate professor Sharon Bloyd Peshkin and assistant professor Dan Sinker, both from the Journalism Department.

This year, Creative Nonfiction Week also included the Radio Department.

Outside Stage Two, 618 S. Michigan Ave., where all readings were held during the week, was a microphone and a podium set up for students to record their work. The best recordings will be posted on a blog specifically for the event.

Guest speakers this year included The A.V. Club, a branch of the satirical newspaper



Tiela Halpin THE CHRONICLE

Ta-Nehisi Coates reads from his memoir “The Beautiful Struggle” at Stage Two in the 618 S. Michigan Ave. Building. Coates participated in Columbia’s Creative Nonfiction Week. He is a senior editor for The Atlantic. His work has appeared in the Washington City Paper, The New York Times and The Washington Post.

The Onion, which focuses on pop culture, and Ta-Nehisi Coates, a memoirist and senior editor at current affairs magazine The Atlantic.

“This is one of the great things about going to college,” May said. “You oftentimes will be brought into close contact with artists you might never have [an] interaction with on your own.”

Guest speakers during the week-long event said collaboration is vital to any writer looking to produce something of value.

Tasha Robinson, an editor at The A.V. Club, credited collaboration for helping the

publication expand.

“We started attempting more ambitious pieces that really required large-scale collaboration,” Robinson said.

May said Creative Nonfiction Week has grown because of efforts to bring different areas of study closer together.

“The more you do something, the better idea you have about it,” May said. “There are greater and greater efforts to bring different departments together working in programs and events that are going to hit more than one note at a time.”

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College publishes first marketing journal

‘The Journal of Need and Want’ offers new insight into consumer world

by Shardae Smith
Assistant Campus Editor

THE COLLEGE’S Marketing Communication Department recently published its first edition of “The Journal of Need and Want,” a look at life in the consumer world through a collection of short stories, journal entries, poems and letters submitted by Columbia students, faculty, staff and alumni.

As a child, Margaret Sullivan, chair of the Marketing Communication Department, knew advertisers wouldn’t get far if they didn’t listen to their research. It’s a lesson she said she learned from a scene in “A Hard Day’s Night,” in which Beatles member George Harrison couldn’t be persuaded by an advertiser about white shirts being the newest fad.

Sullivan, who was its editor-in-chief, said the journal is meant to serve as a forum about living in a consumer-based world.

“[‘The Journal of Need and Want’] is to help people make conscious choices,” Sullivan said. “To help them make some relatively spontaneous, impulsive, highly programmed choices. It’s about getting people to take ownership about their relationship with their possessions, [find out] what their needs are and help them differentiate what means something to them.”



Brent Lewis THE CHRONICLE

Editor-in-Chief Margaret Sullivan (left) and senior editors Sandra Allen and Margot Wallace published ‘The Journal of Need and Want.’

Sullivan said the criteria considered when deciding what submissions would be published were originality, relevance, provocativeness and interest level.

She said the journal was a way to publish student work with faculty submissions.

A research-based piece titled “American Dream Changes American Values” was submitted to the journal by senior marketing major Laura Nedbal.

“I really started to think the line between needing and wanting was something critical for marketers to follow as the years went on,” Nedbal said. “It’s critical to us being successful and being able to market to certain people. I researched it and saw

that line change throughout history.”

Nedbal said people will always have the “American Dream” mentality because of the recent recession.

“It’s going to be a huge reality check to [college graduates] having to find jobs,” Nedbal said. “Once people realize credit cards aren’t the answers and you can only afford what you can afford, I think people are going to have to buy what they need.”

Sullivan said her father taught her at an early age she couldn’t only think about herself but also about what other people were thinking, which she said is essential if you want to communicate.

She said advertisers should think on a

global scale and compare America in 1967 to America today.

“We didn’t have the diversity celebration we have now,” Sullivan said. “Leave it to Beaver’ was on television, ‘The Mickey Mouse Show,’ everyone was white. That was the culture which my dad was trying to let me know was going to change and anyone entering the next generation better be thinking about that early.”

Dan Dinello, an associate professor in the Film and Video Department, submitted “Spirits in the Material World” to the journal about his Day of the Dead altar dedicated to his mother

“It didn’t really relate to advertising and specifics in the consumer world,” Dinello said. “But it related to something I’ve treasured and things that can’t be replaced obviously in a consumer [aspect]. Things you purchase are reusable and easily replaced. They may have sentimental value but ordinarily, they are easily replaced.”

Dinello said he’s not generally a religious person, but he believes altars are beautiful works of art and his submission could also inspire people to look into the aspect of Mexican culture.

Sullivan said submissions for the second volume of the journal are being accepted.

Free copies of “The Journal of Need and Want” are available to students, faculty and staff in the reception area of the Marketing Communication Department.

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Students utilize social media

Websites give opportunities to showcase talent, distribute original projects

by Sharda Smith
Assistant Campus Editor

COLUMBIA STUDENTS are taking advantage of major social media sites to reach larger audiences. Take senior film major Luke Mattioda, who posted a music video on YouTube that has gained more than 6,000 views.

Social media have made uploading student material to the Internet easier than older distribution methods, because of its instant availability to anyone with Internet access.

Social media websites—such as Vimeo, a video sharing website, and Wordpress, a blogging platform—give students a chance to make videos, upload them and embed links to their personal sites. These methods make it easier for students to develop their audiences and give students an advantage they didn't have before, according to Mark Anderson, adjunct faculty member in the Television Department.

Mattioda produced a video for his song "Kreepin' Ain't Easy," which he posted on YouTube in late August.

The song refers to "kreepin'," the

practice of checking the pages of friends on Facebook to see what they're doing, looking at their pictures and knowing their daily routine without any contact, according to Mattioda. "Everyone does it, but no one admits it," Mattioda said.

In the video, Mattioda and his friend, Danny Dresbach, parody Facebook as they reenact a day in the life posing as "kreepers."

Columbia students also use YouTube in their classes.

According to June data from the Nielsen Co., YouTube is the sixth most popular online brand.

Anderson requires his students to upload video assignments to the site made in his Production Editing II class.

"This actually motivates them to make work they are proud of because they know it's going to go out there, and the world is going to be able to find it," Anderson said. "Their name is attached to it until YouTube goes out of business, which I don't think is going to happen anytime soon."

Anderson said he feels strongly about students using social media to build their audiences but worries about video content in the future.

"The great thing is everybody has the ability to post [videos to the Internet]," Anderson said.

I'm known because of the Internet. A lot of people who I'm networking with haven't met me personally. We're actually taking care of business."

-Melanie Brownfield

"The bad part is everyone has the ability to post things. We have so much junk on YouTube, so much poor quality work. That's why it's so important for students to study this."

Anderson said that although he encourages the use of YouTube for students to readily distribute their work, he hopes it continues to be taken seriously.

"We cannot let go of the actual production quality or the actual pre-production of the work that goes into making videos and films," Anderson said. "Just because the distribution is much easier, we should still adhere to the quality of production we've done in the past."

In addition to using social media websites to share videos, students also create their own television shows.

"The Miss Mells Show" is a

monthly YouTube show hosted by junior art and design major Melanie Brownfield.

Brownfield interviews entrepreneurs and people doing positive work within their community.

"We're definitely living in the World Wide Web era," Brownfield said. "Social media allows me to reach people who I wouldn't normally be able to reach. There are people all [throughout] the country watching my show and all [throughout] the world. I have people in Africa watching my show."

The past four months Brownfield's show received an average 656 views per month.

"I'm known because of the Internet," Brownfield said. "A lot of people who I'm networking with haven't met me personally. We're actually taking care of business. and the Internet has made it so you don't have to spend as much money or time."

Brownfield said because of media regulations put on television by the Federal Trade Commission, she wouldn't have been able to build her audience without the Internet.

"The Internet makes a way for people like me, who have reason other than profit, to put our stuff out there," Brownfield said.

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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.

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Photography, installation art exhibit goes up in library for Chicago Artists Month

by Katy Nielsen
Assistant Campus Editor

BREAKS FROM midterm study sessions can now include viewing colorful interactive art hidden in out-of-the-way places at the library, South Campus Building, 624 S. Michigan Ave.

October is the 15th annual Chicago Artists Month, a celebration of Chicago’s art community, which includes more than 200 events, exhibitions, demonstrations and open studios.

Columbia is participating with an exhibit, “Study/Space.” It is a collection of installation art featuring photography and some interactive pieces.

All the pieces are arranged in unusual locations such as in corners where students usually go to study alone.

The decision to use the library at Columbia came from “Study/Space” curator and photographer Cole Robertson, visual arts coordinator at the Columbia library.

“

I really just want people to recognize a huge part of our [art] education has ... been phased out. We’re at a pretty pivotal time in history because we’re full on in the digital age.”

-Davida Fraya Newman



Brock Brake THE CHRONICLE

“Study/Space” features photography and interactive art in the library, South Campus Building, 624 S. Michigan Ave. Pieces are hidden in corners, over desks and in other places where people often pass by. The exhibit is curated by Cole Robertson and is part of Chicago Artists Month 2010.

“The library is kind of a quirky environment,” Robertson said. “People are surprised because they don’t expect to come across art when they are looking for books.”

When Robertson planned the exhibit, he said he made the guidelines clear for artists. The work is not controversial, but some of the pieces take a political stance, Robertson said.

Cherie Tymkiw, 27, received her Master of Fine Arts from Northern Illinois University and has exhibited her oil paintings and screen prints in galleries around Chicago.

Tymkiw’s piece in the show presents a distinct perspective, Robertson said. She addresses conflict and worldwide atrocities in her art by using mass media techniques. “For students and for anyone visiting the

library, art can be obvious, and art can be subtle,” said Kim Hale, head of Library Marketing, Outreach and Special Initiatives. “Art can be anywhere. It can be small, it can be large and it can be put in all types of places. We have put art in places you wouldn’t normally see it.”

Hale advertised the exhibition, and she also helped organize the “Study/Space” opening on Oct. 15, attended by more than 140 people, according to Hale.

Robertson said the idea behind “Study/Space” is to take a transitional public place, a place people regularly pass through, and transform it into a creative environment.

“The public space becomes the studio,” Robertson said.

Davida Fraya Newman, senior fine arts

major, has an interactive slide exhibit in “Study/Space.” Newman arranged a slide viewer with an 80-slide carousel in a space surrounded by comfortable chairs. Posted near the viewer are memos and e-mails referring to the library’s decision last winter to remove its entire collection of art history slides.

Newman said she decided to make a memorial piece as soon as she was notified about the library’s decision.

Anyone on the fourth floor of the library—in a space near where the slides were formerly kept—can now turn on the slide viewer and see glimpses of art history flash by on a small screen. Newman said she hopes people will experience her piece in the same way they might experience a photo album.

“I really just want people to recognize a huge part of our [art] education has ... been phased out,” Newman said. “We’re at a pretty pivotal time in history because we’re full on in the digital age.”

The removal of all slides from the library represents the end of an era to her. Slides were the primary way of teaching students about art history for years.

“There’s something really nice about being able to touch these things,” Newman said. “It’s the feeling of being able to hold a piece of history.”

People who come to the library throughout October will have the opportunity to discover interactive art in the library, but they will have to hunt for it. A map is available at the circulation desk on the first floor.

“All the pieces are a little bit hidden,” Newman said. “The times they will be most appreciated are when people come across them unexpectedly.”

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A musical master

Different departments, student group come together to put on performance

by Sam Charles
Assistant Campus Editor

PETER ELDRIDGE, a Grammy Award-winning vocalist and pianist, will be on campus this week to participate in the second series of Columbia's Eclipse Master Class.

From 5 – 8 p.m. on Oct. 29 at the 1104 Center, 1104 S. Wabash Ave., Eldridge will give an hourlong performance and have a Q-and-A segment to help students and attendees.

"[The master class] is to allow students, musicians and attendees gain some insight on what an accomplished musician is doing and how they're doing it," said Sharod Smith, programming coordinator in the Office of Student Engagement.

Eldridge is one of the co-founders of the New York Voices, Grammy Award-winning vocal jazz ensemble, formed in 1987.

Though heavily inspired by jazz, the New York Voices also use Brazilian, R&B, classical and pop styles in their music. The group has performed at many high-profile venues in the U.S. and around the world, such as The Kennedy Center in Washington, D.C., Carnegie Hall and the Lincoln Center, both in New York City.

The master class was organized and produced by the Audio Arts and Acoustics Department and the Student Programming Board. It's sponsored by Fujitsu Ten, a Japanese speaker company supplying some of the equipment for the event.

In addition to performing on Oct. 29, Eldridge will be on campus two days prior, visiting classes in the Music Department and talking to groups of students on a more personal level.

"During [the two days before his performance] Peter will be going inside the classrooms for several different courses in the Music Department, giving one-on-one or small group instruction," said Pantelis Vassilakis, chair of the Audio Arts and Acoustics Department.

The Audio Arts and Acoustics Department is responsible for the production side of the performance.

"We're providing all the technical needs," said Ki Shih, a senior audio arts and acoustics major and technical director of the master

class. "We're supplying the engineers, the stagehands and whatever equipment we need to get there."

Shih said much goes into planning the technical logistics for an event like this.

Details such as power sources, noise levels and conflicting schedules with other events on campus all play a role in the planning process, Shih said.

The Student Programming Board is handling the organization and management of the class and has been putting it together for about two months, Smith said.

"These are event planning students," Smith said. "[SPB is planning] everything from conception to execution. It's a great marriage between two departments and two groups of students who don't normally get a chance to work together."

This is the first time the Audio Arts and Acoustics Department has worked with the Student Programming Board to help produce an event.

The class's three-hour time frame will be divided up into different segments.

"From 6–8 p.m. the class will be held to give students insight on how certain songs were constructed, how certain things were arranged and what was the creative process behind this particular song," Smith said.

Vassilakis said having multiple parties involved within the class's production presents both advantages and problems.

"You have more than one mind," Vassilakis said. "But communication can be difficult when there are so many parties and decisions have to be made."

This is the second event the Audio Arts and Acoustics Department has organized with sponsorship from Fujitsu Ten. Last April, the department hosted Eddie Kramer, a record producer who has worked with Jimi Hendrix and Led Zeppelin.

The Student Programming Board was not involved with the planning of Kramer's visit but is lending its expertise in promoting and managing events, Vassilakis said.

"This time around it was much better than the first because of the involvement [of the Student Programming Board]," Vassilakis said. "They're clearly so experienced in creating events."

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Tiela Halpin THE CHRONICLE

Pantelis Vassilakis, chair of the Audio Arts and Acoustics Department, details how his department is providing most of the equipment needed for Eldridge's master class.

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» STAFF

Continued from Front Page

In a later e-mail addressed to members of the US of CC, also sent on Oct. 21 from union leaders, the union said while the word “zero” may not have been used, the implication was clear to every bargaining committee member in attendance that no staff pay raise would be on the table for the academic year.

Some staff members said they are confused as to why negotiations continue despite the college’s offer of a 1 percent pay increase.

“From my experience with the union and my experience with the college, I believe what the college is telling us and not what the union is telling us,” said Steve Newman, assistant director in the Office of Undergraduate Admissions.

Jennie Fauls, assistant director of First-Year Writing, said she speculates the money for a wage increase simply isn’t available.

“I know that’s arguable and no one can prove exactly where the money would come from,” Fauls said. “We haven’t seen any evidence of success in negotiations. But we have seen staff members indicating a tone of discontent. There’s clearly something going on.”

Mike Bright, president of the US of CC and administrative assistant in the Film and Video Department, said unionized staff members have nothing to worry about con-

cerning their wages. “We’re still at the table. We’re still negotiating,” Bright said. “If we were to take this offer they put out for everyone else, we would be afforded those same increases.”

Bright said while the offer of a 1 percent pay increase was given by the college, the US of CC rejected the offer because it is still possible for unionized staff members to receive an increase exceeding 1 percent.

“We hope to get more, that’s all I can say,” Bright said. “We’re going to go back and tell stories about what our members are experiencing and see how the college responds.”

In the event the college continues to reject a pay increase of more than 1 percent, Bright said the US of CC will continue to work with the administration to view all the options available and hopefully move forward to secure an increase for unionized staff.

“We want to do as much as we can to get them as much as we can because we feel [the staff] works hard,” Bright said. “I’m motivated by trying to get some fairness in the workplace.”

While Newman said he believes the union will continue to negotiate on behalf of the staff, he has grown frustrated with the constant back and forth between the college and the US of CC.

“I never wanted to be a part of the union to begin with,” Newman said. “I don’t want anything to do with it.”

College administration could not be reached for comment by press time.

-Mike Bright

ahunt@chroniclemail.com

» CCAP

Continued from Front Page

that a child might need.”

The program is an educational platform for at-risk youth and students who are from low-income families and communities who are vulnerable to involvement in gang activity. Langworthy said sometimes the program helps students fulfill their basic needs.

“By being a partner in the schools that work deeply with the kids, we sometimes might know something about the children that the school might not know,” Langworthy said. “We also work to develop partnerships with other organizations that can help meet some basic needs; sometimes we help students get eye glasses or dental services they might need.”

This year, the program has 1,200 youths within the Community Schools partnerships. Several of the people who deliver the programs at the various schools are Columbia faculty, students and alumni.

The award is a program of the President’s Committee on the Arts and the Humanities and was presented in collaboration with the National Endowment for the Arts, National Endowment for the Humanities and the Institute of Museum and Library Services.

Langworthy said she hopes the award will spread the word about CCAP, increase funding and create awareness of the important work that is done with students and allow for a platform to talk more about the program.

“We would like to use this award to be able to have ourselves out there at the college and find those people who are interested in sharing their gifts, engaging in the community and working with us to help

make a difference in the lives of the youth,” Langworthy said.

Jessica Pillot, a 13-year-old CCAP participant, attended the ceremony and accepted the award with David Flatley, executive director of Center for Community Arts Partnerships, from Obama. She said she has participated in programs such as photography, cheerleading and Caribbean dance.

“It was fun,” Pillot said. “It can teach you how to become a better person and make you realize things.”

She also said she wasn’t nervous at the ceremony that she attended with her grandmother, but it wasn’t what she had expected.

Several prominent actors and actresses who are supporters and private members of PCAH were also in attendance, such as Forest Whitaker, Edward Norton, Kerry Washington and Sarah Jessica Parker.

“I didn’t expect [the ceremony] to be that much, but it was,” Pillot said. “Everybody was really nice and friendly.”

Flatley said the award is going to help CCAP gain recognition, but credits the people involved with the program for its success.

“It means an enormous amount to us because we are working hard to try and impact the lives of these youth,” Flatley said. “To be recognized in this way, nationally and at this level is a vote of confidence ... a validation for our work. This award, of course, goes to everyone at CCAP. It honors the Community Schools initiative in particular, but it lifts up the entire organization ... and all of the people who make it what it has become over the years.”

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‘Poetry can save lives’

Student wins national award, makes strides with her work while mentoring young writers

by Drew Hunt
Assistant Campus Editor

SENIOR CULTURAL studies major Olivia Cole received first place in the Barbara Mandigo Kelly Peace Poetry Awards. The contest is sponsored by the Nuclear Age Peace Foundation, an organization dedicated to abolishing nuclear weapons and increasing international law concerning nuclear arms.

The poetry award is given to a writer the foundation thinks best exhibits this ethos and illuminates positive visions of peace.

Cole, who was awarded \$1,000 for her first-place poem, “Earth, 1945,” said she was excited to have her work recognized by a foundation that shares some of her own personal viewpoints.

She said she prefers having her work showcased by a more philanthropic organization opposed to one that showcases poetry without social comment—something most poets tend to gravitate toward.

“Sure, anybody can get published, it’s easy,” Cole said. “But to be published in certain places with a certain message behind the publication, I think that’s more important.”

Cole said pairing her poetry with social activism is the crux of her work, and majoring in cultural studies has made her more aware of national and global issues. She said these ideas find their way into her work.

“Almost everywhere you look, where our students are competing, they are garnering national awards for their creative work,” said Mark Kelly, vice president of Student Affairs. “We want our students to be driven by ideas. [The content] of their work has to be about the world and how they see it and how they want to change it.”

Outside of school, Cole is a junior youth media coordinator at Young Chicago Authors, a group of educators, writers and philanthropists who believe young Chicagoans should have more exposure to the art of creative writing.

At YCA, Cole works to educate youth about media and how it relates to their lives, which she considers vital in cultivating them as budding writers and artists.

“She’s a great writer in her own right, [but] she’s also a model to others,” said Carron Little, youth media coordinator for YCA. “She’s very committed to people and developing things for the better.”

Cole said her time spent at YCA has opened her eyes to issues surrounding young people and led her to help organize a youth conference titled “Whose Body Is This?,” a look at the media’s representation of the human body.

“It’s so cliché, but no matter how many times you say it, it’s always so true—the youth are the future,” Cole said. “Kids are just emulating what they see on TV and hear on the radio, so my desire is to mold that and focus on what’s important.”

