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Cubs owner strikes out by asking state to pay for Wrigley revamp » PAGE 34

THE COLUMBIA CHRONICLE

The official news source of Columbia College Chicago | November 29, 2010 | Volume 46, Issue 13 | www.ColumbiaChronicle.com

Web-Exclusive Video

Combat in the classroom

Big names making big bucks

But top salaries remain unchanged due to pay freeze

by Sam Charles
Assistant Campus Editor

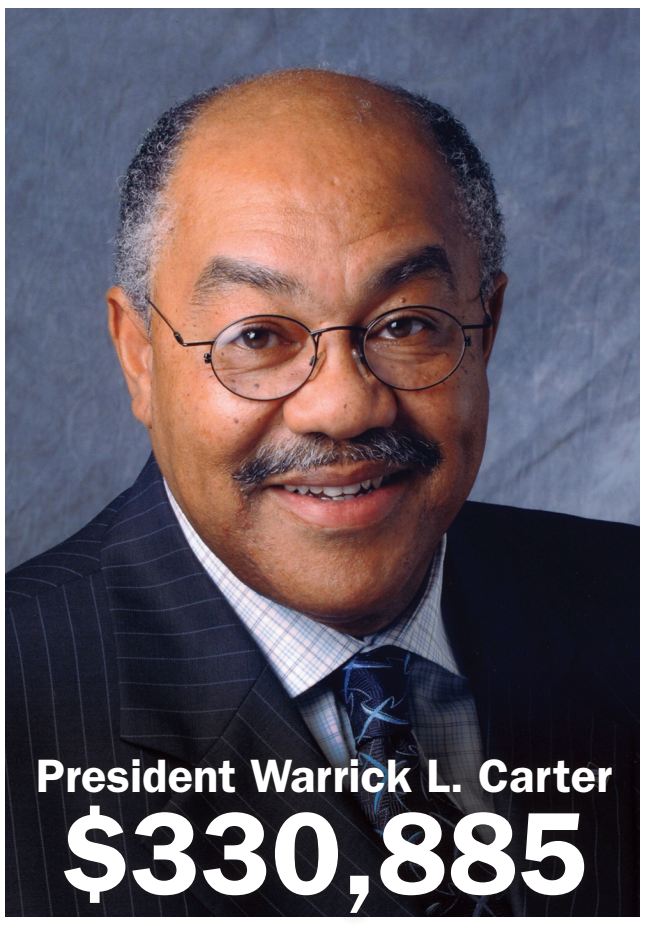
BROUGHT ON by economic woes, Columbia's top administrators' salaries remained static during the 2008–2009 fiscal year, according to the 990 tax form, which the Internal Revenue Service requires all non-profit educational institutions to file.

Once again, President Warrick L. Carter was the leading salary earner, pulling down $330,885, and Zafra Lerman, former head of the Science Institute, was second, with $244,861. Lerman was relieved of her duties in late 2009.

According to Columbia's Form 990, which is made public a year after such forms are filed, the third highest-paid administrator was Steven Kapelke, provost and vice president of Academic Affairs, who earned $224,822.

The college imposed a freeze on the salaries of the president and vice presidents as well as a hiring freeze during the 2008-2009 fiscal year, so there were no surprises in the filing.

Carter's salary, for example, remained basically the same as it was in 2007–08, when his compensation was $316,609. While it appears his salary increased, the difference is in the way the forms are now tallied, according to Michael DeSalle, Columbia's CFO and vice president of Business Affairs. They now include other compensation and nontaxable benefits.



President Warrick L. Carter
$330,885

Carter's base compensation in 2008 was $298,734. Adding in the $32,151 in "other compensation" he received, his total income was $330,885. The shift in his reported income may have been due to his bonus, as it fluctuates from year to year and is decided upon by the college's Board of Trustees, DeSalle said.

"There have been no changes in [administrators'] salaries," DeSalle said. "It's a matter of how they were logged."