Little said Cole is inspirational to the children at YCA. When Cole recited a poem



Brent Lewis THE CHRONICLE

Senior cultural studies major Olivia Cole won first place in a poetry contest sponsored by the Nuclear Peace Age Foundation. Cole, who also mentors children at Young Chicago Authors, received \$1,000 for her poem.

at a recent YCA assembly, many students approached her afterward to express how much they enjoyed her piece, Little said.

Given the continuously shifting landscape of media consumption, Cole said her work at YCA has kept her aware of how her poetry relates to 21st century forms of communication. Rather than choose between traditional poetry and burgeoning forms of new media, Cole said she hopes to integrate the two.

“Poetry and media are inevitably going to merge—they already are, in huge ways,” Cole said.

Anticipating this, Cole collaborated with Columbia alumnus Lou Von to create what she described as a poetry music video, in which she recited one of her poems. The video containing Von’s foot-

age of the city will be accompanied by a hip-hop soundtrack. It will be produced by junior audio arts and acoustics major Sean Carter.

“I’m predicting that poetry music videos are going to explode. Spoken word is on the rise,” Cole said. “BET needs to give me a show on poetry.”

For the time being, Cole will continue to work at YCA while awaiting her graduation in the spring. After college, Cole said she hopes to continue working with youth in some capacity, either as a mentor or by reciting poetry to ailing children in hospitals.

“Poetry can save lives, I firmly believe that,” Cole said.

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Death is part of life

by Louis Silverstein
Distinguished Professor of Humanities

WHEN PEOPLE see and hear mass media portrayals of death, what do they come away with? By reporting dying and death in a matter-of-fact way, the media immunize audiences against its emotional relevance by exposing them to countless scenes of killing, murder and dying.

And more often than not, death and dying are associated with fear, terror and violence—war, crime, plane crashes, suffering beyond tolerance. There is little in the mass media that shows death and dying other than as a violent, terrifying and unbearable process. What we learn is that death is something that comes to get us, that takes us away from life.

Death is not something outside of us that comes to take us away from who we are. Death is something within us, a natural unfolding of the life process. Our human bodies have been born many times, and have died many times. You don't have to believe in reincarnation to accept that the human body has gone through hundreds of thousands of years of birth, and our collective unconscious, to put it in Jungian terms, knows how to be born. We need to get out of the way and let the baby come through. Our bodies also know how to die. They've been doing it for hundreds of thousands of years. He or she who is dying needs to, in the words of the Beatles, "Let it be." Or to put it another way, "Let go."

The fear of death, the culturally dominant image of what happens when we die, is the fear of self-annihilation—the fear of self turning into nothing, as though the human being were a thing that could turn into no thing. So long as we thus "thingify" ourselves, so long as we thus misidentify, we fear letting go of the past and moving on. Life takes on myriad forms for its manifestation, but life-as-such is not the "form." Rather, life exists as and through its own dynamic "in-forming" process.

One of the great fears of dying has to do with separation anxiety: To be cut off from

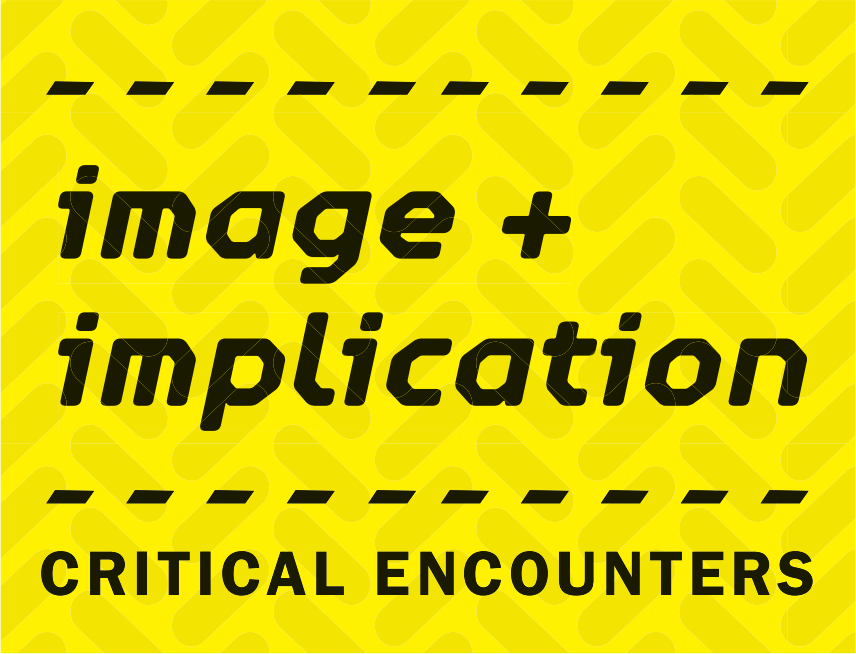
others, to be no longer connected with life. Yet the biosphere is made up of all bodies, including our own, a part of a gigantic, living matrix, and collective humanity is like the cells of the planetary body. I am called Louis, but at my core I am a living process organizing itself into that which is known as Louis. While death ends a specific configuration around a life, it doesn't end a life process. Mind, filled with institutionalized religious, societal and culturally instilled fears and hallucinations in the form of word and visual images, and wishes to remain in control, to remain dominant, needs to step aside and allow body to guide us through the natural occurrence of dying, a path we know how to travel on.

Just as how we take in and make sense of the world of the living is dependent on the perceptual lens we choose to wear when interacting with the world of the living, how we take in and make sense of the world of the dying is equally dependent on the perceptual lens we put on during those times. Michael Warner, in "Ways of the Shaman," addresses the role of cognicentrism in our interactions with the world. Cognicentrism, as he defines it, is equivalent to ethnocentrism when viewing cultures other than our own. However, it is not the limitation of being enmeshed in our own culture that is the deciding factor at play here, but the limitations of our experiences in the realms of consciousness.

In the words of Thich Nhat Hanh: "In the historical dimension, we have birth certificates and death certificates. . . This is the world of waves. It is characterized by birth and death, ups and downs, being and non-being.

A wave has its beginning and an end, but we cannot ascribe these characteristics to water. In the world of water, there is no birth or death, ups and downs, being and non-being or end. When we touch the water, we touch reality in its ultimate dimension and are liberated from all such concepts."

Louis Silverstein is a Distinguished Professor of Humanities and author of "Encountering Life's Endings" (Xlibris, 2009).



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Winning Caption

"Joe Biden, I don't care how good you are
at Shiatsu—get your hands off me."

—Stephanie Goldberg, Lecturer, Journalism Department

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Fiction Writing
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Music
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2 pm- 5 pm
6:30 pm
3:00 pm
3:30 pm

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Orange Area, 33 E. Congress
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wednesday

Cultural Studies
Film & Video

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noon

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thursday

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Creative Writing
Interactive Arts & Media
Television

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Health & Fitness



Jogging through frigid air

Chicago's cold weather does not mean an end to outdoor running

by Jaclyn Howard
Assistant Health & Fitness Editor

AS THE weather gradually gets colder, one might think running season is finished. But just because the marathon has come and gone does not mean runners have to forsake competition because of chilly temperatures.

The Trick-or-Treat Trot on Oct. 31, the Pilgrim Pacer on Nov. 21, the Turkey Trot on Nov. 25 and the Rudolph Ramble on Dec. 12, are just some of the races Chicagoans have the opportunity to participate in during upcoming months.

"Surprisingly, runners seem to get out there even when it is cold," said Brian Ulery, road race and volunteer services coordinator for Chicago Area Runners Association. "You will still see plenty of runners outside on the path, even when it is snowing."

Races in the fall tend to be unique in that participants must layer up in order to run outside.

"Even when you are really cold when you leave the house, you are going to get overheated when you run through the event," said Colin Cybulski, coordinator of athlete

relations for the Trick-or-Treat Trot, Turkey Trot and Rudolph Ramble.

Ken Daemicke, race director for the Pilgrim Pacer, said the cold weather is taken into consideration when planning for the race. The race, held in LaGrange, Ill., partners with Lyons Township High School in giving participants and attendees a place to warm up.

"If the weather is not conducive, people don't have to worry about [being cold]," Daemicke said.

In the Pilgrim Pacer's nine-year history, it has yet to snow during the race. Daemicke

said participants like how the event has a warm, small-town feel to it, but is also CARA-certified.

"[People have] kind of a cozy feeling," Daemicke said. "The CARA certification adds credibility to the race."

-Brian Ulery

CARA certification means the races must adhere to specific standards and guidelines the association sets, assuring the proper length of the race and that running gear is checked according to the CARA best practice guidelines. Having a place for runners to leave items can be necessary during the cold months when participants are wearing layers.

"We encourage runners to look at those

» SEE RUNNING PG. 16

UPCOMING EVENTS

10/27/10

Los Angeles Kings vs. Chicago Blackhawks

The Kings visit the United Center to face the Hawks in a Western Conference battle. The Hawks will have to keep an eye on the Kings' left winger, Ryan Smyth, who is the team's leader in goals after six games played.

United Center
1901 W. Madison St.

10/27/10

Latin street dancing

It's time to get your groove on. Multicultural Affairs is offering classes in Merengue and Bachata dance instruction. The event begins at 6 p.m. and is free for Columbia students.

Wabash Campus Building
1st floor,
623 S. Wabash Ave.

10/30/10

Detroit Pistons vs. Chicago Bulls

The Bulls play their home opener against the Pistons in a matchup of Central Division rivals. The Bulls have made the postseason the last two years but were eliminated in the first round.

United Center
1901 W. Madison St.

Home opener: hard hits, fights, shootout victory

Chicago Wolves win fiercely contested home game with rival Milwaukee Admirals

by Etheria Modacure
Assistant Health & Fitness Editor

THE CHICAGO Wolves held the home opener of their 17th season on Oct. 16 at the Allstate Arena with a 3-2 shootout victory over their rival, the Milwaukee Admirals. The contest, before 10,924, lived up to a rivalry game with fights, and hard hits and it ended with a shootout. Spencer Machacek won the shootout with a goal in the extra period.

With four championship banners hanging from the rafters at the Allstate Arena, 6920 N. Mannheim Road, in suburban Rosemont, the Wolves will look to win their third Calder Cup Championship (2002, 2008) since joining the American Hockey League in 2001, after the International Hockey League in North America folded. The Wolves are the affiliate of the NHL's Atlanta Thrashers.

The Wolves played their first three AHL games of the 2010-2011 season on the road as they opened the season on Oct. 8 against the San Antonio Rampage with a 6-3 loss.

After losing their opening game, the Wolves went on to win their next two before triumphing in their home opener. In each of the team's three victories, they trailed before striking back and eventually winning.

Wolves Head Coach Dan Lever said the



Ting Shen THE CHRONICLE

Chicago Wolves center Angelo Esposito skates toward a loose puck on Oct. 16 at Allstate Arena.

team is still a work in progress, as they will try to get everybody on the same page after their win over the Admirals.

"We still seem to be finding our way and [we're] a little bit too individualistic at times, especially on our power plays," Lever said.

In their game against the Admirals, the Wolves were down 1-0 in the top half of the second period, when first-line center Jared Ross scored to tie the game.

Ross' score came after the Wolves' Andre

Deveaux and the Admirals' Scott Ford got into a fight. Deveaux checked Ford into the boards and the two players began fighting. This was Ford's second fight during the game and Deveaux made sure it would be his last fight as he bloodied Ford's face with repeated punches.

For the Wolves, their home opener marked the third consecutive game they had to rally from a one goal deficit in the third period. After solid play by the Admirals' goaltender, Chet Pickard, who stopped

30 of 32 shots in the game, the Wolves managed to win in a shootout.

Lever said there was a lot he liked about the game and a lot he didn't like.

"Home opener or not, [the Admirals] goaltender played a real solid game and we couldn't put [the puck] past him," Lever said.

The coach said the team came out strong in the first 10 minutes of the first period, but the Admirals started to win battles with the puck. Lever referred to the Wolves turning the puck over which forced bad plays.

With the Wolves playing the Admirals in a back-to-back series after playing in Milwaukee the night before, Lever said it's not good when the team is getting out-worked by their opponent in their own arena.

The Wolves also started their second goaltender in four games, as Edward Pasquale has defended the net since Drew MacIntyre gave up six goals in the team's season opener.

Lever said he is impressed with the job Pasquale has done so far, given that the team had been assigned four goaltenders, one of whom was reassigned to the East Coast Hockey League, and another was recalled by the Thrashers.

The coach said he loves Pasquale's size and his knowledge within the goalie crease. He also said Pasquale has started to gain confidence with each game.

Pasquale, who was drafted by the Thrashers

» SEE WOLVES PG. 16

Stayin' Savvy

Helmet headaches for NFL



by Stephanie Saviola
Managing Editor

RECENT HEAD injuries have been popping up in the news, like the Rutgers University player who was paralyzed after a severe hit during a game and three concussions during NFL games over the past few weekends. The NFL is starting to fine players for helmet-to-helmet hits and if the hits continue, the league said it will suspend players. This announcement, of course, has received harsh criticism from the football community. Pittsburgh Steeler's linebacker James Harrison, who was fined \$75,000 for a helmet-to-helmet hit, has since said he is contemplating retirement because the fines. But fines and regulations, while they are a step in the right direction, are prolonging the discussion of the real issue. Players, specifically linemen, receive relentless hits each week and during practice time. This will not only lead to concussions, but severe long-term brain injuries that may be irreversible. A narrative published in GQ magazine titled "Brain Game" brought attention to the severity of the real issue at hand; head injuries during players' careers have a dramatic impact on their post-career life. The piece followed a coroner who examined hall-of-famer Mike Webster, who essentially turned into a raving lunatic after going into retirement, as there are claims he super-glued his teeth and purchased a Taser gun to shock himself. There are numerous reports and research showing these hits can have severe ramifi-

cations later in life, especially post-retirement, when the funds from players' heydays have run out and they can't cover their medical bills. Much like "punch-drunk syndrome" or dementia pugilistica from boxing, hard head-to-head contact during football games over the years can have similar effects on the brain. The syndrome is caused by the loss of neurons in the cerebellum. Players are risking their lives for entertainment purposes and the billions of dollars it brings the league. Players' helmets are made with a polycarbonate hard shell, which is designed to absorb hard hits, but the foam inside is not meant to reduce the frequency of concussions. According to a December 2009 New York Times article, there has been controversy and concerns among the league's helmet regulations, concussion committee and a helmet testing facility. According to the report, 80 percent of the league players use Riddell helmets, the official helmet of the NFL. Helmets, while they protect, can only do so much. How do you make change to an American sport that has been around for more than a hundred years? In a 15 to 20 year football career or any other heavy contact sport a fine will not stop the result of every hard hit. Eventually the damage will accumulate, creating problems after the big game is over and the player has made his last professional tackle. While the league should fine the players for helmet-to-helmet hits, they should also look into stricter helmet standards and proper medical care for retired players.

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Personal Trainer

Top 10 exercise mistakes

Most common exercise mistakes, according to a survey of 3,000 fitness professionals:



- 1. Not stretching enough**
Stretching after exercise prevents stiffness and injuries
- 2. Lifting too much weight**
Gradual, progressive resistance is safer and more effective
- 3. Not warming up before exercise**
Start slowly and gradually increase intensity
- 4. Not cooling down after a workout**
Let your pulse slow gradually and stretch gently after exercise
- 5. Exercising too intensely**
Long, moderate workouts are more effective
- 6. Not drinking enough water**
Don't wait until you're thirsty to drink
- 7. Leaning heavily on a stair stepper**
Strains wrists and back; hands should rest gently on rails for balance
- 9. Jerking while lifting weights**
Puts heavy strain on back
- 8. Not exercising intensely enough**
Try to work up a light sweat and get your heart beating in your training zone
- 10. Consuming energy bars and sports drinks during moderate workouts**
If you work out less than two hours a day, skip the high-calorie snacks



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Source: American Council on Exercise survey

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Text messaging a real pain in the neck

Mobile devices cause neck, back problems from poor posture during use

by Jaclyn Howard
Assistant Health & Fitness Editor

WELL-KNOWN CONDITIONS like “cell phone elbow” and “BlackBerry thumb” are modern terms that help express the pain people may feel because of modern inventions. “Text neck” is the next term to join the list.

A study by the Kaiser Family Foundation released in January said children and teens between the ages of 8 and 18 send an average of 118 text messages per day. According to Dean Fishman, practicing chiropractor and founder of the Text Neck Institute, this statistic is one of the reasons modern media users suffer from headaches, neck and shoulder pain because of text neck.

“There are more than 4 billion mobile phones worldwide, so clearly it is a global epidemic,” Fishman said.

This newly named condition is due to having incorrect posture while texting, Fishman said.

“You can see [mobile phone use] posture mimicked on X-ray because of the posture of looking down while text messaging,” Fishman said.

Fishman suggested maintaining good posture is key to correcting text neck symptoms.

“Proper posture is bringing the mobile phone to eye level, holding the phone so

it is perpendicular to the floor,” Fishman said. “You can tilt it anywhere [from] 90 to 70 degrees and still have proper position. Anymore and your head starts to go forward.”

Chiropractor Steve Goodman said improper text messaging posture could result in long-term effects.

“Your head will be forward and your

shoulders will be rounded,” Goodman said.

He said text neck is a concern for those of all ages because of the long term effects on children. The average teenager spends six to seven hours a day on mobile technology, he said.

“Its an enormous concern,” Goodman said. “As teenagers develop, it is only going to worsen.”

Recently, an application for Android phones was created by Fishman to help correct text neck. This application alerts the phone user with a green light at the top of his or her phone when his or her posture is correct. When the Android phone passes the tilt limit, the phone will beep, vibrate and change the light to red, alerting the mobile phone user to return to his or her proper posture.

Fishman said the application has sold throughout the world and he has had great feedback from it, but it is only one step toward correcting the problem.

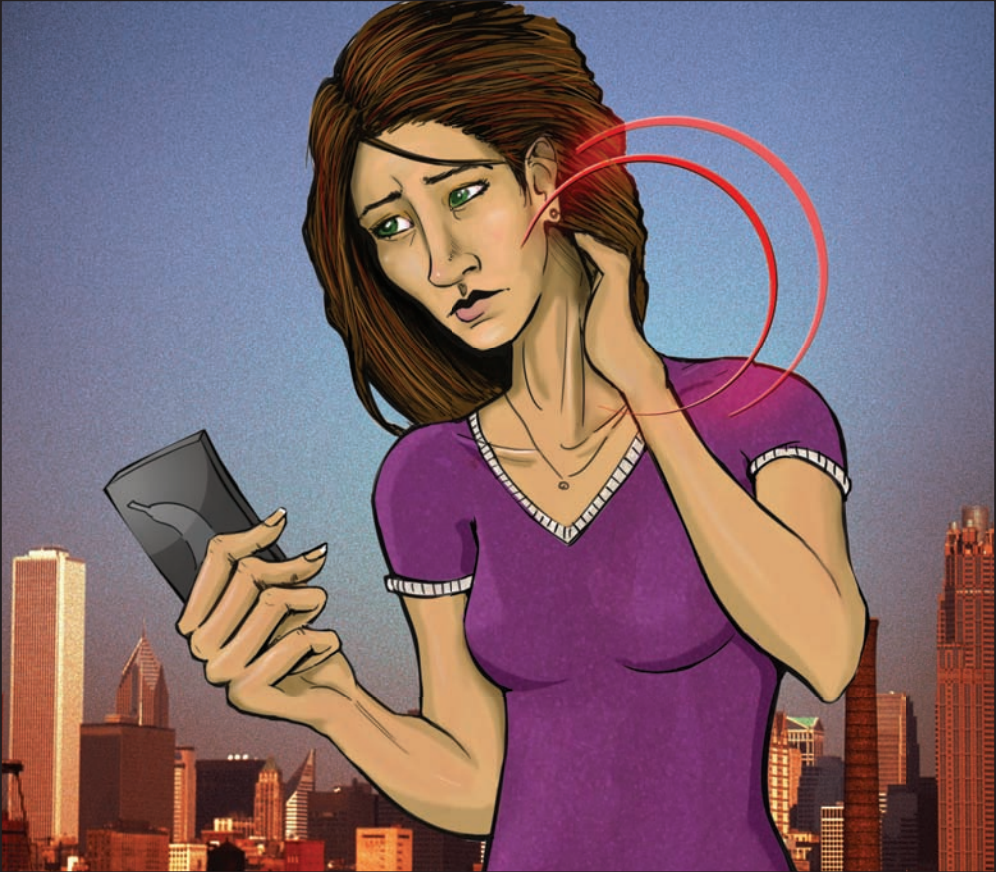
“I only see the problem getting worse unless we spread the word about text neck and make sure people are viewing their technology with proper posture,” Fishman said.

Text neck recently became more recognized because of its relationship to a posture everyone is familiar with, according to Scott Bautch, past chairman of ergonomic health for the American Chiropractic Association.

“I think it is going to become a term everyone is going to recognize,” Bautch said. “It will become more of a syndrome, not just the neck but part of upper arm and hand pains.”

Though there are risks that follow the use of mobile devices, Fishman is not advocating stopping their usage.

“I love technology I am addicted to text messaging and games,” Fishman said. “I am doing it with proper posture.”