Rounding out the top 10: DeSalle, $207,973; Eliza Nichols, dean of the School of Fine and Performing Arts, $199,029; Eric Winston, vice president of Institutional Advancement, $198,977; Mark Kelly, vice president of Student Affairs, $197,296; J. Richard Dunscomb, chair of the Music Department, $193,715; Annice Kelly, vice president of Legal Affairs and General Counsel, $192,841; Alicia Berg, vice president of Campus Environment, $192,059.

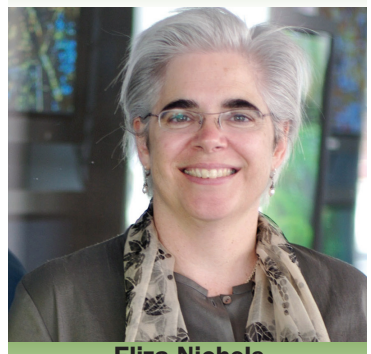
The highest paid private college president in the country in 2008 was Bernard Lander of Touro College, located in New York City. At the time,

» SEE SALARIES, PG. 7

Zafra Lerman
Former Head of The Science Institute
$244,861

Michael DeSalle
CFO and Vice President of Business Affairs
$207,973

Steven Kapelke
Vice President of Academic Affairs
$224,822



Eliza Nichols
Dean of The School of Fine and Performing Arts
$199,029

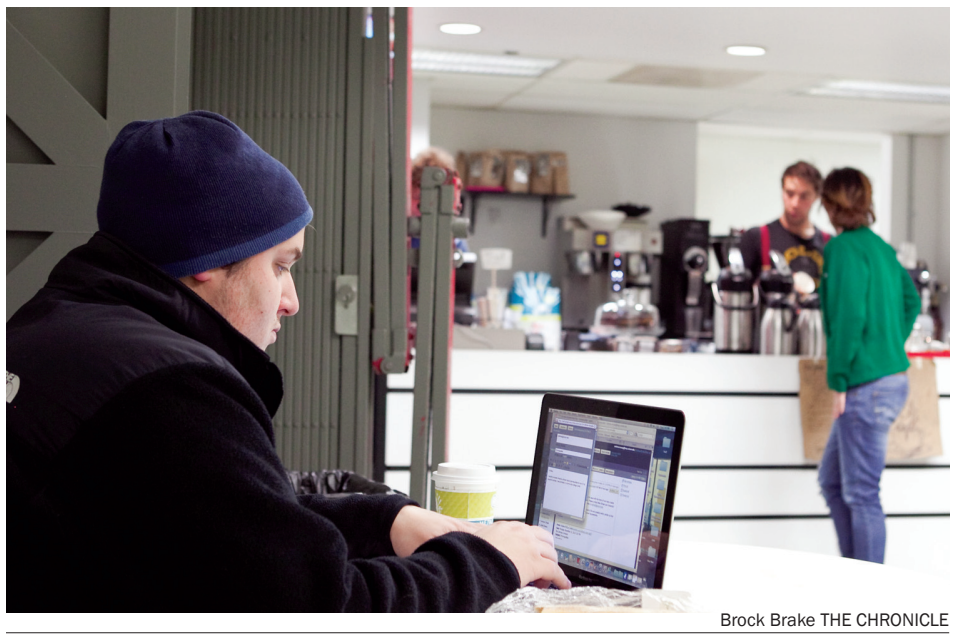
New cafe firm irons out kinks

More food items added, but students say quality does not match price

by Shardae Smith
Assistant Campus Editor

NOW IN its third month of operation, Café University, the college's food new vendor, continues experiencing difficulties running three cafes to service students, faculty and staff, but hopes to make finishing touches and finalize menu options before the fall semester is complete.

At each of Café University's three locations—the Wabash Campus Building, 623 S. Wabash Ave.; the 1104 Center, 1104 S. Wabash Ave. and the Alexandroff Campus Center, 600 S. Michigan Ave.—prices are still handwritten on cardboard signs and students are complaining about price inconsistencies of their food options.



Brock Brake THE CHRONICLE

Andy McCoy works on his laptop while enjoying a coffee and sandwich at the Café University in the Alexandroff Campus Center, 600 S. Michigan Ave.

As part of the cafe's contract with the college, the owner and managers agreed to meet with the Student Government Association once a semester to discuss its progress. The first meeting was on Nov. 16.

"So far it's been a lot of work," said Dan Weiss, co-owner of Café University. "It's been hard to run three shops at one time as an independent business. But we're at the point where a lot of our food issues are being taken care of."

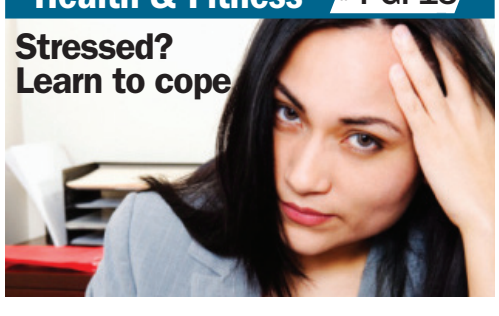
Some students are still unsatisfied with the costs.

"Overall, I think it's too high of a price when you can walk across the street to Dunkin' Donuts and get a bagel and a cup of coffee for three bucks," said junior fine art major Chelsea Schneider. "Lower the prices because we already pay too high of a price [to attend Columbia]."

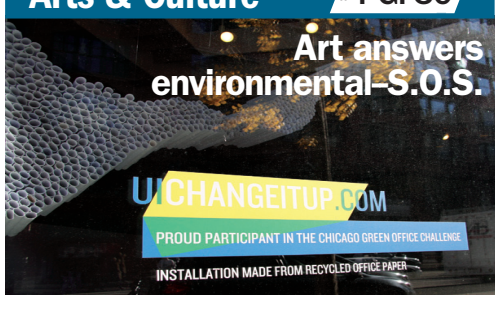
Schneider said she also feels the cafe's

» SEE CAFE, PG. 10

Health & Fitness » PG. 13



Arts & Culture » PG. 30



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EDITOR'S NOTE

Becoming the next Marilyn Monroe

by Spencer Roush
Editor-in-Chief

NO ONE has yet reached such stardom as Hollywood glamour icon Marilyn Monroe. Anyone who hasn't been living under a rock can recall the famous scene where her billowing white dress flies up while she stands on a city subway grate in the 1955 film "The Seven Year Itch."

Though Monroe died almost 50 years ago, she continues to make headlines—trumping other entertainment news about current stars—to grace the cover of major magazines. Her priceless personal items and never-released images are coveted by millions.

What are the chances of anyone surpassing Monroe's level of stardom? I'd say slim, but even with the odds tipped unfavorably, many Columbia students attend college and pay thousands of dollars to make it big.

There is something incredibly admirable and romantic about someone pursuing a dream as difficult as becoming a profound musician or Broadway actor, instead of picking a major with more career opportunities he or she may not be as interested in. Columbia artists aren't picking the safe option—that certainly takes some guts.

Columbia is a school students flock to because they are too passionate about their craft to leave it at just a hobby.

It's more than a story to tell their kids someday about when dad used to play the guitar or when mom starred in high school plays.

However, art students need to be reasonable and think about "plan B" if "plan A" isn't panning out like it was supposed to, especially with winter graduation just around the corner.

Some students are fully aware their tuition dollars may be a fruitless attempt at obtaining their goals. Because of this major investment in students' futures, a Facebook group was created in which many Columbia students are members: "I picked a major I like, and one day I will probably be living in a box."

This is not to be cynical, but to poke fun at the passion art students have to accomplish goals some deem non-lucrative.

In fact, the college has had numerous alumni who've made it big, including Oscar award-winner "Avatar" cinematographer Mauro Fiore, rapper Che "Rhymefest" Smith and HBO Films President Len Amato, among others.