Erik Rodriguez THE CHRONICLE

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differently



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Exhaustion, sleep starvation are harmful to your health

Lack of sleep, stress, leads to physical, emotional challenges

by Jule Deardorff
MCT Newswire

FOR MANY of us, exhaustion is a fact of life. But for the rich and famous, it seems acute weariness can be so debilitating that it requires hospitalization and, in the case of Chicago Symphony Orchestra music director Riccardo Muti, a monthlong rest along Italy's Adriatic coast.

Though eyes often roll when celebrities vanish to be treated for "exhaustion," experts say it can be a valid medical condition, even for those who don't have a publicist. Prolonged periods of physical stress and sleep deprivation can cause problems that shouldn't be ignored, experts said, though Americans may not want to admit it.

"Exhaustion is real on many levels, but it's not part of our medical lexicon," said Dr. John Stracks, a mind-body specialist at Northwestern Memorial Hospital's Center for Integrative Medicine who treats chronic pain. "So, when you hear about Muti [being prescribed rest], it seems like a spoof, which speaks to how jaded and hard-driving we are these days."

Americans have more sleep loss and longer work schedules than residents of most other industrialized countries, and both factors can lead to physical and emotional collapse, said Dr. Eve Van Cauter, a

sleep researcher and professor of medicine at the University of Chicago.

Experts say chronic stress can trigger a cascade of negative health effects—in particular, the gastrointestinal distress suffered by Muti. The condition is frequently seen in night or shift workers, a description that, in some ways, applies to the maestro.

"Your mood and your gut function are intimately tied together," said Dr. Gerard Mullin, a gastroenterologist and associate professor of medicine at Johns Hopkins School of Medicine.



Stock Photo
Americans have more sleep loss and longer work schedules than other industrialized countries, according to experts.

In some cases, fatigue is a sign of an underlying disease, including cancer, low thyroid, anemia or other metabolic abnormalities, such as adrenal insufficiency. Exhaustion is commonly seen with depression and is a possible side effect of many prescription drugs, including beta blockers, muscle relaxants and mood stabilizers.

But U of C Medical Center internist Dr. Alex Lickerman said fatigue caused by dehydration, infection, drug or alcohol abuse, or lack of sleep—either due to insomnia or just burning the candle at both ends—is treatable in the outpatient realm. Lickerman has yet to admit anyone to the hospital for being tired.

"It's a symptom," Lickerman said.

Of course, dozens of celebrities—from hip-hop star Wyclef Jean to actress Lindsay Lohan—have been carted off to the hospital amid reports of exhaustion. Though the term is a common euphemism for "drug or alcohol addiction" or a mental illness such as depression, performers also can suffer physical effects from their frenetic lifestyle and the harsh glare of the spotlight.

"It is a legitimate diagnosis when exhaustion causes someone to collapse and be unable to function," said Los Angeles-based psychiatrist Judith Orloff, who frequently treats exhausted celebs. "Exhaustion can also lead to low serotonin, which causes depression, anxiety and insomnia. But it's not accurate if the real diagnosis is drug or alcohol intoxication or overdose."

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» RUNNING

Continued from PG. 13

races because [the organizers] have gone through the process of making sure they have done everything to make that race the best possible experience for the runners," Daemicke said.

He said the Pilgrim Pacer and the Lincolnwood Turkey Trot on Nov. 21 are the two CARA-certified races for the fall running season.

In Chicago, other races not CARA-certified include The Trick-or-Treat Trot, Turkey Trot and Rudolph Ramble.

"The Trick-or-Treat Trot is fun because we have a lot of people come out and dress up in their Halloween costume," Cybulski said. "The Rudolph Ramble is one of the

last events of the year, and people will come out in antlers and light-up noses."

The two races and the Turkey Trot take place in Lincoln Park. Cybulski said each draws a different turnout. The largest is the Turkey Trot, with almost 7,000 participants in the event from all parts of the country.

Cybulski said for those looking to train, Fleet Feet, 1620 N. Wells St., and a second location at 4555 N. Lincoln Ave., offers a running club, as do other associations like CARA. But for shorter distances, he recommends training on a running path.

"Some will choose to go inside and run on a track or treadmill," Ulery said. "But others, like me, will put on lots of clothes and go outside, no matter what the weather is."

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Ting Shen THE CHRONICLE
The Wolves have won four league championships in their 16 year history (1998, 2000, 2002, and 2008).

» WOLVES

Continued from PG. 13

in the seventh round of the 2006 NHL Entry Draft, said he was nervous for the home opener but started to settle down behind the Wolves defense. He acknowledged it was fun to play in a shootout after the team played the Admirals in overtime the night before.

Echoing his coach's statement of steadily gaining confidence, Pasquale said he just wants to keep it up.

"The more games you play, you get into a little bit of a roll," Pasquale said after the game. "It seems a little bit easier, and [you] see the puck better."

For one of the Wolves players, the home opener was more of a homecoming. Darren Haydar, who was the franchise's seventh captain in 2008, returned to the team he won a Calder Cup Championship with. Haydar was signed on July 28 after stints with the Grand Rapids Griffins and Lake Erie Monsters of the AHL.

Haydar referenced the winning attitude the Wolves organization has amassed over

their history and the excitement of returning to play in the team's home opener.

"It was exciting, a lot of fun," Haydar said after the game, as he signed autographs. "[I'm] happy to be back in a winning organization and [have the] chance to win again."

The former Wolves captain said the team needs to play within its systems better in the first period. Haydar also praised Pasquale for playing extremely well in the few games he's started.

"[We need to] play with a little bit of urgency and not wait until we're down by a goal to wake up," Haydar said.

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Ting Shen THE CHRONICLE

Oct. 31

Trick-or-Treat Trot

LOW OF

48° 41°

HIGH OF

Nov. 21

Pilgrim Pacer

LOW OF

48° 44°

HIGH OF

Nov. 25

Turkey Trot

LOW OF

49° 37°

HIGH OF

Dec. 12

Randolph Rambler

LOW OF

38° 25°

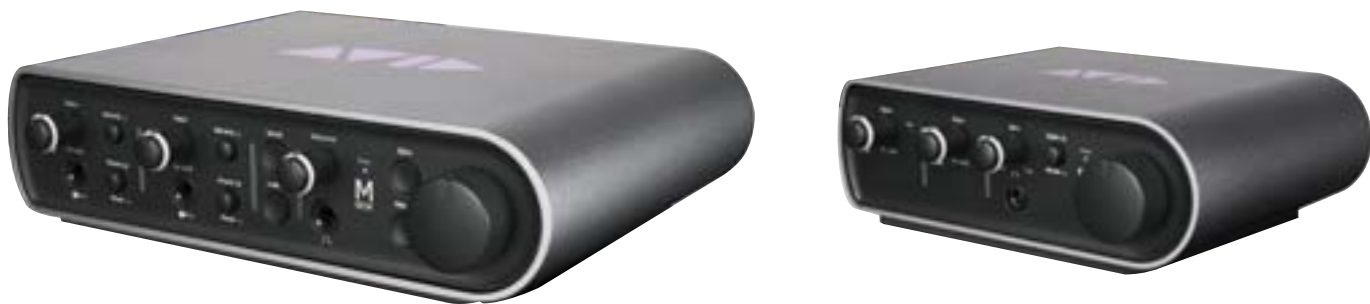
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Jack-of-all-trades

Making Halloween decor taste terrific, look terrifying

by Lisa Wardle
Copy Chief

CULINARY CRAFTINESS is often overlooked. People may think it takes too much time, money or effort to mold food like the pros—if Martha Stewart wants to embellish deviled eggs with devil faces made of tiny scallion beards, she can go ahead—but there are easier ways to sculpt edible artwork.

Pumpkins are plentiful in October and are used as both cooking ingredients and decoration. There are many varieties of the vegetable—some with peculiar names such as ghost rider and spooktacular—but the best variety for baking is pie pumpkin, also known as sugar pumpkin. These are small with smooth skin and should be available at most grocery stores.

Halloween is an excellent time to practice your skill in edible crafting by using pie pumpkins to create bread carved like a jack-o'-lantern.

For this recipe, you may bake a fresh pumpkin or use canned puree. If using a fresh pumpkin, cut off the top like you would a lid for a jack-o'-lantern. Slice the topless vegetable into two pieces, scoop out



Brent Lewis THE CHRONICLE

its seeds and place the halves in a pan filled with 1/2 an inch of water. Bake at 375 degrees for 90 minutes. Allow the pieces to cool before trimming off the skin and pureeing in a food processor.

Though the recipe will take longer if you use a fresh pumpkin, more decorations will be available to embellish the finished product: The seeds can be roasted and used as teeth, and the top of the pumpkin can be reserved to cover the center of the bread.

Preheat oven to 350 degrees.

Grease a Bundt pan and set it aside while you prepare the batter.

In a large bowl, blend the margarine with sugar. Slowly pour in a stream of soymilk. You may use dairy ingredients if you prefer. Mix in pumpkin puree, spices, baking soda and baking powder, stirring well to incorporate the ingredients.

into the bread—most people probably prefer not to bite into flour—and mix into the batter.

Pour the mixture into Bundt pan and bake for one hour, or until a toothpick comes out clean.

After the pan is removed from the oven, allow the bread to cool so it can glide out. Once cool, place a plate upside-down on the pan and rotate 180 degrees to remove the bread.

Now you can let your creativity flow. Should your jack-o'-loaf have pointed eyes and a crooked smile, or should it look a little happier? Whatever you chose, take a sharp knife to the bread and carve the design. To finish the dish off, place a tea light candle in the center of the Bundt. If you baked a fresh pumpkin, cover the center hole with the reserved stem.

INGREDIENTS

- 3/4 cup of margarine
- 2 1/2 cups of sugar
- 3/4 cup of soymilk
- 2 cups of pumpkin puree
- 2 teaspoons of cinnamon
- 2 teaspoons of baking soda
- 2 teaspoons of ginger
- 1 teaspoon of nutmeg
- 1/2 teaspoon of cloves
- 1/2 teaspoon of baking powder
- 1/4 teaspoon of cardamom
- 2 3/4 cups of flour

INSTRUCTIONS

1. Preheat oven to 350 degrees.
2. Grease a Bundt pan.
3. In a large bowl, blend the margarine with sugar. Pour in soymilk.
4. Mix in pumpkin puree, spices, baking soda and baking powder.
5. Sift flour and mix into the batter.
6. Bake one hour, or until a toothpick comes out clean.
7. Allow bread to cool, then remove it from the pan.
8. Carve and decorate the loaf into however you want.

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How to: Avoid the common cold

Taking preventative measures could save you this cold season

by Heather McGraw
Staff Writer

WOULDN'T IT be nice to experience winter without having a runny nose, sore throat and headache, better known as the common cold?

"Colds are caused by a number of different viruses, and although you can get one at anytime of the year, they

mostly circulate in winter," said Shirley Shores, manager of Infection Control and Prevention at Northwestern Memorial Hospital.

Shores said the most important thing to remember is a cold should only last a few days, and if your symptoms are progressive and continuous, you may want to seek medical attention.

According to the Centers for Disease Control and Prevention, there are some easy first steps you can take to prevent catching one of 200 viruses that cause a cold.

1 Stay sanitary

Wash your hands frequently with hot water and soap, especially after taking public transportation. The CDC also recommends using an alcohol-based gel that contains at least 60 percent alcohol when soap and water are not available.

2 Practice cough etiquette

Never cough or sneeze into your hands—it's a great way to spread germs. Instead, cough or sneeze into your shoulder or elbow. Use a tissue whenever possible, but dispose of it immediately. Also, wash your hands as soon as possible.

3 Be cautious

Try to avoid anyone who already has a cold or upper respiratory illness. This is a difficult step, but one of the best ways to avoid getting a virus. If you have to be around someone who is sick, try to keep your distance and avoid all direct body contact.

4 Keep your body happy

It is important to stay hydrated by drinking plenty of water. Eating right and exercising will also help keep your immunity up and your chance of catching a cold down. According to the CDC, vitamin E and iron are great for boosting immunity health.

5 Get your rest

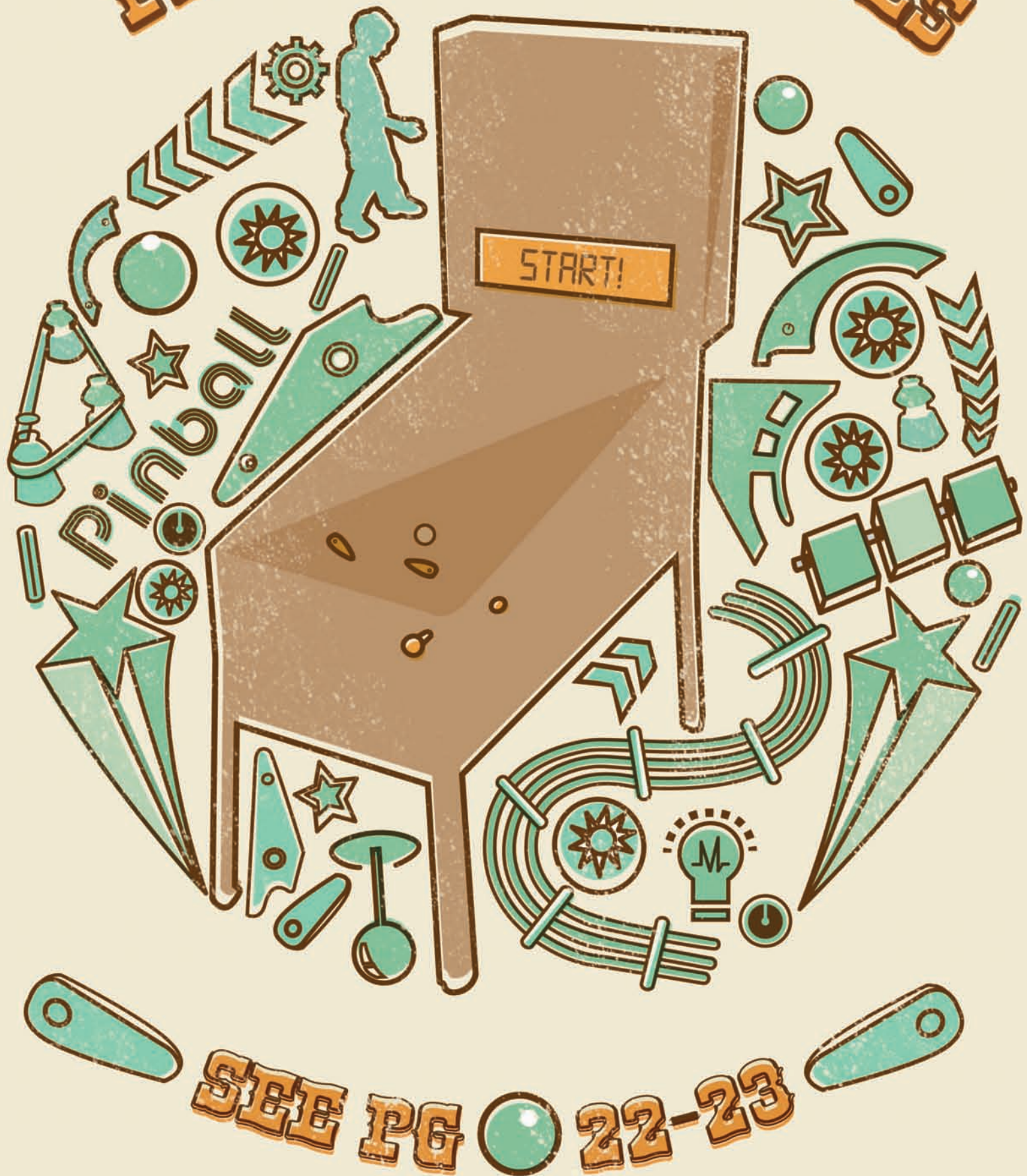
Receiving a full eight hours of sleep every night will help your immune system stay in tip-top shape. Take stress-reducing measures whenever possible and relax.



Ying Kau THE CHRONICLE

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HISTORY AND FUTURE OF PINBALL MACHINES



SEE PG 22-23





30 nights at the museum

Contest winner moves into museum, begins month-long experience

by Brianna Wellen
Assistant Arts & Culture Editor

GREETED BY roaring applause, Chicagoan Kate McGroarty, 24, wheels her suitcase filled with 30 days’ worth of supplies down a symbolic red carpet to receive the keys and all-access pass to the Museum of Science and Industry, 5700 S. Lake Shore Drive. Despite camera flashes and crowds following her every move, McGroarty doesn’t shy away. She revels in her first moments as the museum’s new resident and self-proclaimed science rock star.

Three months after receiving more than 1,500 entries from around the world, the MSI selected McGroarty as the winner of its “Month at the Museum” contest. A museum panel narrowed down the applicants based on a 60-second video, 500 word essay, unique personal interests and natural curiosity. McGroarty’s theater background helped her pass these criteria and gain a spot as a top five finalist. From there, public voting brought her the victory.

McGroarty moved in on Oct. 20 to begin her 30-day adventure exploring every facet of the museum. She’ll have free rein to go behind the scenes of exhibits, explore the building and interact with everyone who works there or visits. At the end of her stay, she will receive a \$10,000 prize.

To ensure the public can keep up with McGroarty’s journey, the museum provided her with a computer, a digital camera and an iPad. Throughout her stay she’ll blog and post her experiences on Facebook and Twitter. By the end of the 30 days, the museum hopes to show how being completely immersed in a world of science can change someone.

“We heard from several people who had stories of one day transforming their lives,” said Beth Boston, public relations manager for the MSI. “We thought about it for a while ... what would 30 days do to someone versus just that one-day experience? How could that transform someone?”

From the second she set foot into her temporary living quarters, McGroarty was handed a scheduled itinerary. It allows her to be involved in all aspects of the museum’s exhibits, learning labs and other activities with scheduled time to stay in her office, a glass cube set up with all the comforts of home where museum visitors can check in and see how the experience is going.

“My life is usually really busy, so I can’t imagine this will be much different,” McGroarty said. “I’m kind of an always-ready-for-everything kind of person. I was born ready.”

While the office will serve as McGroarty’s public quarters, a private bedroom and bathroom area are available to her during her stay. The exhibit won’t be like a human zoo, said Boston. In the private area,



Photos Courtesy K LEO

From left: Lacey Lay (Fish), Coco Rufus (Goomba), Lily e’Claire (Luigi), Sweet Ginger Rose (Princess Peach), Coo d’Twat (Mario), Hazel Hellbender (Chomper), Diva LaVida (Toad), and Penelope Paddedbustle (Turtle) make up the cast of “Boobs and Goombas: A Super Mario Burlesque.”

‘Super Mario Bros.’ give Chicago 1Up

Video game themed burlesque shows growing geek trend

by Luke Wilusz
Assistant Arts & Culture Editor

MARIO, LUIGI and an array of their familiar friends and foes from the Mushroom Kingdom recently took the stage in Chicago, although in a decidedly different form than most would recognize. For one thing, everyone was distinctly more female than usual. For another, most of them ended up nearly naked by the end of the show.

“Boobs and Goombas: A Super Mario Burlesque,” features an all-female cast as Mario, Luigi, Princess Peach, Toad and other “Super Mario” mainstays dancing, stripping and teasing the audience against the backdrop of levels and music from the games. The show—one of a growing number of geeky burlesque revues nationwide—was written and directed by Chicago burlesque veteran MsPixy. The show runs every Friday and Saturday in October at 11 p.m. at Gorilla Tango Theatre, 1919 N. Milwaukee Ave. MsPixy, a founding member of the



Belmont Burlesque Revue, said the plot revolves around the frustration of never getting rewarded for rescuing the princess in the “Super Mario Bros.” games.

“The plot is Mario and Luigi have been so long chasing the princess without ever catching her and having their way with her they’ve lost their minds,” MsPixy said. “And everything they see has started to look like a beautiful woman, including each other, which explains the fact it’s an all-female cast.”

MsPixy met with producer Kelly Williams to brainstorm ideas for a burlesque show. Gorilla Tango Theatre wanted to produce when the idea for “Boobs and Goombas” hit her. She said adapting the familiar characters and themes into a burlesque performance was easier than she expected.

“I took the top, say, 10 things that pop to mind when I think of ‘Super Mario Bros.’ like the Goombas and the Koopa Troopas and the clouds and the different types of levels, and I made them into a list,” MsPixy said. “Then I took classic burlesque concepts like fan dance, balloon dance—there’s

a turtle number that’s kind of hard to describe, but it’s kind of a twist on a veil dance ... and I just kind of saw how they’d naturally fit with the main ideas we’d

brainstormed from ‘Super Mario.’”

While the idea of video game characters performing stripteases may seem bizarre, this is far from the first time burlesque collided with the world of geek culture. Nerdy burlesque shows are becoming quite the popular trend nationwide.

One such show, “Nerdlesque,” was produced by the New Millennium Theatre Company and performed by local burlesque troupe The Flaming Dames from March through May. The show featured characters from comic books to “Star Wars” and nearly everything in between.

“We covered the gamut from comic books to sci-fi, to kind of hip culture, to ‘Harry Potter,’” said Chad Wise, artistic director for the New Millennium Theatre Company. “We had Daphne and Velma from ‘Scooby Doo’ in a number with Buffy and Faith from ‘Buffy the Vampire Slayer.’ We didn’t have any ‘Star Trek,’ that’s the one big thing we didn’t address, but I think we covered everything else in there.”

Wise said the rise of comic books, video games and other staples of geek culture into mainstream pop culture is a big reason for the recent increase in geeky burlesque shows. He said it’s a popular theme in the burlesque world at the moment, but performers need to approach the topic wholeheartedly rather than trying to cash in on a fad to avoid angering or alienating audiences.

“Nerds are very discerning,” Wise said. “They’re going to know from seeing a show whether it’s, ‘OK, let’s just do our normal burlesque dances but do [them] in a Princess Leia costume.’ Nerds are going to know that, versus someone [who] really gets in there and makes it for them because of the love of the genre.”

According to MsPixy, that kind of

“A” To Zepeda

Costumes crave creativity



by Benita Zepeda
Managing Editor

the sexy cop, nurse, firefighter or vampire. What this consumer holiday is missing is originality.

Sure, there are several costumes that are deemed “original,” but there isn’t enough of that creativity to get me excited. Some of the cleverest costumes come from pop-culture and television shows, but how many Lady Gagas are we going to see this weekend?

I hope no one chooses to recreate Gaga’s meat dress that she wore at the MTV Video Music Awards, which doctors are warning people about because of the risks of wearing raw meat. Aside from being disgusting and rather bloody, it still isn’t original and is way over-the-top.

What Halloween needs to be a true success is for people to put the boobs away and the thinking caps on. However, some of the best pop-culture costumes I have seen at parties are ones that aren’t excessive, but are overlooked by people who fancy dressing promiscuously.

When using popular culture as a means for finding costume ideas, there are still some drawbacks. I’m sure there will be

several females out at the bars dressed like “Jersey Shore’s” Snooki, or Republican Party candidate Christine O’Donnell. Just like Sarah Palin and Michael Jackson were overdone last year, I am predicting these two will be this year’s top contenders.

If one opts to go the route of what is popular this year, I can also appreciate it if it’s in good taste. Take the costume that is not recognized as much. One year someone was a “three-hole-punch version of Jim” from “The Office.” Additionally, I am still trying to get someone to be Green Man from “It’s Always Sunny in Philadelphia.”

It also doesn’t help that this October is warm and, compared to last year, dryer. If people are willing to wear lingerie for costumes when it is cold outside, just imagine what it will be like if it’s warm.

This leads me to my final gripe. What is it about lingerie and (insert type of animal here) ears? Just because someone dresses up in a black, lacy corset, stockings and heels with cat ears and a tail, doesn’t mean they are a cat or Catwoman.

They will look like they’re about to role play in the bedroom and have somehow gotten lost and confused in a drunken stupor, wandering around the middle of Wrigleyville. Yes, if you participate in activities such as this, I will be disappointed.

Stay creative and wear costumes that cover all of the goodies and still pack more of an original punch than simply wearing next to nothing.

bzepeda@chroniclemail.com

Ready for horses, guns, opera

Actor chooses surprising roles, delves into new genres of theater

by Steven Zeitchik
MCT Newswire

JOHN MALKOVICH seems as intent on upending expectations as he has been at any point in his 25-year film career. After parts in auteur movies from the likes of Clint Eastwood and the Coen brothers and a role in a commercial failure this summer, “Jonah Hex,” the actor is off to work on two operas. But not before a stopover in Los Angeles to promote “RED,” one of the most populist films he’s done since playing the villain in “Con Air” 13 years ago.

In his new film, a violent, comic book-derived action comedy that grossed a solid \$22.5 million this weekend, Malkovich inhabits the role of a trigger-happy paranoid.

“Like most actors, I like to squeeze off a few rounds whenever possible,” he said. “Not in life, hopefully. And as long as everything is safe and the armor is competent.”

He can also be seen in “Secretariat,” Disney’s family film about the iconic horse. Six weeks from his 57th birthday, the actor has a surprisingly youthful face, though the Shakespearean bearing we’ve seen in many of his screen roles remains present.

It’s hardly the only incongruity about him. Malkovich’s wardrobe on this day consists of a stylish gray-denim jacket with epaulets. But the jacket is paired with loose-fitting stone washed jeans and blue Chuck Taylors, suggesting a suburban husband ready for a day of light housework.

He can turn serious when asked a serious question, although there’s often a quip beneath it. Describing the sanity of several

characters in “RED,” he offers, “They both think they’re a part of the reality-based community, but it’s not clear how accurate that is.”

As Marvin Boggs, Malkovich is a former black-ops agent to whom the government surreptitiously administered LSD for years, resulting in a man who sees surveillance everywhere and evinces a wild-eyed, shoot-first mania. The actor, though, says he took the part for more than its opportunities to act out Rambo fantasies.

“It’s like doing a film in a foreign language,” he said. “You’re just trying to keep up.”

As he looks back at a Hollywood-intensive phase, Malkovich says he has no misgivings. He points to a period in the 2000s when his Hollywood representatives implored him to return from France, where he had been living.

““You’re going to have to put in your time and stop doing only these \$600,000 Portuguese or Chilean movies,”” he recalls his manager saying. “I said, ‘OK, where do we start?’”

Asked about his current thoughts on his unusual Hollywood career, Malkovich sounds a philosophical note and, well, contemplative. He recounts an e-mail he received a few days before from a college girlfriend.

“She was quite a good actress, and we tried to get her to come with us to Step-penwolf,” he said. “It didn’t fit for her; she stayed in the Midwest and raised a family, and now she’s moving to New York. And I e-mailed her back saying in a weird way I kind of have the life I always imagined you having.”

And then he gets up and walks back into the lobby, ready to finish with all this movie stuff and get on with the operas.

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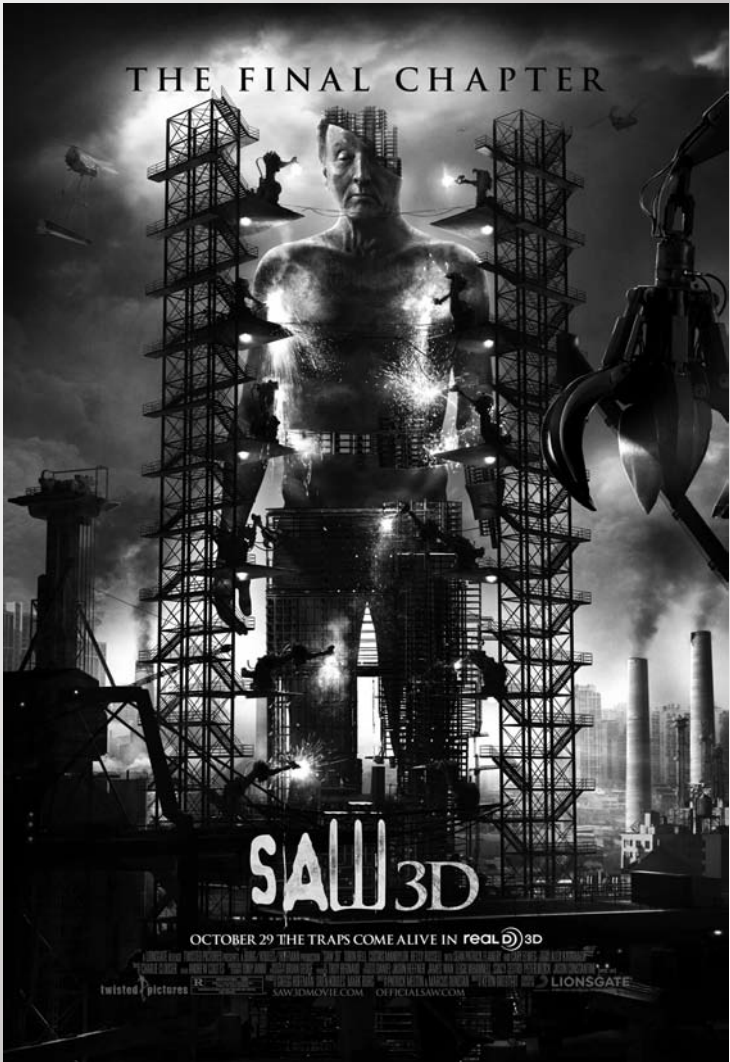
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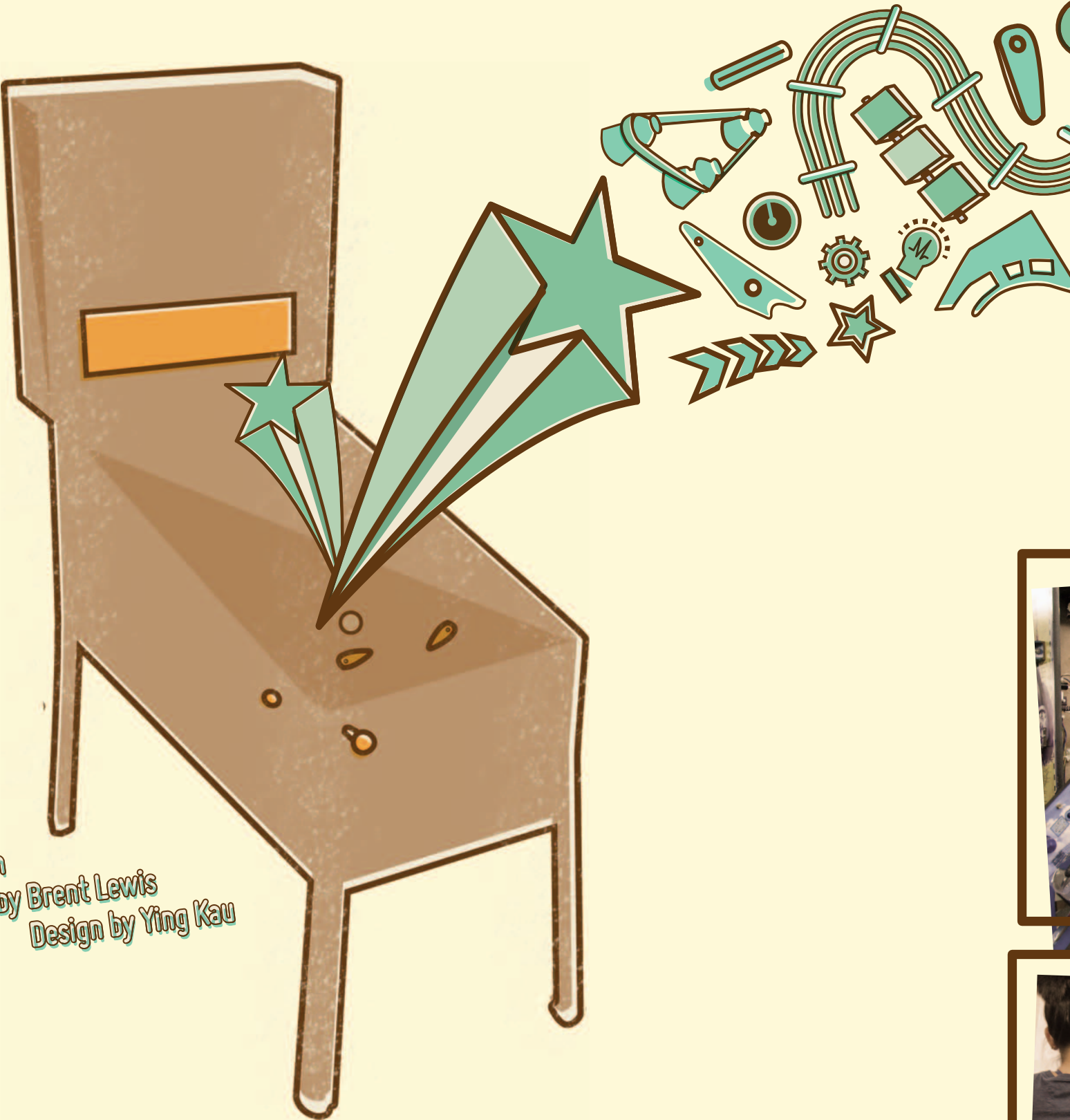


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Written by Mina Bloom
Photography by Brent Lewis
Design by Ying Kau

After slipping quarters into the slot, the player is welcomed by flashing lights, chiming bells and an arcade voice reminiscent of the '80s. A tiny, silver sphere emerges onto the playfield. With a simple push of a button, the ball is sent flying over ramps, under bumpers, missing targets and falling into holes and saucers. The player acquires points by manipulating the ball's course in the hopes of keeping it alive. This was the amusing, old-fashioned arcade game as older generations knew it, existing in dusty bars and bowling alleys.

Now roughly 150 years old, pinball has maintained extensive interest among long-time collectors and competitors in pinball tournaments—both internationally and nationally. This type of specialized interest hasn't waned. But engineers and developers who work for the only manufacturing company presently making pinball games in the world, Stern Pinball, 2020 Janice Ave., Melrose Park, Ill., are finding ways to reinterpret and redesign the iconic arcade game for a new era.

"Different forms of entertainment have come out to compete with pinball machines in bars, arcades and bowling alleys," said Marketing Director of Stern Pin-

ball Jody Dankberg. "Whether it be video or touch screen—things [are] a lot easier to maintain for the operators who run these places. We found a lot of these pinball machines end up in someone's house—whether it's their basement, rec[reational] room or game room. We do a lot of business in Europe. The coin-op market is still pretty strong there, but in the states we're finding a lot of these [machines] are in the home."

Dankberg, who has worked for Stern Pinball for a year, was the director of marketing in artist relations for Washburn Guitars and Randall Amplifiers before joining the staff at Stern Pinball.

"I was brought onboard to drive a consumer-driven market for pinball, which has never really done before because it's mainly been a coin-op industry," Dankberg said.

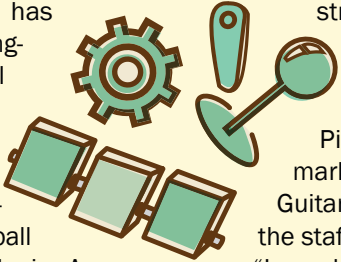
Popular marketing is proving the arcade game born in a bygone era is still desirable and, perhaps,

“Whether it be video or touch screen—things [are] a lot easier to maintain for the operators who run these places. We found a lot of these pinball machines end up in someone's house—whether it's their basement, rec[reational] room or game room.”
— Jody Dankberg

could benefit from being more accessible in price and amount of skill required.

"Lately, in a lot of marketing media, people have been using pinball from Pepsi to Alka-Seltzer—even an intro to 'The Simpsons' was pinball-themed," Dankberg said. "We find that it's an American icon, and it's still in the consciousness of a lot of people."

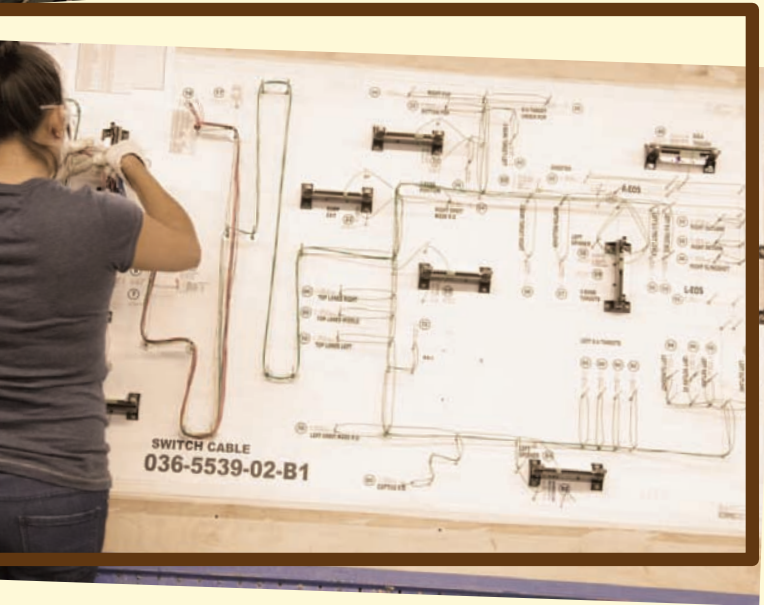
In order to make a hefty \$4,000 game more accessible, Dankberg said he's conducted surveys and talked to developers to find out what people want in a pinball machine as a consumer product. Casual gamers, he said, prefer simpler features, levels and lower price points while collectors are willing to spend a lot of



Tilting toward consumer

“The phrase in pinball for the past 100 years is ‘The ball is wild’ You’re battling for that ball control constantly, and the fear of that game controlling you is that battle; it never stops.”

—Josh Sharpe



money and want to be consistently challenged.

Stern Pinball designer John Borg has worked on and off for the company from 1990 — 2000 and came back to work in 2007.

Borg began designing for a pinball manufacturing company called Premier Gottlieb, founded in the '30s, and then at Data East Pinball, which Japanese gaming distribution company Sega owned 10 percent of at the time, he said. Sam Stern bought Sega's pinball division in 1999.

Borg said designing for Stern Pinball has evolved since he began working for the company in that they're accommodating consumers who are more casual gamers by designing less expensive, extravagant machines. Traditionally, Stern Pinball has always produced a standard model. Recently, Borg and his fellow designers are working to create what they call a classic model.

"We're trying to market to box stores like Best Buy and selling to places like Amazon.com," Borg said. "It's a game like our regular game but has a few less mechanical components on it, a lower cost and something that's being more directed toward home use. It's not coin-operated. It'll have a door on the front but it won't have coin slots. You're buying it just for your home."

These machines cost approximately \$3,300 for distribution while standard models cost \$4,500, he said.

Premium models, in addition to standard and classic models, are now being produced as well, which serve the exact opposite niche, the collectors market.

"More bells, whistles, lights on this game," Borg said. "The trim that's on the outside of the game is generally black-painted materials, and we're doing brass or chrome plating and powder colors to make the game look like a collectors edition—it's like we're making a Cadillac."

Rooted in nostalgia and generation-crossing tradition, collectors and those who compete in tournaments are still important to Stern Pinball.

Self-proclaimed pinball enthusiast Josh Sharpe, president of International Flipper Pinball Association since 2006, said he owns 17 pinball machines, all of which are in his basement. They liven up every house party he throws.

Sharpe's father founded an organization in the '70s, he said, in which he ran competitive pinball tournaments. In 1993, Sharpe began competing, but it wasn't until 2006 that he and his brother developed the International Flipper Pinball Association, which he likens to NASCAR's Nextel Cup.

"We have a point system where players can compete all over the world, even though we're not in the same place," Sharpe said. The system is made possible by using an online database of statistics.

The actual tournaments Sharpe conducts occur about once every month, he said, but there are something like 200 tournaments a year worldwide so there isn't a weekend the IFFPA isn't overseeing a competition online.

For Sharpe, the thrill of playing pinball boils down to a sense of control.

"The phrase in pinball for the past 100 years is 'The ball is wild,'" Sharpe said. "You're battling for that ball control constantly, and the fear of that game controlling you is that battle; it never stops. It's a lot of stress emotionally and physically while you're battling."

Sharpe has played pinball games in various capacities for 16 years, though Dankberg realizes many new customers don't share the same strong familiarity.

"A lot of people are rediscovering pinball with the advent of iPhone apps and recent pinball video games that younger generations are getting into it," Dankberg said. "They're experiencing it for the first time."

For more information on Stern Pinball, visit SternPinball.com.

hbloom@chroniclemail.com

Art in a nutshell

Small gallery works to be accessible, show underrepresented artists

by Brianna Wellen
Assistant Arts & Culture Editor

A PILE of peanut shells sits inside a taped-off area in The Peanut Gallery, a small gallery space at the Flat Iron Arts Building, 1579 N. Milwaukee Ave. Unfinished drawings and art supplies are spread across a table filling the space, with a makeshift studio set up amid remains of the latest exhibition. Paintings and photographs on the walls range from realistic birds to abstract



Tiela Halpin THE CHRONICLE

Charlie Megna uses the Peanut Gallery as a studio space between exhibition openings.

nudes that round out the room—setting the scene for the Peanut Gallery’s third show “Vacation.”

Kelly Reaves and Charlie Megna opened the Peanut Gallery in August for under-represented artists in the city to showcase their work. It doubles as a studio space, and the gallery has since inspired the artists to further pursue their own art. After three shows revolving around one-word themes and countless connections with artists, Reaves and Megna are working to keep their accessible gallery and creative vision alive.

“Part of the idea behind opening [the gallery] is to have something more approachable and less pretentious, a place where people can have fun and relax,” Reaves said. “There are a lot of creative people with really good ideas, who don’t ever act on their ideas because they don’t have someone encouraging them or giving them a venue. That’s a big part of what we do.”

Reaves and Megna began using the studio space in March when they decided to get back into painting. Reaves, an editor for Chicago-based web publication Gapers Block, who also works at a bar in the city, enjoyed having a set time and place to focus on her work. She and Megna, who works full time at an art supply store, realized they could combine forces and take it to the next level by curating shows in the space, including their own work in the exhibitions.

Using Gapers Block, Facebook, Twitter and fliers, the gallery puts out calls to artists to submit work within the one-word



Tiela Halpin THE CHRONICLE

The Peanut Gallery is in room 345 of the Flat Iron Arts Building, 1579 N. Milwaukee Ave.

themes of the exhibitions, such as “Colors,” “Vacation” and their next concept “Facebook.” As a new gallery, this strategy creates a networking system to find newer artists who produce art up to their standards and are fun to work with, Reaves said.