Of course, it will always be hard to compete with the Monroes, Michael Jacksons or Oprah Winfreys of the world and catch that much needed break, but one should try. Perhaps he or she will receive more than 15 minutes of fame and get their lasting legacy printed on magazine covers.

sroush@chroniclemail.com

NEWS FLASH

11/30/10

Conversations in the Arts: Patti Smith

Known as "the godmother of punk," singer songwriter, poet and visual artist Patti Smith will be the first in Columbia's three-part series "Conversations in the Arts." WXRT-FM radio personality and adjunct radio faculty Terri Hemmert will be interviewing Smith. Walk-up registration will be provided. The event is from 5-5:45 p.m.

Film Row Cinema, 1104 Center
1104 S. Wabash Ave., 8th floor

12/2/10

Do It Yourself costume carnival

Students can bring in their old clothes and get them ready for the Blood Ball. Enjoy a fashion show, circus performers, and free food and drink. The carnival is from 5–10 p.m.

1104 Center
1104 S. Wabash Ave.

12/3/10

Common Ground's ally appreciation

Common Ground, Columbia's LGBTQ group, is holding a fun mixer to welcome all straight allies to the meetings. Stop by to grab a snack, chat and find out what Common Ground does. The mixer is from 2–3:30 p.m.

916 S. Wabash Ave. Building, 4th floor

CAMPUS POLL

"With only a few weeks left before break, what are you doing to prepare for finals?"

Andy Tokarski
junior
marketing communication major

"Not really anything. I've never really studied like I should. I usually procrastinate throughout the semester and get it all done in the end. It's been working for three years, so I'm not too worried."

Dominique Barnes
freshman
journalism major

"I'm going over all the notes I have from my classes and e-mailing teachers with questions. I'm trying to sleep more and go out less."

Vaughn Roland
senior
journalism major

"Pushing myself and writing stories. I don't have one big test to prepare for, just to work on my stories for class. I really don't have a break."

Jessica Fitzgerald
senior
fashion design major

"I'm just working on my senior thesis. I've been working on it this entire semester and I won't be finishing it until next semester."

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Clarification from the Nov. 8 issue

In the Nov. 8 story "Two bomb threats in four days," it was reported that Marketing Communication Department Chair Margaret Sullivan ordered the office to be closed and altered class schedules, but she said neither is true, and instead informed professors to hold classes at their own discretion.

Clarification from the Nov. 22 issue

In the story "Special season for quarterback over," the caption says Northwestern University hasn't won a bowl game since 1945, but actually Northwestern has not won a bowl game since 1949.

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Campus

Student ready to fight fires

Sophomore heading to L.A. during winter, will help rebuild, replant

by Sam Charles
Assistant Campus Editor

Courtesy VOTCHITSEV VIACHESLAV

Liberty Mutual Responsible Community Scholars project participants will help to restore the Angeles National Forest after 120 acres were burned last summer.

THE WILDFIRES that spread throughout southern California last summer destroyed much of the area's natural landscape, and now college students nationwide including one Columbia student, will help with the rebuilding and reconstruction effort.

Glenn Madigan, sophomore art and design major, will participate in the Liberty Mutual Responsible Community Scholars Project, an initiative aimed at helping to replenish the Angeles National Forest after wildfires burnt 120 acres of the federal-owned land.

"We know working in the [Angeles National] Forest is a sustainable project," said Maura Quinn, the university relations program manager for Liberty Mutual Group. "We've discovered it could take more than 20 years to [replenish] what was devastated during the fires in 2009."

The project was first implemented in January in response to the fires of the previous summer. The second incarnation of the project will be held from Jan. 2–8, 2011. The agenda has yet to be finalized between Liberty Mutual and the Angeles National Forest.

Students who participated in the initial project last January helped restore an unused ranger station, which is now used as a meeting site for United States Forest Service volunteers. They repotted more than 100 saplings, which will be used to repopulate the Southern California forest in January 2011.

Fire prevention is another idea planners want to focus on.

Along with planting the saplings, students will work to clear brush to prevent additional fires and speak to a local elementary school in an effort to raise fire safety awareness.