After seeing a flier for “Colors,” Edmund White took advantage of the opportunity offered by the Peanut Gallery to emerge into the art world through a new gallery. The theme fit perfectly with the color and composition he worked with in his photography, White said.

After being featured in “Colors” and “Vacation,” he sees the benefit of the gallery’s presentation style and hopes to be involved in future exhibitions.

“I like the group show mentality,” White said. “I think what’s interesting about it is it’s kind of more of a salon space [like the exhibitions in Paris] than a gallery space.

When I go to the shows at the Peanut, I get a lot out of that as an artist, seeing what else was chosen and seeing who else was chosen.”

While the gallery thrives on the collaborative shows for now, Reaves and Megna said they hope to eventually have more specific conceptual shows focusing on the work of one or two artists they grow to trust after the networking phase of the exhibitions.

“It’s been nice to see people come through [who] will be willing to help later on too,” Megna said.

Other changes are on the horizons as well. Megna would like to move to a larger location outside Wicker Park, with a separate studio space so the gallery can remain open to the public all day. Other programs will be introduced, such as drawing clubs once a week for artistic collaboration and movie nights once a month to showcase local filmmakers’ work.

While balancing other jobs with running a new gallery, both admit everything came together more easily than they originally anticipated. So far, the biggest challenge they’ve faced has been spackling the gallery walls. The rest continues to fall into place.

“When I’m not feeling it, he keeps it moving,” Reaves said. “Then if he’s not, I keep it moving. “[The Peanut Gallery] is all about making connections with people, and that’s why we’ve been trying to be so open and public and [get] people involved. It just snowballs. The more people [who] get involved, the more excited people get.”

Submissions for the next show, “Facebook,” can be sent to PeanutGalleryChicago@gmail.com until Nov. 15. “Facebook” will open at the Peanut Gallery, 1579 N. Milwaukee Ave., room 345, on Nov. 26.

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FILM REVIEW

Broadly scoped biopic a winner

Expansive but confined film commands attention for 5-and-a-half hours

by Drew Hunt
Assistant Campus Editor

THE NEW film from Parisian-born Olivier Assayas is based on the true story of Ilich Ramírez Sánchez, also known as Carlos the Jackal. He was a global terrorist—a man who left his mark on many countries—yet it was undoubtedly his worldly extravagance that drew Assayas to this story.


Throughout his filmography, Assayas illustrates how cultures often meld together. He sees the once expansive nature of our world as a place currently without borders.

Already proven a filmmaker unconcerned with provinciality, it comes as no surprise his captivatingly sprawling epic “Carlos,” a movie that spans decades, continents and multiple languages falls in line with Assayas’ established worldview.

Despite his ruthless persona as a dangerous terrorist—captured pitch-perfectly by actor Édgar Ramírez—Sánchez. considered himself a modish example of anti-Zionism, and Assayas depicts him as the world’s first rock star of global terrorism. But his indulgent materialism renders him a far cry from an ardent revolutionist.

The Venezuelan-born Sánchez made global headlines while working for the Popular Front for the Liberation of Palestine in the early ’70s, gaining reverence from his militant peers. His reputation

‘Carlos’
Run Time: 330 minutes in select theaters; theatrical-cut 165 minutes

Rating: 
The theatrical-cut is currently available on IFC’s On Demand service.

followed him for decades as he hopped the globe working for whichever nationalistic militant group hired him.

“Carlos” unfolds at a slowly churning and uncompromised pace. The film is nothing if not expansive. The 165-minute theatrical cut, as well as the behemoth-sized 330-minute version that aired on the Independent Film Channel, make no illusions of its beefy subject matter.

However, Assayas is immensely skillful in his pacing, as the film rarely skips a beat. A film that must have looked labored and lethargic on the page has a fluidity that belies its run time. The immersive power of “Carlos” is nothing short of masterful.

The film’s centerpiece lies in the December 1975 raid of an Organization of Petroleum Exporting Countries meeting in Vienna, spearheaded by Sánchez. Here, Assayas lays forth the many themes he sees in Sanchez’s storied existence. The hourlong sequence gives weight to Sánchez not being the fervent militant he portrayed himself to be. Rather, he sees himself as a modern-day swashbuckler—proclaiming, “Some of you may have heard



Édgar Ramírez stars in “Carlos,” which is a portrait of global terrorist Ilich Ramírez Sánchez. Courtesy IMDB

of me” to his hostages as he waves an M-80 in their faces.

When this grand scheme ultimately fails, Sanchez opts to take a cash buyout to ensure his freedom—good-bye devoted anti-capitalist, hello conciliatory poseur.

But the film is more than an examination of Sánchez’s narcissism. It’s a visual history of pre-9/11 terrorism in what was once a microcosmic world—a sort of geopolitical examination that fully illustrates how far globalization has come. Assayas

is less concerned with decrying the act of terrorism than he is with the ideological manipulations that produce it.

Assayas has reminded us of the utterly enthralling nature of a filmed historical epic by making one effectively relevant to modern societal issues. Both a lavishly envisaged biographical account and uncompromisingly intellectual action flick, Assayas has crafted a truly unique filmic experience.

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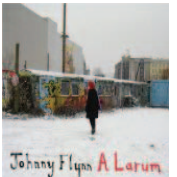
MAJORITY RULE // AT 3 A.M.
MARIAH CAREY // FANTASY
KANYE WEST // POWER (REMIX)
KANYE WEST // GOOD FRIDAY

SAM CHARLES, ASSISTANT CAMPUS EDITOR



THE BLACK KEYS // TIGHTEN UP
RADIOHEAD // IDIOTEQUE
GORILLAZ FEAT. LOU REED // SOME KIND OF NATURE
THE KINKS // VICTORIA

BRIANNA WELLEN, ASSISTANT ARTS & CULTURE EDITOR



JOHNNY FLYNN // THE WROTE AND THE WRIT
REGINA SPEKTOR // LOVE AFFAIR
VIOLENT FEMMES // KISS OFF
CARLA BRUNI // RAPHAEL

ELEANOR BLICK, COMMENTARY EDITOR



THE POGUES // WORMS
WEEN // SPINAL MENINGITIS (GOT ME DOWN)
DREAM SYNDICATE // SEE THAT MY GRAVE
IS KEPT CLEAN
ROBYN HITCHCOCK // MY WIFE AND
MY DEAD WIFE

CHICAGO AUDIOFILE



Courtesy KIRSTIN HORST

Nick Myers, lead vocals and lead guitar, Ryan Murphy, on drums and bassist Dan Lang comprise Vee Dee.

Veteran punk rockers scale back for newest effort

by Mina Bloom
Arts & Culture Editor

THE KIND of no-nonsense, lack-of-self-indulgence type attitude punk rock embodies, as a subculture and a music genre, is still very present in the longtime fans who have withstood iconic punk venue Fireside Bowl's transformation, for example.

But for about a decade, members of garage-punk trio Vee Dee were contrarians in that their songs weren't always two minutes long. Already recorded, mixed and mastered, their newest album, due out in December or January 2011, is described as more psychedelic.

Lead vocalist and lead guitarist Nick Myers, or "Nick D'Vyne," spoke with The Chronicle about the band's evolution, what the new, self-titled album sounds like and how their fans have reacted.

The Chronicle: What's the history of Vee Dee?

Nick Myers: Me and Dan [Lang] probably started playing together in 1999 or 2000, and we started using the Vee Dee name in 2000 or 2001. We've had a number of different drummers [throughout] the years, but me and Dan have always been consistent members. We did our first record, "Further"—taking the name from Merry Pranksters' bus. They were Ken Kesey's group in the mid [to] late '60s. That first record came out in 2004 on Criminal IQ records. We did our second record in 2009, called "Public Mental Health System," which was also on Criminal IQ Records. We recently finished our third record, which is self-titled, on Boulevard Records, and that should be out by December or January.

The Chronicle: What is the new record sound like compared to your previous releases?

NM: The band has gone through some stylistic changes [throughout] the years. When we started, we were, I guess you could call it, a garage-punk band—real short songs, real fast songs, kind of inspired by late '70s punk rock and mid-'60s teenage garage-rock. The most recent record, "Public Mental Health System," was more a psychedelic record with longer songs, but was also kind of influenced by what you might call

early heavy metal like Black Sabbath. The newest record is a mixture of all of that, but there's even more jangly type songs that have a garage-y influence but more of what the early psychedelic records sound like. The songs are still short but they have different parts, and the guitars are a little less distorted.

The Chronicle: What influenced that direction?

NM: The last record, a double album, took a long time to get done. The first record was in 2004, and the second was in 2009. Five years in the meantime, two different drummers had come and gone, and we started working on ["Public Mental Health System"] in 2006 or 2007. By the time that was done, we felt like we had made our grand statement. We wanted to scale it back and do shorter songs that are more "to the point." It was more like, "Let's stop thinking about what we're listening to and what we're influenced by and let the songs come out of us." So the songs come out this way. It's not so much this super self-conscious approach. It's tough to pinpoint but we had done our long, epic songs and we felt like scaling it back and trying some shorter material and trying different tempos.

The Chronicle: What's the reaction been from longtime fans to the new material in a live setting?

NM: For so long we were part of the Chicago garage-punk scene. When we started, there was a local zine called "Horizontal Action" that helped collect all the groups at that time into a scene. We came out of that scene so when we started doing more psychedelic stuff and longer songs, there was backlash. People who like punk rock and shorter songs are not as open-minded to the longer songs. There was a little bit of that, but what we have found is that we do much better when we play out of town because when you've been in a band in one city for so long people can take you for granted. I've found that playing in other cities, people seem to be a lot more appreciative of it.

For more information on Vee Dee, visit MySpace.com/VeeDee.

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

United States

Like a G6 • Far East Movement	(1)	1
Only Girl (In the World) • Rihanna	(4)	2
Just a Dream • Nelly	(3)	3
Just the Way You Are • Bruno Mars	(2)	4
Back to December • Taylor Swift		5

United Kingdom

Just the Way You Are • Bruno Mars	(1)	1
Heart Vacancy • The Wanted		2
Barbra Streisand • Duck Sauce	(4)	3
Cooler Than Me • Mike Posner		4
Forget You • Cee Lo Green		5

Spain

Loca • Shakira	(1)	1
Only Girl (In the World) • Rihanna	(3)	2
Cry Cry • Oceana		3
Waka Waka (Español) • Shakira	(5)	4
El Secreto de las Tortugas • Maldita Nerea		5

Source: iTunes

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REVIEW

The night he comes home...to the disco

‘Carpenters Halloween’ a hilarious, faithful tribute to Carpenter’s slasher classic

by Luke Wilusz
Assistant Arts & Culture Editor


JOHN CARPENTER’S classic “Halloween” set a high standard for slasher films when it was first released in 1978. It practically created the modern horror genre, and it has been imitated and outright copied for more than three decades by countless other films. It’s one of the most iconic movies of the ’70s and a masterpiece of horror filmmaking.

Siblings Karen and Richard Carpenter were a music duo in the ’70s, recording album after album of pop hits, topping music charts for most of the decade.

“Carpenters Halloween” from “The Scooty & JoJo Show” combines the musical stylings of the Carpenters with John Carpenter’s original film to create a musical cabaret performance that’s just campy and bizarre enough to work.

The show opens with a video projection of “Halloween’s” opening scene. The Carpenters’ “We’ve Only Just Begun” plays as a young Michael Myers picks up his signature kitchen knife and murders his older sister, lending a comically bright and hopeful quality to an otherwise disturbing scene. From there, the talented cast takes over, and that’s when things really get fun.

Director and co-creator Scott Bradley fills Jamie Lee Curtis’ shoes (and skirt) in the role of Laurie Strode—the quiet, shy babysitter who goes toe-to-toe with the mon-

‘Carpenters Halloween’
Starring: Scott Bradley, Amanda Kayla Kahn, Michael S. Miller, Eric Pogrelis, Marcus Kenyadi
Director: Scott Bradley
Run Time: 60 min.
Rating: 

Now playing at Circuit Night Club, 3641 N. Halsted St.

strous Myers (Eric Pogrelis). However, the highlight of the show is Myers’ psychiatrist Samuel Loomis, who is portrayed by a Jim Henson-esque puppet controlled and voiced by Michael S. Miller. Loomis’ grave lines about the threat Myers poses to the community of Haddonfield, Ill., are hilariously delivered with a combination of solemn gravitas and “Sesame Street” enthusiasm.

The show’s execution fits its peculiar mash-up perfectly. It’s funny precisely because it doesn’t take itself or its subject matter too seriously. Nearly everything that made Carpenter’s film tense and terrifying is still present—from the suspenseful music to Myers’ slow, lumbering pace—but it’s contrasted with just the right amount of absurdity to make for comedic gold. For example, the scenes where Myers is stalking Strode in a car are pulled off by having Pogrelis, dressed as Myers, walk around wearing a cardboard car on his head.

It’s not hard to recognize this is a labor of love. The script is taken essentially word for word from the film, and every murder committed by Myers is recreated in meticulous detail, although they transition from tense to hilarious quickly. Each murder has been turned into a musical number, and it’s eerie



Courtesy TIMMY SAMUELS
Eric Pogrelis plays Michael Myers (referred to as “The Shape” in the credits of Carpenter’s original film) in the musical cabaret “Carpenters Halloween.”

how well the Carpenters’ classic lyrics sync up with the brutal acts of violence playing out onstage—the cast belts out “Hurting Each Other” while Strode is choked by the killer.

However, the show has its flaws. With a running time of one hour, the pacing feels a bit off at times. The suspenseful atmosphere of the original film wasn’t the goal for this performance, but with such a detailed recreation of the rest of the show, some scenes were rushed through to fit Carpenter’s 90-minute film into a 60-minute romp.

All in all, though, these are minor blem-

ishes on an otherwise great show. The hilarious puppet work, campy cross-gender performances and delightfully silly musical numbers make “Carpenters Halloween” a show any Carpenter—be it John, Richard or Karen—could be proud of.

“Carpenters Halloween” opened Oct. 21 at Circuit Night Club, 3641 N. Halsted St. The show is 21+ and runs Oct. 27-30 at 8 p.m. and Oct. 31 at 7 p.m. Tickets range from \$15-\$25 per person and can be purchased at ScootyJoJo.com or at (800) 838-3006.

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

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

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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.

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Courtesy MCT

Starbucks launches network

Coffee franchise’s digital customer resources go beyond Wi-Fi

by Brier Dudley
MCT Newswire

HOW ABOUT a free digital magazine, video or newspaper while you slurp that latte?

They’re being given away by Starbucks on an ambitious new digital media network that launched in the company’s stores on Oct. 20.

The free Starbucks Digital Network includes premium news, entertainment and health content viewable only in the stores on phones, computers and tablet devices. No registration is required unless customers want to log in to their Starbucks account.

It’s a complete refresh of the Starbucks’ in-store digital offering, which has evolved in fits and starts throughout the last decade while the company experimented with partnerships with Apple, kiosks and phone companies.

“There is a pull-through of that here but the rest of it is really new, an exciting new way to enhance the customer experience and engage with customers,” said Adam Brotman, vice president of Starbucks Digital Ventures.

The network will immediately become a major digital property, accommodating tens of millions of customers every month. Last month, Starbucks saw more than 30 million users logging into store networks, where Wi-Fi has been free since last July and where the “SDN” is the initial landing page.

More than half of the Wi-Fi logins were done with mobile devices, Brotman said, so the network is designed to display well on screens ranging from phones to iPads to laptops.

The network is mostly free of ads. Starbucks is hoping to make money from the network by sharing revenue on content sold through the network, such as iTunes music and newspaper subscriptions.

Content partners are also expected to provide something special, such as free access to premium content or exclusive previews.

That will enhance the customer experience in Starbucks stores and potentially draw more customers, Brotman said.

“This is something where we are specifically hand-picking great partners we feel our customers will be interested in being exposed to,”

Brotman said.

News content includes access to premium content from The New York Times, The Wall Street Journal and USA Today. Magazine publisher Rodale is filling out a “wellness” channel with content from publications such as Men’s Health, Women’s Health, Runner’s World, Bicycling and Prevention.

Apple is prominent in the entertainment channel, which has an iTunes store featuring Starbucks’ “Pick of the Week.” The channel also provides free access to books through the Bookish Reading Club service, viewable in a new HTML5 reading application.

A local channel—“my neighborhood”—connects to the Foursquare location service, provides Zagat listings and includes news from Yahoo and AOL’s fledgling Patch news service. It also connects to DonorsChoose.org, an organization that lets users fulfill requests made by local school classrooms.

The network is designed with a series of panels that can be rotated and updated

with new services in the future. Brotman said he’s open to work with application developers wanting to contribute, although the company’s being deliberate about how the network expands.

Brotman, a startup and Corbis veteran, was hired two years ago to lead the Digital Ventures group. It now has a dozen people working with different organizations across Starbucks to create and launch new digital projects.

The Starbucks network should give Yahoo a boost. Yahoo is not only running the service, it’s also powering its search feature and providing content.

Yahoo expects the network “will definitely increase” engagement and duration of time people spend with Yahoo, said Burke Culligan, Yahoo’s vice president of product management.

Culligan wouldn’t provide traffic estimates but said, “It’s a really strong extension of our brand for users.”

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Layers of provolone cheese separated by real avocado spread, alfalfa sprouts, sliced cucumber, lettuce, tomato, and mayo. (Truly a gourmet sub not for vegetarians only peace dude!)

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- ★ Extra cheese or extra avocado spread
- ★ Hot Peppers

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OK, SO MY SUBS REALLY AREN'T GOURMET AND WE'RE NOT FRENCH EITHER. MY SUBS JUST TASTE A LITTLE BETTER, THAT'S ALL! I WANTED TO CALL IT JIMMY JOHN'S TASTY SANDWICHES, BUT MY MOM TOLD ME TO STICK WITH GOURMET. SHE THINKS WHATEVER I DO IS GOURMET, BUT I DON'T THINK EITHER OF US KNOWS WHAT IT MEANS. SO LET'S STICK WITH TASTY!

Jimmy John

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Real genoa salami, Italian capicola, smoked ham, and provolone cheese all topped with lettuce, tomato, onion, mayo, and our homemade Italian vinaigrette. (You hav'ta order hot peppers, just ask!)

#10 HUNTER'S CLUB®
A full 1/4 pound of fresh sliced medium rare roast beef, provolone, lettuce, tomato, & mayo.

#11 COUNTRY CLUB®
Fresh sliced turkey breast, applewood smoked ham, provolone, and tons of lettuce, tomato, and mayo! (A very traditional, yet always exceptional classic!)

#12 BEACH CLUB®
Fresh baked turkey breast, provolone cheese, avocado spread, sliced cucumber, sprouts, lettuce, tomato, and mayo! (It's the real deal, and it ain't even California.)

#13 GOURMET VEGGIE CLUB®
Double provolone, real avocado spread, sliced cucumber, alfalfa sprouts, lettuce, tomato, & mayo. (Try it on my 7-grain whole wheat bread. This veggie sandwich is world class!)

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The same as our #3 Totally Tuna except this one has a lot more. Fresh housemade tuna salad, provolone, sprouts, cucumber, lettuce, & tomato.

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TOP 5



Amber Meade / Copy Editor

Things I miss about the South Side

Numbered streets: When I moved to Lakeview eight months ago, I had trouble figuring out which way I was going. Numbered streets were a luxury and assisted me with direction—if the numbers increase, you’re going south and vice versa.

Orange and Green lines: These aren’t as jam-packed as the Red Line during morning and evening rush hours. They also don’t smell as bad.

No crazy cab drivers: Yes, you have to worry about insane drivers everywhere, but now that I live on the North Side, cabbies are everywhere and they’re annoyingly determined. They cut off other drivers, nearly run into pedestrians and their screeching breaks make me clench my teeth. Cabbies are especially aggravating when they pull up in front of you at the bus stop.

More/free parking: This doesn’t really apply to me because I don’t drive, but friends who have visited me have told me how much it’s a pain in the ass. Unless you’re a resident and have a parking permit for the North Side, you have to roam the streets for a place to park your car. And once you miraculously find a spot, you have to cough up money. You don’t have this problem on the South Side.

White Sox fans: No, I don’t watch or play sports, but White Sox fans seem more laid-back. I’m not saying all Cubs fans are this way, but the ones I’ve come across are way too drunk and ram-bunctious.



Jackson Thomas / Copy Editor

Requirements to date me

Cleanliness: If there’s one thing I can’t stand, it’s a dude who doesn’t know how to keep up his appearance. Dirty, uncut fingernails, stank breath, ashy skin, greasy or nappy hair and B.O. are just nasty. Keep it movin’!

Education: Hey, I’m a college student, and education is sexy. Some type of education, degree or just being in the process of getting a degree is a must if you’re trying to date me. High-paying office jobs are great. My future man will not be working at McDonald’s.

Employment: I have a job, and anyone who tries to date me should have one too. This is just common sense. If you’re not in school, you should at least have a job. What are you doing with your life if you don’t? I mean, I’ve been working since age 16. I’m not about to pay for dinner and a movie. That’s your job, Sweetie. You’re trying to impress me, remember?

Personality: If you can’t make me laugh or handle my smart mouth and attitude, then you obviously have no personality. If it seems like we don’t click on any level whatsoever, or if it seems like you can’t keep the conversations going, you’re just wasting my time. Next!

Good looks: Now this one may seem a little shallow, but I don’t do ugly. Clearly it’s not for me. How are friends and family supposed to say we look so cute together if only one of us (i.e. me) is actually cute?



Ciara Shook / Copy Editor

Favorite (well, most fitting) Halloween films

“Arsenic and Old Lace”: Columnist Mortimer Brewster (Cary Grant) discovers his charming aunts have a penchant for poisoning lonely men and burying the evidence in the basement. It has its morbid overtones, but comedy dominates this film with the aunts’ naive reasoning, Mortimer’s chronic freak-outs and the grandson, who is convinced he’s Teddy Roosevelt.

“Nightmare Before Christmas”: Were it not for Hot Topic, I would watch this film more often. Despite emo thugs who have ruined the dark, organic art direction, I still credit it for being the o.g. of stop-motion animation, with a superb original score by Danny Elfman.

“Young Frankenstein”: The Frankenstein heir, Frederick (Gene Wilder), is called to Transylvania where he successfully reanimates someone, better known as Peter Boyle. The black and white cinematography coupled with Mel Brooks’ clever one-liners make this film as hilarious as it is spooky.

“The Rocky Horror Picture Show”: I can never get enough of Tim Curry dressed in platforms and makeup plastered on his face. His character, Dr. Frankenfurter, inscrutably carries the show. Without him, it would be another crappy story set “on a dark and stormy night.”

“Pink Flamingos”: If you’ve seen this creepy, non-Halloween movie, you know why it made this list. If you haven’t seen it, I have two words for you: Singing butthole. ’Tis the season, folks.

MEAN MUGGIN’

Fame trumps jail in Utah (duh.)



THE TLC reality show, “Sister Wives,” stars a polygamist family in Utah. Kody Brown, a 42-year-old ad salesman, is married to five women and has 16 children. There’s human

by Mina Bloom
Arts & Culture Editor

interest here. There’s no doubt about that, TLC producers. How does one wife feel when Kody is off gallivanting with another wife—in someone else’s bed, with someone else’s children? Fine, they say!

For me, and I’m guessing for many others, it’s uncomfortable to watch someone share a spouse. The many others I’m referring to here are, oh I don’t know, lawmakers in Washington, D.C. Polygamy is illegal and the Brown family faces up to five years in prison and a \$50,000 fine for flaunting their lifestyle on TV.

CBS reported the Brown family wasn’t surprised by the legal action. A statement said they knew there would be risks, but they felt the risks were worth taking. Um, what? Why not just continue to live in the backwoods of Utah unaffected by the media and by prosecutors?

There are two layers to this. Why does satisfying TV viewers’ thirst for wacky subcultures take precedence over the livelihood of 16 children? And why did Kody and his wives feel like the fame and recognition was “worth” it?

Frankly, I feel like this show is just one example of how the age of reality TV has converted us from merely playing “The Sims” non-stop to being completely, blindly obsessed—to the point of hurting others—with observing people who aren’t like us.

hbloom@chroniclemail.com

check me out



Devin Norwood, junior arts, entertainment and media management major
“When I’m putting a look together I try to play with the curiosity of the mind.”
Pants, H&M, \$70; Shoes, Nordstrom Rack, \$109; Sunglasses, Prada, \$495



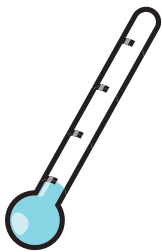
Photos Tiela Halpin THE CHRONICLE



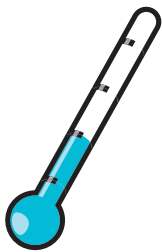
Kim Vlach, senior photography major
“I pick my outfits two days in advance and I usually am thinking about the weather.”
Shoes, costume website, \$40; Jacket, H&M, \$50; Necklace, Kohls, \$40



HOT & COLD



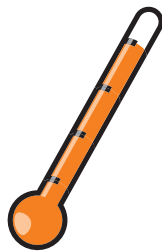
Nothin'



Could be worse...



Not bad, not bad



I'm feelin' this



HOT HOT HOT

PRINT



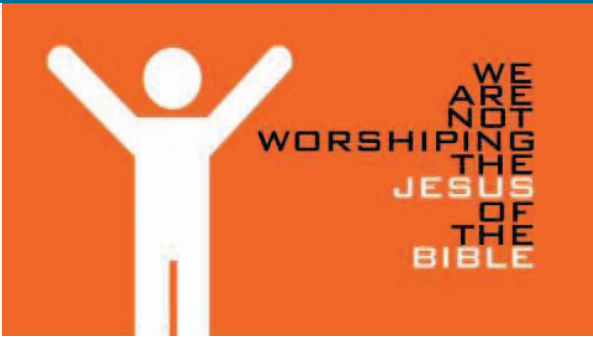
"EARTH (THE BOOK)" BY THE DAILY SHOW STAFF

The follow-up to "The Daily Show" with Jon Stewart's "America (The Book)," "Earth (The Book)" marks a somewhat different approach to humor typically seen from the show's writing staff. The book is written from the viewpoint of an observing alien race, and makes for a less sardonically self-aware tone than read in "America (The Book)." The departure is almost always successful, despite some of the humor being somewhat obvious and on-the-nose.—*D. Hunt*



"WE THE LIVING" BY AYN RAND

When tackling a 10-page research paper for Russian history, most people wouldn't turn to a 700-plus page book for fun. Though intimidated at first by its size, once I delved into the story based on Russia in transition to Communism I couldn't put it down. At its heart, it's an emotional character study with enough historical accuracies to help me ace my Russian history paper.—*B. Wellen*



"RADICAL" BY DAVID PLATT

After a full day of reading textbooks and studying, the last thing I usually want to do is read another nonfiction book for fun. "Radical" was not one of those books. Unlike many other Christian authors, Platt questions how people are living for what they believe. It was a refreshing and great read, especially for a nonfiction book.—*J. Howard*



MOVIES / TV / DVD



"HAUSU" CRITERION RELEASE

Oct. 26 will see the release of the Japanese horror film/acid trip "Hausu." Easily the most viscerally absurd addition to the collection, the movie is essentially a haunted house film—but attempting to define it through typical genre labeling will prove to be an act of futility. It transcends genre in a way that virtually no other film ever has. Critic Chuck Stephens' essay on the film describes it as "a modern masterpiece of le cinéma du WTF?" Sounds about right.—*D. Hunt*



BO BURNHAM: "WORDS WORDS WORDS"

This kid is four months younger than me and already has his own hourlong Comedy Central special. I have to admit, that makes me feel kind of pathetic. But I can't say he hasn't earned his success—his writing is smart in his songs and his standup, and his pretentious artist persona is fantastic. However, my biggest surprise was how dark Burnham got at times, slipping into fascinating rants vaguely reminiscent of the great Lenny Bruce.—*L. Wilusz*



"SUNNYD AND RUM"

A three-toothed woman who posts on YouTube under the moniker "Clown Tunes" published her own material, "SunnyD and Rum," a song about—you guessed it—a tasty concoction of Sunny Delight and rum. I feel sorry for this woman being mocked by the 'Tube-sphere and "Auto-tune the News." She must have known there would be critics who wouldn't take an overweight woman singing about orange juice and alcohol seriously.—*C. Shook*



MUSIC



SURFER BLOOD

Think The Beach Boys meet The Fray. This young indie-rock band released its debut LP, "Astro Coast," in January. Surfer Blood opened for The Drums on Oct. 14 at Lincoln Hall. The crowd swayed and sang along to the band's more popular songs such as "Swim" and "Take it Easy." Technicolor smoke billowed from smoke machines onstage—which was a nice touch.—*K. Nielsen*



SMASHING PUMPKINS EXTEND TOUR

A band extending a tour is often a good thing, but when that band has no business touring in the first place, it's a different story. Such is the case with Smashing Pumpkins. Billy Corgan's vapid shell of a band and its new lineup are an insult not only to James Iha and Darcy Wretzky but to himself and his former genius.—*S. Charles*



LIL' WAYNE: "I AM NOT A HUMAN BEING" EP

At a certain point, sipping syrup every day might catch up with you. Weezy's brain seems like it's being affected with this one, as the EP comes off as perfunctory and sloppy. Though it isn't nearly as pathetic as "Rebirth," it's certainly scattered and repetitive. There's no sense of whimsy, the wordplay isn't even silly and the production is rather weak. That said, I'll still check out "The Carter IV."—*M. Bloom*



RANDOM



BOOKS ON CD

Books on CD: What an ingenious idea! I have a reputation for being rather lame. I'm pushing 30, still wear boot cut jeans with heels and would rather spend nights planning my wedding with my fiancé than doing shots at the nearby bar. However, listening to a book on CD is my most recent venture into lame-land and it is awesome. I can listen to my homework—instead of reading it—on my 90-minute drive to work in the morning. How is that for multitasking?—*B. Reinhart*



ORAL SURGERY

As you're reading this, I'm probably (a) getting my wisdom teeth removed, (b) drugged on painkillers because of the surgery or (c) asleep because I'm drugged on painkillers because I got my wisdom teeth removed. It's nice to take it easy for a week (let's face it, this is the fall equivalent of spring break), but I'm probably the only schmuck who hates missing class. And oh yeah, I probably have chipmunk cheeks.—*C. Shook*



PAPERCLIPS

They're good for everything. Think about it. But don't go out and buy any, because you can find them on the street all the time! Pick them up. Use the ancient art of lithomancy to tell someone's future by randomly casting those paperclips. Spend a few hours making a stick figure of your best friend. Poke holes in plastic. Tie things to your paperclips, and tie them to other things. Make paperclip habitats for small insects. Add magnets to the mix and explore science in action.—*D. Holliday*



Commentary

Editorials

Don't cut curriculum via budget

AS PART of the Columbia 2016 plan aimed at trimming budget costs while increasing enrollment in Columbia, President Warrick L. Carter announced plans to cut major concentrations with fewer than seven or eight students enrolled. While Carter said the concentrations have yet to be determined, the move could put approximately 30 concentrations in jeopardy.

Annual Fact Books put out by Columbia's Research, Evaluation and Planning office showed 27 concentrations with fewer than nine students in 2008, and 30 concentrations in 2009. Interestingly, these concentrations have an average number of 1.13 students because 20 of the 30 concentrations in question have zero students enrolled.

In that case, how could an empty concentration use the college's resources? Considering the controversial class cuts based on low enrollment in recent semesters, it is impossible to think any of the classes required for these concentrations are being continued, and thus draining the budget simply because one or two students need to take the course.

Cutting classes to save cost doesn't seem to add up, though. The maximum an adjunct faculty member can be paid per

class is \$4,500. It is hard to understand why the tuition dollars of eight students enrolled in a course would not be enough to cover that cost.

Additionally, these cuts would increase Columbia's average class size. The enrollment cap on most classes is 25 students, but Columbia's class size averages at 17. If smaller concentrations—and subsequently smaller classes—are cut, this impressive number cannot be preserved.

Specific concentrations within major departments are part of what makes Columbia stand out. Concentrations give students a more detailed field of study and help build a niche expertise, which is becoming increasingly important in media arts fields. Columbia should consider promoting the benefits of its unique programs instead of making cuts, which could ultimately boost programs' enrollment.

The decision to cut small major concentrations is disconcerting. Considering the numbers, it seems cutting concentrations is a roundabout way of cutting class options. Students are here to take advantage of the diverse curriculum Columbia offers—cutting any part of that curriculum should be a desperate last resort.

Put population before profit, CTA

A TRIAL run of what could be a permanent 31st Street bus line is in the works, after years of advocacy from groups saying the Little Village neighborhood had inadequate transit options. Community groups pushed the Chicago Transit Authority to apply for a grant, which it received, that supports alternative transportation initiatives in low-income neighborhoods where residents need transportation.

While the initiative to reinstate the 31st Street bus took a long-term community effort, the CTA has conducted ongoing ridership studies to plan rail expansion projects in more affluent areas like Evanston and Skokie, and has begun construction on a new Morgan Street el stop in the West Loop.

The grant for the 31st Street route will cover half the estimated \$2.2 million cost to run the bus for one year. The route was eliminated in 1997 as part of a budget cut, leaving Chicago's third most densely populated neighborhood with no public transit to downtown.

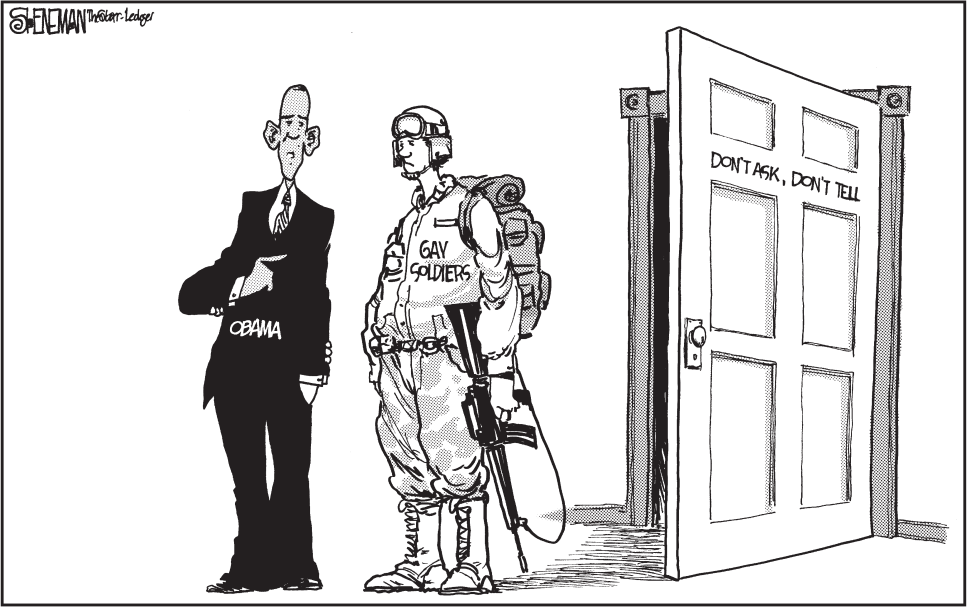
It's no mystery: Bus lines aren't profitable. While newly renovated el stations boast wine stores and coffee shops, bus service is consistently scaled back or eliminated. In the CTA's notoriously cash-strapped state,

it's not surprising attention is focused on developments that can incorporate real estate opportunities and have potential for profit, but these additions leave entire communities without adequate transit options.

The necessity of building a new el stop half a mile west of an existing el stop pales in comparison to the necessity of providing one of the city's largest neighborhoods with a convenient bus line. An estimated 31,000 weekly riders would be connected to South Lawndale/Little Village High School, three el stations, the Museum Campus, U.S. Cellular Field and 26th Street—the bustling economic hub of Little Village with city tax revenue second only to the Magnificent Mile, according to the Little Village Chamber of Commerce.

If the CTA were considering potential ridership over the profitability of a neighborhood, surely a proposal for a United Center el stop would have been approved years ago. The Green Line stretches for a mile and a half past the sporting area with no station.

The CTA cannot make up for the lack of service in some areas by providing exceptional service in others. Public transportation needs to serve the entire public, not just the profitable public.



"NOW'S NOT A GOOD TIME. GO BACK IN THAT CLOSET AND I PROMISE I'LL LET YOU OUT WHEN IT'S CONVENIENT FOR ME."

MCT Newswire

Your Voices

Letter to the Editor
re: "Battling Chicago's street creeps"

AS A student and sexual violence advocate I am absolutely outraged by Spencer Roush's Editor's Note published Oct. 11. Insinuating what a "blonde 20-something" considers "bothersome street creeps" are to blame for incidents of "rape, forced sodomy and unwanted penetration" at a college campus is a tremendous slap-in-the-face to rape advocates and survivors.

As a young female student in the city, I empathize with Ms. Roush's experiences of discomfort from unwanted advances in the streets. But comparing these to incidences of rape is a gross misunderstanding of the nature of sexual crimes, particularly on a college campus.

Contrary to what Hollywood or Ms. Roush would like to believe, rape is not generally committed by "South Loop creepers" in dark alleys, but by acquaintances in dorms and apartments. According to the U.S. Department of Justice, nearly 90 percent of rape victims attending colleges and universities knew their offenders.

What Ms. Roush does have correct is these crimes are very common and terribly under-reported. Every two minutes someone is sexually assaulted in the U.S. Approximately 5 percent of these assaults will be reported to the police.

There are resources for victims and their friends; the Rape Victim Advocates of Chicago (RapeVictimAdvocates.org) and the Chicago Rape Crisis Hotline (888-293-2080) are both available 24/7 to lend free and anonymous support to victims.

—Giselle De la Rosa
Sociology and biological science major,
University of Illinois at Chicago

Letter to the Editor
Pay increases and US of CC

ON OCTOBER 20, 2010, staff and full-time faculty received an e-mail from President Carter titled "re: Pay Increases." A total of 756 staff members read the e-mail, scanning details about a new schedule of raises, along with thanks for our work. As we looked closer, we noted every full-time employee will get a pay increase, except us. Because the new union says we belong to them, we won't see an extra dime. Willing members, who actually signed the forms, are also down \$354 as a result of mandatory fees paid to the National Education Association.

And President Carter doesn't deserve one ounce of blame for our loss.

The United Staff of Columbia College has said "no thanks" to the college's generous offer. Instead of having the opportunity to speak for ourselves, as we used to, we are now subject to the choices of the NEA. Our mission is to serve the needs of Columbia students. But we also used to take pride in our growth as professionals in the field of higher education. Now, we have been re-coded as "labor" and all staff members are indistinguishable. National shop bosses with no presence on campus control our professional fates.

This is Columbia?

It is time for students to take note of this struggle that is sapping their staff's strength and ruining morale. Do you want your teachers, curators, academic advisors and mental health counselors to work for the NEA or to work for you? It's about more than money. It is about honoring the independent spirit of the college.

—Jennie C. Fauls
Assistant Director, First-year writing,
Columbia College Chicago

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Have an opinion about something you read in this newspaper?

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

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

Opponents cry out over Silent Reflection Act ruling



by Eleanor Blick
Commentary Editor

“Enforcing a daily ritual that stems from religious traditions of habitual prayer is a detriment to the standards of the First Amendment.”

MEDIA COVERAGE of the Illinois court case *Sherman v. Koch* repeatedly referred to the act in question as the “Silent Reflection Act.” Buffalo Grove High School student Dawn Sherman and her father, Robert Sherman, brought the case against State Board of Education Superintendent Christopher Koch in 2007. The Shermans argued the period of silence observed at the start of public school days was unconstitutional because it encouraged school prayer.

Initially, the case sounded surprising. Defenders of the act said students could use the time to reflect on the day’s activities, meditate, read, do homework or silently pray if they choose. A moment to relax and reflect at the beginning of the school day sounds reasonable. But opponents

argued the act encouraged student prayer in schools, thus violating the First Amendment. Turning the concept of “silent reflection” into “student prayer” seemed like a stretch.

Only by examining the original language of the act does the opposition’s argument become clear. The full title is the “Silent Reflection and Student Prayer Act.” Well, yes, that’s a problem.

The act’s verbiage is its main downfall. If the title of the act did not mention prayer, fewer eyebrows would be raised. If the act didn’t specifically suggest time could be used for prayer, there would also be less outrage.

Illinois has had a statute in effect since 1969 that allowed teachers to observe a moment of silence at the beginning of the school day if they choose. The original law was written in clear terms that allowed choices for students and teachers, thus establishing its constitutionality under the First Amendment.

However, the statute has seen several revisions since. In 1990, the title was changed to The Silent Reflection Act, as part of a measure that shortened the titles of hundreds of statutes. A section added in 2003 established a student’s right to exercise his or her religion regardless of the teacher’s choice to observe a silent period.

The name was changed back to The Silent Reflection and Student Prayer Act.

In early 2007, section I was amended to read “shall observe” rather than “may observe.” The court changed the language in order to mandate observing a moment of silence at the beginning of the day in all public schools.

If this act were truly The Silent Reflection Act, the mere suggestion of prayer would not be included. The legislation cannot remain secular if it suggests the practice of a non-secular tradition. Furthermore, it indoctrinates impressionable students by enforcing a ritual rooted in religion.

The law, as it was upheld by the U.S. Court of Appeals on Oct. 15, reads “In each public school classroom the teacher in charge shall observe a brief period of silence with the participation of all the pupils therein assembled at the opening of every school day. This period shall not be conducted as a religious exercise but shall be an opportunity for silent prayer or for silent reflection on the anticipated activities of the day.”

In a public school, students must be allowed as much right to practice a religion as they are allowed not to practice. But enforcing a daily ritual that stems from religious traditions of habitual prayer

is a detriment to the standards of the First Amendment.