Students selected to participate were judged on several loose criteria, Quinn said. However, all applicants had to submit a two minute (or shorter) video explaining what they would add to the project if chosen.

"Each video stood on its own merit," Quinn said. "We judge each entry on how well the student conveys their commitment to community outreach and extracurricular activities."

Out of all the videos, Quinn said Madigan's stood out from the rest.

"Glenn's video in particular was one of the most well put together entries we received," she said. "It clearly demonstrates how involved he was within his own community."

Other students involved will be representing Bentley University, Bryant University, Flagler College, Indiana State University, Ithaca College, Morehouse

» SEE FIRE, PG. 10

Columbia starts hydro farming

College windowfarms, potential 8th street garden in the works

by Katy Nielsen
Assistant Campus Editor

Brent Lewis THE CHRONICLE

The vacant lot at 8th Street and Wabash Avenue could become the site for a Columbia owned and operated garden along with space for bike parking.

COLUMBIA IS pushing for more green spaces this year, and the next project includes windowfarms and the possibility of an outdoor garden.

Lena Milcarek, senior marketing communication major, presented her video about urban farming at Chicago's GreenTown Conference 2010. The problem with farming in Chicago is the climate, Milcarek said.

"Windowfarming is the answer to growing food in the winter," she said.

Windowfarms use recycled materials and grow produce hydroponically from sunlight that filters through windows. This means they require a constant trickle of water, generated by a pump on a timer that periodically circulates liquid nutrients through a column of plants in a closed loop that reuses the water.

"The system itself is pretty self-sustaining," Milcarek said. "Basically, the only thing you need to watch is [that] the drip is going down from the top."

A variety of fruits and vegetables can be grown with this system.

"You can have cherry tomatoes, peppers, leafy greens, herbs and small fruit," Milcarek said. "Basically, if you grow your own food, you're eliminating those extra miles and that carbon footprint."

Student organization Environmental Protection Initiative at Columbia is involved with The Windowfarm Project and has a bigger mission. Next semester, Columbia will have an established windowfarm in the 1104 Center, 1104 S. Wabash Ave.

Joe Leamanczyk, project manager in the Office of Campus Environment, said it brings awareness about sustainability.

The Office of Campus Environment received a proposal to plant a garden in the lot formerly occupied by Buddy Guy's Legends—a half-acre of land on the northwest corner of 8th Street and Wabash Avenue.

"The details still need to be worked out a little, and the student group [EPIC] is working on that," Leamanczyk said. "We're just waiting on a follow-up proposal."

According to Leamanczyk, the plan fits with Columbia's sustainability mission.

Neale Baldyga, recycling outreach coordinator for Columbia's Facilities and Operations, is faculty adviser for EPIC.

"It's still in the idea phase, it's a very new thing," Baldyga said. "What we need now is [approval] from the higher-ups, and hopefully this spring it will start."

Katelyn Carlson, senior cultural studies major, submitted the proposal.

"Over the summer it occurred to me there is this whole local food movement ...

» SEE GARDEN, PG. 7

Columbia promotional video hits big

College veep turns rapper to promote annual talent show

by Shardae Smith
Assistant Campus Editor

COLUMBIA'S STUDENT Programming Board has begun to get the word out about its annual Biggest Mouth talent competition, to be held next April, by creating a promotional video starring Vice President of Student Affairs Mark Kelly, also known as emcee "Hell Yeah."

> I had no idea what [SPB was] talking about or what they expected [of me for the video], but as I sometimes will do, I throw myself into what they hoped I would do."
>
> -Mark Kelly

Biggest Mouth is a student showcase in which 12 to 15 of Columbia's top performers compete for cash and prizes. Next year's event will be at Metro, 3730 N. Clark St.

This will be the second year the event will be off campus. Unlike its predecessor, Big Mouth, Biggest Mouth is audition-based and entry is limited to students who are 18 years and older due to the venue.

Ting Shen THE CHRONICLE

Columbia students perform at Little Mouth on Nov. 22 at Plymouth Court, 731 S. Plymouth Ct.