The U.S. District Court ruled the law violated the first and second prongs of the Lemon test established through *Lemon v. Kurtzman*, which created guidelines for legislation involving religion. If any of the three prongs are violated, the statute is unconstitutional.

Under the Lemon test, the district court ruled the government’s action did not have a secular purpose, and the statute’s primary effect was advancing religion in schools. But the appellate court, made up of three Notre Dame graduates appointed by Ronald Reagan, overturned that ruling.

Although teachers can no longer control whether to hold the silent period, they can control the classroom subjects covered that follow it. Take charge of the law by creating a dialogue from it. Silent reflection can transition into classroom discussions about how students choose to use the time. Study a different religion every week, read a different religion’s prayer every day. Use the law’s subversive message against it by studying all the different ways students can choose to be silent. Then, they will understand how to use their silence to its full potential.

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ROAMIN’ NUMERALS

40 Percentage of Republican voters who said they are more likely to vote for a local candidate Sarah Palin has campaigned for, according to a Gallup Poll released on Oct. 20. The poll additionally reported 49 percent of Republicans said Palin’s campaigning would make no difference in their vote.

25 Percentage of U.S. households that only have a cell phone and cannot be reached by a landline telephone, according to estimates done by the National Center for Health Statistics and released on Oct. 13.

57 Percentage of adults who believe America has become too politically correct, according to a Rasmussen Report from on Oct. 19. The survey did not define political correctness in any way.

3 Number of environmental advocacy groups bringing a lawsuit against BP regarding the Deepwater Horizon oil spill in the Gulf of Mexico, alleging the spill harmed and killed endangered and threatened species, as reported by the Chicago Tribune on Oct. 20. The suit is one of more than 300 brought against BP to date.

Campaign ads in Senate race turn candidates into cartoons



by Katy Nielsen
Assistant Campus Editor

“When trying to decipher fact from fiction, the voter is bombarded with conflicting information and lots of propaganda.”

AS WE approach midterm Election Day on Nov. 2, campaign ads become more aggressive. The focus drifts away from what the candidates offer and turns into rounds of playground name-calling.

State Treasurer Alexi Giannoulias, a Democrat, and Congressman Mark Kirk, a Republican, are both vying for President Obama’s vacated Illinois Senate seat, and both are running less than civil ad campaigns.

Watching television has turned into an unexpectedly stressful event. Every commercial break brings another round of

Kirk versus Giannoulias and their rude ads that attempt to tear down credentials and destroy reputations.

Both Giannoulias and Kirk have been surrounded by controversy during the campaign. One issue Giannoulias faces is scrutiny about his connection to the failed Broadway Bank. Kirk has admitted making factually incorrect statements about his military record and had to set the record straight.

The Giannoulias family owned the Broadway Bank, this is true, but Giannoulias’s involvement with the bank ended in 2006 before the bank closed. The family faced a tremendous financial loss, but the details involving Giannoulias were confusing.

The bank loaned money to some shady characters, such as Michael “Jaws” Giorango, who was convicted of running a prostitution ring. But these loans were made before the “known mobsters” were convicted.

When trying to decipher fact from fiction, the voter is bombarded with conflicting information and lots of propaganda—Giannoulias would make Tony Soprano proud, according to the Kirk campaign.

The rebuttal on TruthAboutAlexi.com might be accurate, but because it is tied to the Giannoulias campaign, it doesn’t seem like a reliable source.

Trying to figure out who’s telling the truth is exhausting.

In a Chicago Tribune poll from Sept. 24 to 28, people were asked whom they consider more trustworthy or honest between the candidates. Thirty-five percent said Giannoulias, 30 percent said Kirk, 16 percent said neither and 18 percent said they didn’t know.

Studies suggest negative campaign ads are easier to remember. This may be true; those ads definitely stay with you. Some of them seem like horror movie trailers.

In one ad, black and white images of Giannoulias flash on the screen: the words “More Spending,” “Bigger Government” and “Raise Taxes” appear next to him. Are we supposed to be afraid of our candidate?

The issues should be jobs, spending and taxes, but when commercials refer to candidates’ lying about their records and being connected to the mob, the election turns into a rant forum. The candidates deviate from the issues. It’s a big waste of money.

One of my favorite ads is a cartoon of Giannoulias recklessly driving a car around financial curbs symbolizing the college savings fund, Bright Start, and his connection to the Broadway Bank. Cartoon Giannoulias proceeds to fall asleep at the wheel. It looks cheesy and cheap. Those commercials make the other guy look like a jerk.

The Giannoulias campaign is also hard at work turning Kirk into a villain. No one is safe here. A cartoon ad features Kirk as Pinocchio, or “Kirknocchio.” The more he talks about his military experience, the longer his nose grows.

Possibly because of funding, there are notably fewer negative ads about Kirk than Giannoulias.

Kirk never served in the Gulf War or the invasion of Iraq. On Oct. 10, Kirk and Giannoulias appeared on “Meet the Press,” where Kirk admitted he was careless about the claims he made.

We know the race for Illinois Senate is close, but this mudslinging seems to neither help nor hurt Giannoulias or Kirk. It’s all just a bunch of bullying.

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Brock Brake THE CHRONICLE

Carolina Gaete (at podium) and other parents from Whittier Dual Language Elementary School in Pilsen met with Chicago Public Schools CEO Ron Huberman (far left) and Alderman Daniel Solis at the CPS headquarters, 125 S. Clark St., on Oct. 20. Illinois State Representative Cynthia Soto was also in attendance.

Mothers, CPS come to agreement on 'La Casita'

Plans for renovation to begin as groups decide location of Whittier library

by Darryl Holliday
Assistant Metro Editor

MOTHERS OF students attending Pilsen's Whittier Dual Language School and Chicago Public Schools officials reached an agreement in the first of several meetings that will determine the future of the much debated Whittier school's field house, 1900 W. 23rd St.

Both groups came together Oct. 20, along with aldermen and state representatives, to resolve the occupation of the one-story field house. The group also discussed plans for the installment of a library for Whittier, one of 160 Chicago schools without an on-

site library for students, according to Ron Huberman, CEO of CPS.

"I think we have an agreement in concept across these bases that we're going to be working through," Huberman said at a press conference on Oct. 20. "From a conceptual perspective, I think we're getting very close to being fully on the same page of what needs to happen."

As previously reported in the Chronicle on Sept. 27, mothers of Whittier students and scores of community members have occupied the field house for 36 days, despite CPS declaring the building unsafe due to structural violations.

Demolition of the building was put on hold because of the community protest, which called for a library to be installed on Whittier's premises as well as for tax increment financing funds geared toward

its demolition to instead be used for its renovation into a community center.

Both of these demands have largely been met as the groups settle on where the library will be constructed and proceed with plans to renovate the field house.

According to Huberman, CPS will conduct an assessment of the structure over the course of the next month in order to bring the field house to compliance, during which time negotiations will continue.

"We're here for the long haul. We recognize this is a first step—it's a great first step," said Carolina Gaete, activist and Whittier mom. "This is what we need: dialogue."

Approximately \$1.3 million in TIF funds previously allocated for the building's demolition will be put toward restoring the structure to a state of good repair, said Huberman, along with \$200,000 that Representative Edward Acevedo will work to obtain for its renovation.

Under the new agreement, the Whittier mothers will be able to lease the property for \$1 per year as they work toward incorporating as a nonprofit in order to manage the building.

In the meantime, children will be prohibited from entering the field house and a limited, to-be-determined number of adults will be able to occupy the building at any given time.

The parents say they will continue to occupy the field house, in compliance with the new rules, until a final agreement is reached.

Though the Whittier moms disagreed with Huberman about whether such a resolution would have been possible without their occupation of the field house and

Candidates for treasurer focus on cuts, unemployment

Less spending, more jobs emphasized in run for office vacated by Giannoulis

by Meghan Keyes
Assistant Metro Editor

ILLINOIS IS more than \$11 billion in debt, according to Gov. Quinn's latest budget. It's the treasurer's job to invest the state's funds into worthy investments.

Four candidates are on the Nov. 2 ballot to replace current Treasurer Alexi Giannoulis: Robin Kelly, Democrat; State Sen. Dan Rutherford, Republican; Scott Summers, Green Party; and James Pauly, Libertarian.

The state treasurer is the banker of Illinois' finances and oversees the state's investments. These investments include, but are not limited to, education, transportation, health care and state operations and investing in banks that lend money to residents.

Kelly is the current chief of staff for Giannoulis. A former state representative, Kelly won 94 of 102 counties in the February primary election on Feb. 2.

Kelly said she decided to run for the office after finding out Giannoulis was leaving to run for the U.S. Senate and felt she could build on the current foundation and successes as well as her experience.

Her three campaign points are to create jobs, cut waste and restore ethics. To create more jobs she wants to create a loan guar-

“

Everybody keeps trying to trot out the tired old solutions, but I do think we would do better on a grassroots basis in job creation.”

-Scott Summers



Brock Brake THE CHRONICLE

Alderman Daniel Solis (25th ward) talks to parents and children waiting in the lobby of CPS headquarters, during a meeting with Whittier school mothers and CPS Chief Executive Officer Ron Huberman.

» SEE AGREEMENT, PG. 40

» SEE TREASURER, PG. 41

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Celebrating Chicago's other fashion scene

Independent Retail Week directs shoppers to Chicago fashion design, retail scene

by **Meghan Keyes**
Assistant Metro Editor

THE MAGNIFICENT Mile on Michigan Avenue is considered the major shopping district of Chicago, a popular tourist destination and location of high-end fashion shops and retail chains. Independent Retail Week wants to change all of that by highlighting fashion off the Magnificent Mile.

Independent Retail Week took place from Oct. 16 to 23, showcasing different designers and boutiques in the city. The event was put on by Nolcha, a platform for independent retailers from New York City.

"The city has so many wonderful, diverse, independent retail stores," said Kerry Bannigan, CEO of Nolcha. "We think it's the perfect opportunity to expand it from New York City to a great market like Chicago."

Nolcha connects independent fashion retailers and designers through educational programs and events like Independent Retail Week, or by hosting its own version of fashion week simultaneously with the official fashion week events in New York City and London.

Last year's Independent Retail Week in Chicago included approximately 80 retailers, Bannigan said. They worked with a variety of magazines, websites and organizations, including Where Magazine and Yelp. Goodie bags and maps were handed out at Chicago-chain Akira stores on Oct. 16 as a kick-off event.

Highlighted designers and retailers for this year include Anastasia Chatzka, Adele Dallas Orr, Kreative Soul and Wildflowers.

Anastasia Chatzka originally moved to Chicago from Detroit to attend the International Academy of Design. After moving to New York, she returned to Chicago because it "had a good dynamic for a city that I wanted to open a store in," said Chatzka, who opened her store 16 months ago. "I think it's important to support Chicago's fashion and the boutique community as well. Independent designers and retailers are really important to the local economy ... not just giving all the money to big box names like H&M."

Chatzka said she got involved in the event through the Chicago fashion scene.

Local First Chicago is one of the organizations sponsoring the event. The group

is a network of locally owned businesses and organizations that aims to educate the public about buying local.

"What we're hoping to see, for the public at least, is more awareness of what's out there, locally, what they're offering and the uniqueness of the merchandise," said Pon Angara, president of the board of directors for Local First. "Hopefully this will clue in people for the holidays."

Angara said Local First's main involvement was promotion, which includes spreading the word through its e-mail lists about the retailers and the events.

"Since it's city-wide, the stores get to remain on their brick-and-mortar properties rather than pack up and go to an exhibition," Bannigan said. "It's complimentary for the stores to be involved, and it's all about raising awareness and increasing traffic for clientele, as well as getting tourists in the door ... they might not know about independent stores when they're looking for things."

Chatzka also hopes for exposure and new customers.

"It's about letting people know about other options. There's unique clothing and other options than what is on Michigan Avenue—there are other neighborhoods in the city of Chicago," Chatzka said. "Tourists don't know and people might not leave their neighborhood if they don't know what's out there."

Bannigan views the future of the event positively and said anticipates its return next year.

"Hopefully consumers will put these stores on their radar and continue to shop there even after the weeklong celebration," Bannigan said.

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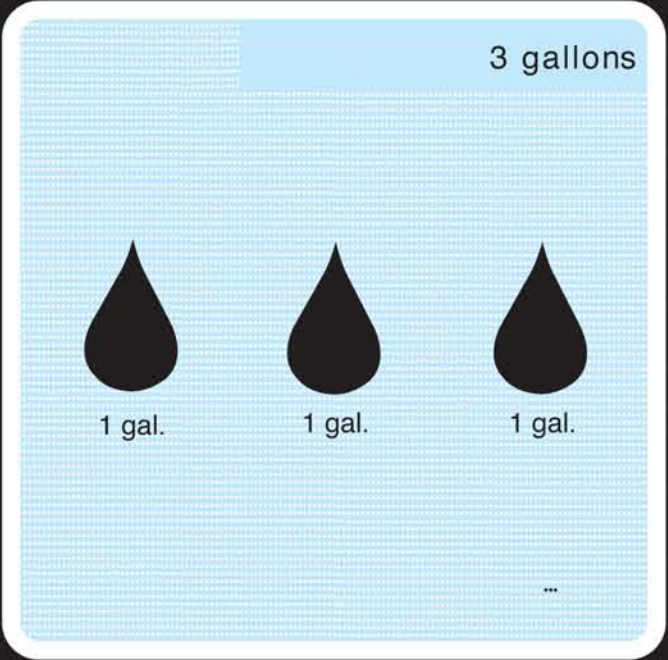
Sara Mays THE CHRONICLE

Anastasia Chatzka's store, located at 1740 W. Division St., was one of the participating stores in Independent Retail Week, which ran Oct. 16 to 23.

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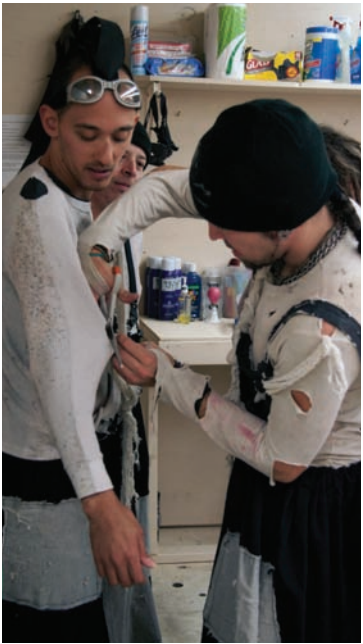
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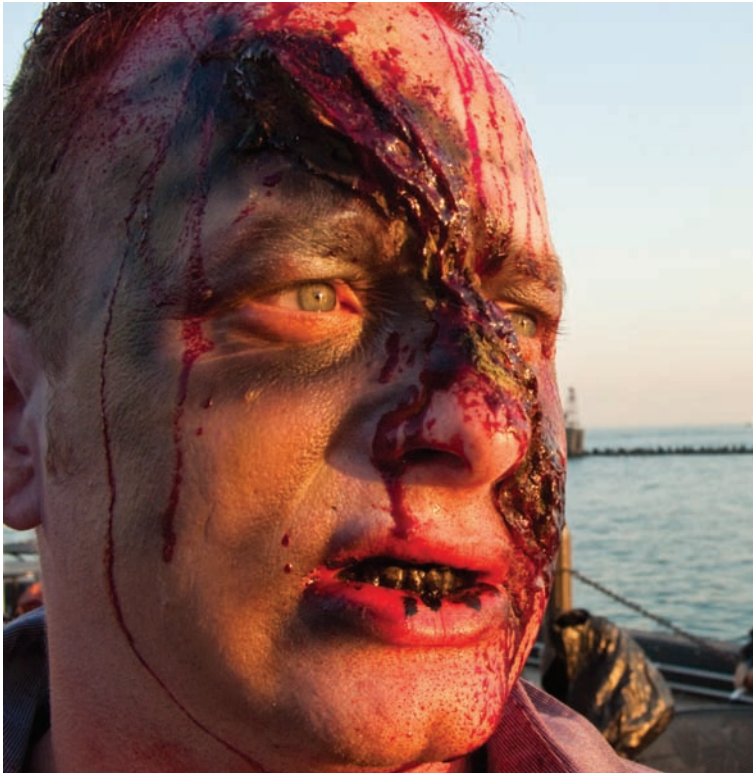
FACES OF FEAR

by
Tiela
Halpin

There's a lot of work that goes into making a haunted house, including building, painting, costuming, make-up and sound design, but nothing is more important than the actors. Owner of The FEAR Haunted House at Navy Pier, John LaFlamboy, claims "We've easily got the best cast we've ever had."

These actors, who are actually mostly students with other jobs and full-time course loads, endure extreme temperatures, windy and rainy conditions, and finish each night aching with pain, soaked in sweat and battling fatigue ... and they do it all for the scare. Actors arrive for call at 4:30 p.m. and spend 2 1/2 hours getting dressed, being made up and joining together in the "holding cell" for the nightly warm-up song and chant.

Running Thursday through Sunday for four weekends in October, the 3-year-old FEAR features veterans, new cast members, college students and professional actors, all trekking to the end of the pier night after night in hopes of making people scream.





» **YOUTH**

Continued from FRONT PAGE

life and that's what we're trying to avoid."

According to Boudreau, the program emerged from the Police Executive Research Forum and is among others, based on studies of cognitive dissonance and the interaction of personality and environment. In conversations with Gang Enforcement Unit officers, youth involved in gang violence are given time to reflect on the incident, and together with parents and school staff, are encouraged toward a peaceful resolution.

The CPD's Gang School Safety Team has helped train 1,400 CPS security officers and 400 safe-passage workers who monitor hallways and provide an adult presence for kids to and from school.

Rosalyn Bennett, dean of students at Walter H. Dyett High School, 555 E. 51st St., said the school has 25 trained safe-passage workers to provide guidance and a sense of presence for students, which has helped her in her position.

"I think [the program] is effective," Bennett said. "I think we still have to work some kinks out, but we're going in the right direction. Everything is a process."

Bennett also said she has formed relationships with Juvenile Probation workers and CPD officers, whose help she said she would not be able to do without.

"Police don't normally get involved in this," Boudreau said. "It's almost social work. We can't arrest ourselves out of this social problem. Everything that's done in this program is geared toward the adolescent, juvenile or young adult and it's geared toward reducing violence."

According to Lewis, the expansion of the

program was done out of necessity.

"Unfortunately, we saw a rise in incidents occurring in Area 2 and so to be responsive to the community's need to be safe, it was really the logical decision," Lewis said. "As Area 2 recognizes the benefits of this type of intervention, I think it will really support a change in philosophy about how police and systems respond to incidents in the community."

Positive outcomes of the program are apparent in kids who appreciate outreach from adults in the community, and in significant relationships with schools that benefit from partners working to ensure safety, Lewis said.

"There's the immediate benefit of it," Lewis said. "But it also says to the kids [who] have been impacted by an incident that there are opportunities for recovery—recovery from their emotional distress."

According to Boudreau, officers use their

knowledge of local gang life to better provide alternatives to high school youth.

"We do multiple interventions every day," Boudreau said. "We're out here every day, every time there's a shooting."

Though prevention methods are typically hard to gauge, Police Supt. Jody Weis cited at the press conference that high schools in Area 1 had no students killed through gang violence from March to June of this year, compared to five murders within the same period in 2009.

"By and large, traditionally, community residents' impression of policing and court systems is that they don't result in favorable outcomes," Lewis said. "I think we're showing right now that with a different sort of approach to addressing incidents there will be favorable outcomes for kids, for victims of incidents and for communities at large."

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Brent Lewis THE CHRONICLE
Sgt. Kenneth Boudreau is an officer with CPD's Gang School Safety Team, 1438 W. 63rd St.

» **AGREEMENT**

Continued from PG. 35

protests, both parties agreed they would do what's in the best interest of Whittier school children, citing dialogue as a large part of the solution.

During the press conference, Huberman denied that he was worried about setting a precedent for other groups demanding change in their schools.

"This discussion has been going on for a very long time," Huberman said. "... This is not a new conversation that's been going on, this is an ongoing dialogue about what makes the most sense and we welcome any school community, if they want to bring forth issues and want to discuss what makes the most sense for their communities."

The Illinois Board of Education and CPS were widely criticized earlier in the month when they turned off the gas in the field house, leaving supporters without heat for several days during 40 degree weather. The decision was overturned when city aldermen unanimously mandated gas immediately be turned back on as a matter of safety for residents.

According to Alderman Daniel Solís (25th Ward), a "memorandum of understanding" is expected from the current discussions as questions of where to locate the library continue.

A meeting is scheduled for the next CPS board assembly on Oct. 27, in which the Whittier parents are calling for a guarantee of the agreed upon terms in writing.

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» TREASURER

Continued from PG. 35

paperwork online.

"It's a relatively small office to start with so they aren't big cuts, but even small cuts are important today in government," Rutherford said.

He said he does not think the office should implement new programs for job creation but should instead support the programs in place within other areas of government.

Overall, Rutherford said he aims to limit government and keep the office within

its means.

"The less growth we have in government, the better off we are," Rutherford said. "I'm looking for the treasurer's office to live within its means and not be out there spending more money than they have to."