"Because of the buildings we have on campus, the capacities aren't that big," said Caralanay Cameron, junior arts, entertainment and media management major and president of SPB. "The 1104 Center [can only seat 300] and we wanted to make sure enough students could experience it. So we moved it off campus to a venue that could hold [more].

A video for Biggest Mouth is being shown online and features Kelly rapping under a stage name that stems from the speech he gives at the New Student Convocation, better known as the "Hell Yeah" ritual. It has received 1,868 views since being uploaded to YouTube since Nov. 11.

"I had no idea what [SPB was] talking about or what they expected [of me for the video]," Kelly said. "But as I sometimes will do, I throw myself into what they hoped I would do."

Cameron said the SPB wanted to take its marketing and advertising approach to the next level and create an entire campaign around the event.

"We thought it would be a nice surprise for everyone to see the vice president of Student Affairs in a promotional video for one of the organizations," Cameron said.

Kelly said he was taken aback when the board members asked him to help them out.

> We're really glad we are able to express our creativity [here at Columbia] and be able to put together a marketing campaign and have the support of the administration."
>
> -Caralanay Cameron

"It speaks to the brilliance of our students that they can make an old white-haired guy look at least respectable in a rap video," Kelly said.

Students expressed to Kelly how the video has become a memorable moment in their experience at Columbia, Kelly said.

According to Cameron, it took 15 minutes for Kelly to record his vocals, two hours to shoot the video and one week to create the final video.

"We're glad we are able to express our creativity [here at Columbia] and be able to put together a marketing campaign and have the support of the administration," Cameron said.

Mark Kelly's promotional video can be viewed at BiggestMouth.com.

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Concert Hall Events

Monday November 29
Jazz Guitar Ensemble III
12:00 PM

Tuesday December 30
R&B Ensemble in Concert
12:00 PM
Pop Orchestra in Concert
7:00 PM

Wednesday December 1
Jazz Pop Choir in Concert at the Conaway Center
12:00 PM
Gospel Choir in Concert at the Conaway Center
7:00 PM

Thursday December 2
Song Writing I Recital
12:00 PM
Pop Rock Ensemble: Styles in Concert
7:00 PM
Columbia College Chamber String Recital at the Sherwood
7:30 PM

Friday December 3
Drums and Percussion Recital
12:00 PM
Jazz Forum
2:00 PM
Solo Singing Recital
Pop Rock Ensemble: Performance in Concert
7:00 PM
Classical Guitar Recital at the Sherwood
7:00 PM

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Someone You Should KNOW

DAVID WOOLLEY

Fight master teaches art of stage combat

Once a month, The Chronicle profiles people on campus who are doing interesting or important things.

We're always watching for faculty, staff and students with a story to tell. Here's someone you should know.

by Katy Nielsen
Assistant Campus Editor

DAVID WOOLLEY has performed sword fights as "Guido Crescendo" for more than 21 years at Renaissance Fairs across the country. He is an Artist in Residence at Columbia and one of a select few fight masters within the Society of American Fight Directors.

He has choreographed violence for more than 500 productions, including fights for the World Wrestling Entertainment and the Goodman Theatre, and is the recipient of a 2010 Joseph Jefferson Award for Fight Direction for the Pulitzer Prize play nominee "The Elaborate Entrance of Chad Deity."

In his 49th semester teaching stage combat at Columbia Woolley continues to pursue his passions for instructing student actors, choreographing fight scenes and performing. The Chronicle had the chance to sit down and meet with the fight master.

The Chronicle: How do you explain the concept of stage combat to someone who is not an actor?

David Woolley: It is theatrical violence. It is how to create the illusion of a fight without getting hurt. That's what it is. It's like magic. It's like mime. It's like tap dancing. It's a learned skill that goes into an actor's bag of tricks. And if you want to do this, you have to be able to perform [William] Shakespeare because he wrote the plays with fights in them.

The Chronicle: Is this something anybody can learn or is it only for actors?