On the other hand, Summers wants government to invest from the bottom up in the form of "microcapitalism." He said he wants to offer small loans and grants to start-up businesses in communities and create summer job programs for people to work seasonally in towns throughout the state.

"Everybody keeps trying to trot out the tired old solutions, but I do think

we would do better on a grassroots basis in job creation," Summers said. He also supports cost shifts on Medicare and state pensions, including streamlining Medicare and Medicaid.

The fourth candidate, Pauly, said he is the only candidate not willing to directly raise taxes to fill the budget's gaps. His first measure of cost-saving would be to decrease his salary from \$120,000 to \$99,000.

"What I'd like to do is go through my department's budget, literally line by line, and see which programs are mandated by the Illinois Constitution, and which ones are not," Pauly said. "Those which are not, we will see if they are making a profit and

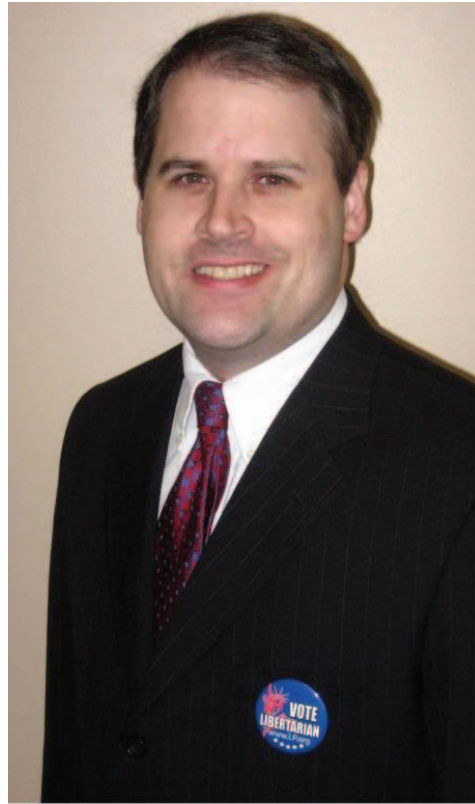
worthwhile to taxpayers."

He wants to scale back the government's size as a whole and let the treasurer's office serve to protect job creation but not create jobs.

"If they do vote for me, they are going to be voting for someone based on principle, not someone trying to win a popularity contest," Pauly said. "Hopefully I can represent them as a statesman rather than just as a politician."

The statewide elections take place on Nov. 2. Early voting began Oct. 12 and continues through Oct 28.

mkeyes@chroniclemail.com



From left: Scott Summers, Robin Kelly, James Pauly and state Sen. Dan Rutherford. Photos provided by the candidates.

IN OTHER NEWS

HIV research for inmates

The National Institutes of Health awarded a \$7 million grant to the University of Illinois-Chicago on Oct. 21 to study HIV in prison inmates. According to ChicagoTribune.com, the study will include better ways to find, test and treat infected inmates in prisons throughout the state. Currently, HIV tests are not required in the health exam given to inmates entering the prison system. The researchers hope to implement new standards of testing, as well as increase detection and reduce transmission.

Metra plan to be revamped

The postponed plan to repair 22 bridges on Metra's Union Pacific North Line may be revised, according to ChicagoTribune.com. The cost increase of keeping two tracks open will push the plan over its previous \$185 million mark. An extra \$80 million would be a "worst-case scenario," according to Metra Chairwoman Carole Doris, but Metra is still looking at cost-cutting alternatives. Metra is considering extending the eight-year plan to 12 years instead. The entire contract may have to be rebid.

Chicago's new Margaritaville

Navy Pier is adding a new restaurant next spring—Jimmy Buffett's Margaritaville. On Oct. 20, a 10-year lease was approved by the Metropolitan Pier and Exposition Authority, which owns Navy Pier, for the restaurant to take over the space that was Charlie's Ale House, according to ChicagoSunTimes.com. Buffett issued a statement about his love for Chicago: "I have always thought [of] Chicago as a beach town, a pretty big one, but still a beach town."

Fewer tickets, more booted

According to ChicagoSunTimes.com, police are writing fewer tickets and booting more cars. Records released during the City Council budget hearings on Oct. 19 showed ticket writing was down 11.6 percent during the first eight months of this year. Booting was up 7 percent. Revenue Director Bea Reyna-Hickey cites new technology and subsequent increased productivity for the growth in booting. A boot is placed on a car that has three or more outstanding tickets.

OFF THE BLOTTER



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

1

Computer theft

On Oct. 14, a security guard at Columbia reported an Apple MacBook Pro laptop taken from a classroom inside the 33 E. Congress Pkwy. Building, according to police reports. The computer was worth approximately \$1,200 and has yet to be recovered.

2

Auto eroticism

A woman told police that as she was walking home on Oct. 18, at 1801 S. Clark St., an offender approached her "in his newer model two-door Pontiac" and asked her for directions, according to the report. When the woman approached the vehicle, the man exposed himself to her before he headed southbound.

3

Underage at 8th

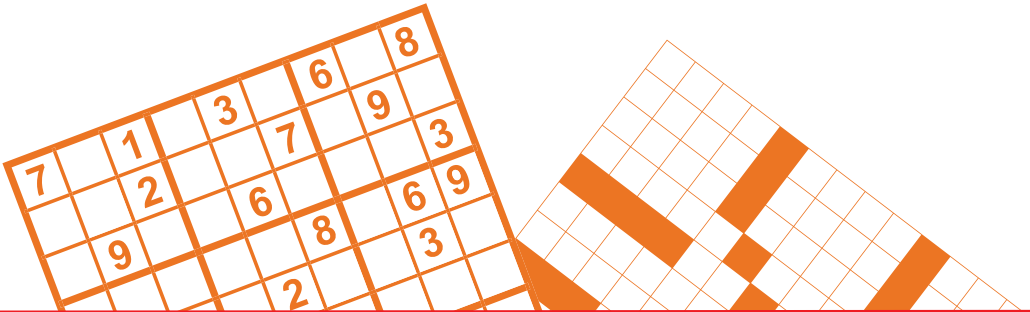
On Oct. 15, resident assistants in the building at 2 E. 8th St. observed people, many who did not sign in, entering the building with cans of beer. After receiving numerous noise complaints, resident assistants entered the room to find underage individuals drinking alcohol. Narcotic paraphernalia were later found, and an unspecified number of occupants were arrested.

4

No further knowledge

According to police, on Oct. 18, a guest at the Congress Plaza Hotel, 520 S. Michigan, said an unknown person broke into his room, stole his iPhone and \$100. Officers reported seeing large scrape marks on the door. Officers then canvassed the area and though surveillance cameras were available at the time, they have "no further knowledge" of the theft.

Games



SUDOKU Level 4

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



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 Spotlight 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
37 14th-century Florentine exile
39 Hydrocarbon ending
40 Fourth in a series
42 "Hedda Gabler" playwright
43 Undertaking
44 Closing
45 Common chuckwalla habitat
46 They may be shod
48 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

1	2	3	4	5	6	7	8	9	10		11	12	13	14
15											16			
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19					20				23	24			21	
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25	26	27	28				29	30				31		
32						33						34		
35						36				37	38			
39					40	41				42				
43				44					45					
46			47					48						
49						50	51	52			53	54	55	56
57						58				59				
60						61								
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

R	A	S	H		R	A	J	A		S	H	A	F	T
A	L	O	U		I	R	O	N		D	A	F	O	E
F	I	Z	Z		M	I	N	G		P	I	G	E	O
F	E	Z	Z		E	S		A	L	E			A	T
I	N	L	A	Y		W	S	O	N		F	I	R	S
S	E	E	H	E	R	E			N	I	S	E	I	
H	E	D			E	L	M	S		D	A	D	E	
					C	A	P	T	A	I	N	O	K	
	S	T	A	R		Y	O	G	I			H	O	P
	P	O	R	C	H				H	A	N	G	E	R
B	A	M	B	O	O	S	O	T		A	R	A	B	Y
A	N	T			O	I	L		S	T	I	V	I	C
R	N	O	F	A	F	R	I	C	A		S	E	T	H
R	E	M	I	X		E	V	I	L		T	H	E	E
E	D	S	E	L		N	E	C	K		S	O	D	S

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- 26 Challenging area at Augusta National, as it's facetiously called
27 In direct confrontation
28 ___ feeling
29 Shuttle path
30 Arrest, with "in"
33 Links numbers
38 Tchr.'s notation
41 Some Cassatt works
45 "No kidding!"
47 Lets off steam
48 Capone associate
51 Shower
52 Hollywood canine
53 Pen repeat
54 C  tel fruit
55 Novelist Waugh
56 Place to find IBM
59 Scale tones

HOROSCOPES



ARIES (March 21-April 20) Deep feelings of love, commitment and respect may rise quickly to the surface over the next few days. Find positive ways to expand family or romantic obligations: Loved ones need to see concrete results. After Wednesday social wisdom is available: Closely watch actions and reactions of others. Complex discussions may soon be necessary. Later this week, watch also for a fast business proposal or new job assignment. Authority figures may reveal recent negotiations or high level decisions. Stay focused on new ideas.



TAURUS (April 21-May 20) This week loved ones will be fascinated with past events. Nostalgia reflection may start out seriously but will shift to humor, amusement and light-hearted fun: Watch for loved ones to feel relieved by new social or family information. An oddly emotional few days: stay balanced. Tuesday through Friday older colleagues or trusted work partners may challenge the decisions of authority figures. Refuse to be drawn into controversy. At present emotions in the workplace may be unusually unpredictable. Remain distant.



GEMINI (May 21-June 21) Friends and lovers are unwilling to repeat outdated patterns or continue with standard activities. Offer creative solutions: Lost ambition and boredom may soon require attention. After Wednesday an unusual home proposal or complex family discussion will captivate attention. Expect strongly expressed opinions. Loved ones will describe both short-term and long-term expectations. Use this time to press friends, relatives or roommates for new promises or solid commitments. Group dynamics will improve. Stay calm.



CANCER (June 22-July 22) Incomplete projects will take top priority this week. Monday through Thursday expect colleagues and key officials to revise schedules, assignments or daily tasks. Be prepared. New financial obligations may trigger intense discussions with loved ones. Business stress is temporary: go slow. Later this week a controversial flirtation or rare social introduction may cause gossip or idle speculation. Wait for further information before offering an opinion. Friends, colleagues and relatives are now highly sensitive to criticism.



LEO (July 23-Aug. 22) Younger colleagues may this week strain office relations with unusual business practices. Follow trusted methods, if at possible: Key officials will rely on your expertise and leadership skills. Tuesday through Thursday highlights fast social changes and last minute invitations. Friends and colleagues will expect a prompt response. Stay dedicated to group harmony and all will be well. Later this week a loved one may defend conflicting opinions. Avoid serious social or romantic discussions: Nothing will be resolved.



VIRGO (Aug. 23-Sept. 22) Contracts, agreements and permissions will soon offer positive results. Authority figures may this week announce expanded work projects or greatly increased responsibilities. After Tuesday key financial negotiations will also be necessary: Expect fast requests and sudden changes. New friendships and potential love affairs are also accented this week. Thursday through Sunday watch for a series of subtle but meaningful flirtations. In the coming weeks new passions will quickly expand. Stay open to new ideas.



LIBRA (Sept. 23-Oct. 23) Rely on trusted friends to replenish your emotional resources this week. For many Librans increased optimism and new forms of entertainment will soon be an ongoing theme. In the coming week new business requests and complex social opportunities will demand a quick response. Be consistent: Bosses, managers and trusted friends may require guidance or support. After Saturday watch also for a previously withdrawn romantic partner or loved one to join group activities. Stay active: much is changing.



SCORPIO (Oct. 24-Nov. 22) Small tasks will now demand added concentration. Early this week pay attention to ongoing power struggles, workplace politics or shifting routines. Before mid-month private business differences will be made public: Expect revised duties or new assignments. Tuesday through Friday romantic proposals and last minute social invitations may trigger minor disputes. Close friends or family members may compete for your time and loyalty. Be supportive. Your actions, ideas and reactions will be closely scrutinized.



SAGITTARIUS (Nov. 23-Dec. 21) Moody exchanges between colleagues may now be bothersome. After Monday expect minor moments of tension or unique ultimatums. All passes quickly, so not to worry. Do, however, avoid financial comparisons, workplace gossip or private social comments. Later this week a trusted friend or close relative may request confidential romantic advice. Love affairs, social triangles or competing family interests may be a key theme. Take your time. At present, others will delay key emotional decisions. Remain cautious.



CAPRICORN (Dec. 22-Jan. 20) Career activities and family security may trigger serious discussions this week. Start small and expect steady gains: In the coming weeks, loved ones will provide valuable ideas, options and strategies. Tuesday through Friday colleagues and work partners may ask for extra help with complex assignments. If so, avoid acting as leader or mediator. Business officials will press for completed records and final decisions. Stay dedicated to reliable methods. Late this weekend rest and pamper the body: Physical energy may be low.



AQUARIUS (Jan. 21-Feb. 19) Over the next three days work officials may offer unique business assistance. Listen closely for subtle hints concerning fellow workers, new job openings or unusual team projects. Revised duties will provide remarkable opportunities in the weeks to come: Stay alert. After midweek a past lover or old friend may provide an unique insight into yesterday's relationships. Private family information and ongoing social changes may play a key role. Remain philosophic: Your thoughts or opinions will not be easily accepted.



PISCES (Feb. 20-March 20) Rare social introductions may soon lead to valuable business alliances. Before midweek discuss common goals with colleagues or research income sources. New friends or work mates may now reveal surprising career or financial options: Expect highly creative proposals. After Wednesday study financial or property documents for an unexpected opportunity. Timed payments, miscalculations or legal promises may soon provide new facts, figures or dates. Family members will offer strong opinions: Stay open to fast changes.

Stay In



HALLOWEEN EVENT

24-Hour Night

10.28 – 10.30

FREE

Film Row Cinema
1104 Center
1104 S. Wabash Ave.
(312) 369-7185

Ancient and new-age traditions combined with cultural celebrations will take place for 24 consecutive hours. Join in on the screaming Screen Fest at noon on Oct. 28, the Creepy Coming Out Ball at 7p.m. and a costumed skating party at midnight, then pause for a pancake breakfast and start the party again.



“Tyler Tyler”

10.29.10
8 – 10 p.m.
Dance Center
1306 S. Michigan Ave.
(312) 369-8189

Inspired by the traditional Japanese epic “Tale of The Heike” Yasuko Yokoshi’s newest work, “Tyler Tyler,” explores these questions through the lens of traditional and contemporary culture, fusing modern Western dance and traditional Japanese Kabuki into one.

FREE



MindfuLive! presents “2010: Time for Change”

10.27.10
5:30 p.m.
Film Row Cinema, 1104 Center
1104 S. Wabash Ave.
(312) 281-5199

The film follows journalist Daniel Pinchbeck on a quest for a paradigm that integrates the archaic wisdom of tribal cultures with moderate scientific methods. The film presents a positive alternative to apocalyptic doom. The reception begins at 5:30 p.m. and the film starts at 7 p.m.

FREE

Monday 10.25

Common Ground meeting

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

Arturo Vittori lecture

4 – 5:30 p.m.
Wabash Campus Building
623 S. Wabash Ave., room 203
Kirk Irwin, Jlrwin@colum.edu
FREE

Pop Rock Ensemble: Styles 1 in concert

7 – 8 p.m.
Music Center
1014 S. Michigan Ave.
(312) 369-3100
FREE

Tuesday 10.26

JAM (Japanese, Anime, Manga) bake sale

11:30 a.m. – 6:30 p.m.
33 E. Congress Pkwy. Building lobby
JapaneseAnimeandManga@loop.colum.edu
Various prices

A+D student forum

2 – 3:30 p.m.
Stage Two, 2nd floor
Quincy Wong Center for Artistic Expression
Wabash Campus Building, 623 S. Wabash Ave.
Jessica Valerio, StudentTrustee@colum.edu
FREE

Sound Advice: On Working in the Radio Industry

6:30 p.m.
Portfolio Center, Wabash Campus Building
623 S. Wabash Ave.
(312) 369-7280
FREE; RSVP required

Wednesday 10.27

Latin street dancing: merengue and bachata dance

6 p.m.
Quincy Wong Center for Artistic Expression
Wabash Campus Building, 623 S. Wabash Ave.
(312) 369-7812
FREE

Student piano recital

7 – 8:30 p.m.
Sherwood Conservatory of Music
1312 S. Michigan Ave.
(312) 369-3100
FREE

Ann Arbor Film Festival touring package

6 – 8:30 p.m.
916 S. Wabash Ave. Building, room 150
(312) 369-6764
FREE

Thursday 10.28

Peter Lerner Quartet in concert

Noon – 1 p.m.
Music Center
1014 S. Michigan Ave.
(312) 369-3100
FREE

Village Film Series: “Sounds of the New Hope”

5 – 7 p.m.
Multipurpose Studio,
618 S. Michigan Ave. Building
(312) 369-8664
FREE

Freelancing Tool Kit Session #2: Marketing Your Work

6:30 – 7:30 p.m.
Portfolio Center, Wabash Campus Building
623 S. Wabash Ave.
(312) 369-6985
FREE

Friday 10.29

Jazz Gallery in the Lobby

Noon – 1 p.m.
Music Center
1014 S. Michigan Ave.
(312) 369-6300
FREE

“Not I” (five short plays)

1:30 p.m.
New Studio, 11th Street Campus
72 E. 11th St.
(312) 369-6126
FREE

Saturday 10.30

Alumni on 5, Fall 2010

All day
Columbia Library, South Campus Building
624 S. Michigan Ave.
(312) 369-7157
FREE

fitness/health

music

columbia

tv

cultural

audio arts

dance

theater

a+d

radio

iam

speaker

journalism

english

marketing

film

celebrity

childhood

photography

museum

Halloween

FREE MOVIE PASSES

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

Get Out



“Detroit”



10.29.2010

7:30 p.m.

\$20–\$70

Steppenwolf Theatre Company

1650 N. Halsted St.

(312) 335-1650

Laurie Metcalf stars in this new play, directed by Austin Pendleton, in which a couple’s picture-perfect facade collapses with comic results when they befriend their new next door neighbors.

Monday10.25

“The League” cast appearance

7:30 p.m.

Benchmark

1510 N. Wells St.

(312) 649-9640

FREE

Silver anniversary oyster special

3 – 6 p.m.

Shaw’s Crab House

21 E. Hubbard St.

(312) 527-2722

25-cent oysters on the half shell

Friday10.29

Critical Mass

5:30 p.m.

Daley Plaza

50 W. Washington St.

(773) 710-4143

FREE

The Books

7:30 p.m.

Vic Theatre

3154 N. Sheffield Ave.

(773) 472-0449

\$25,21+

Tuesday10.26

Viva Breve: Day of the Dead

10 a.m. – 5 p.m.

National Museum of Mexican Art

1852 W. 19th St.

(312) 738-1503

FREE

Knit Tails

7 – 8 p.m.

Three Peas Art Lounge

75 E. 16th St.

(312) 624-9414

\$10

Saturday10.30

“It Takes a Village, People!”

5:30 p.m.

Gorilla Tango Theatre

1919 N. Milwaukee Ave.

(773) 598-4549

\$12

Ravi Shankar

8 p.m.

Symphony Center

220 S. Michigan Ave.

(312) 294-3000

\$25–\$100

Wednesday10.27

Green City Farmers Market

7 a.m. – 1 p.m.

Green City Market

2732 N. Clark St.

(773) 880-1266

FREE

Chicago Literature: Past, Present and Future

5:30 p.m.

The Cliff Dwellers

200 S. Michigan Ave.

(312) 922-8080

\$15

Sunday10.31

Community yoga class

3:30 – 5 p.m.

Moksha Yoga Center

700 N. Carpenter St.

(312) 942-9642

FREE

Ghostface Killah

8:30 p.m.

Abbey Pub and Restaurant

3420 W. Grace St.

(773) 478-4408

\$20–\$22, 21+

Thursday10.28

“Messing with a Friend”

10:30 p.m.

The Annoyance Theatre

4830 N. Broadway

(773) 561-4665

\$5

Laugh Track

8 p.m.

Sidetrack

3349 N. Halsted St.

(773) 477-9189

FREE,21+

cultural

museum

music

movie

theater

speaker

food

celebrity

reading

sport/fitness

tv

photography

performance

art

political

Halloween



LCD Soundsystem

10.26.2010

8 p.m.

Riviera Theatre

4746 N. Racine Ave.

(773) 275-6800

\$35

Rumored to be the last tour for the band, James Murphy and company returns to Chicago since headlining Pitchfork Music Festival in July. “Dance Yrself Clean” to music that blends punk and disco.



Halloween film screenings: “Halloween” and “The Rocky Horror Picture Show”

10.30.2010

8 p.m.

Trader Todd’s

3216 N. Sheffield Ave.

(773) 975-8383

\$25 general admission; \$15 for 21+ students

Watch these films in Traders Todd’s heated beer garden, decorated in a theme sure to spook. Specials include \$5 Bacardi bombs and Halloween-themed cocktails and shots.

AccuWeather.com Seven-day forecast for Chicago

Forecasts and graphics provided by AccuWeather, Inc. ©2010