DW: It's really an acting class. When it's all said and done we are pretending to fight. People who really want to fight need to go elsewhere. The job is about taking care of somebody and making sure they're going to be OK while you have a great time pretending to beat them up, so you will be safe and I can buy you a beer later.

The Chronicle: This semester, you're teaching several advanced stage combat classes at Columbia. What other projects are you working on this winter?

DW: I'll be teaching at the Winter Wonderland Workshop at the Pheasant Run [from] Jan. 7–9, which is the largest international sword fighting workshop in the world. We're having [more than] 150 people come. "As You Like It" starts [Nov. 30], after Thanksgiving. "The Swordsmen" runs 18 weeks over the summer, and from now until May I'm at Columbia.

The Chronicle: Tell me about the show "Dirk and Guido: The Swordsmen!" Who exactly is Guido Crescendo?

DW: Guido Crescendo is a romantic orator and swordsman extraordinaire. We are in service to Her Majesty the Queen in hopes of becoming the King of England. We will be benevolent, she will continue to do her job and he will look good and wear a crown. Otherwise, he's about doing good work and making sure men treat women respectfully, and teaching them sword fighting and stabbing one another—as men do—how to pose, look good and buy their women expensive presents. [Dirk and Guido] are larger-than-life caricature cartoons.

Brent Lewis THE CHRONICLE

David Woolley (left) demonstrates blocking a kick with a shield for his advanced stage combat class.

Brent Lewis THE CHRONICLE

David Woolley, stage combat professor at Columbia, pictured below with his advanced stage combat class has been teaching at the college for 49 semesters and continues to act and direct shows in the Midwest.

The Chronicle: What was it like when you first took these characters on the road?

DW: We went to the Pennsylvania Renaissance Fair and lived in a barn on somebody's property at a national park for five weeks. We had a creek as our water supply. We were camping in a barn, writing by candlelight—writing new material everyday—just creating this show.

The Chronicle: Can you describe the experience of creating a show or fight scene?

DW: It's a flow. That's exactly what it is. The first thing I find out is how to tell the story, and then I'm going to look at the space and find out what's happening. Next, I want to try to cover as much space as I possibly can. The goal is to get the audience to lean forward in their seats and get thrown back. Can I get a gasp? I'm basically going to build a roller coaster the audience is going to go on.

The Chronicle: Tell me about your teaching philosophy. What kind of advice do you give your students?

DW: If it's not fun, don't do it. If you're going to be an actor, find a job that feeds you once a day. Those restaurant jobs are important—they give you food. Go to happy hour, get a ginger ale, eat off the buffet and patrons can be out there. Be bold and don't be afraid. Stand in there and let someone swing a sword at you. Swing one back at them. Don't get hurt, but commit fully to that action. Pretend you know what you're doing.

knielsen@chroniclemail.com

Eric Winston
Vice President of Institutional Advancement
$198,977

Mark Kelly
Vice President of Student Affairs
$197,296

J. Richard Dunscomb
Chair of the Music Department
$193,715

Annice Kelly
Vice President of Legal Affairs and General Counsel
$192,841

Alicia Berg
Vice President of Campus Environment
$192,059

» SALARIES

Continued from Front Page

Lander's base compensation was $4.79 million, according to The Chronicle of Higher Education.

Columbia's administration is paid comparably to many other colleges and universities. Out of 448 college leaders surveyed by The Chronicle of Higher Education, 41.3 percent reported their annual base compensation between $200,000 and $399,000, which is Carter's income bracket.

In 2008, salaries accounted for $128 million of the college's budget of $233 million, approximately $9 million more than in 2007.

"The raise in salaries was due directly to the increase in tuition," DeSalle said.

In 2007, every full-time college employee received a raise. In 2008, every full-time employee besides the president and vice presidents received raises. The next 990 to be released, detailing the 2009 fiscal year, will show no employee within the college receiving a raise.

> "The raise in salaries was due directly to the increase in tuition."
>
> -Michael DeSalle

"Traditionally, raises [are] given on Sept. 1 [every year]," said Ellen Krutz, vice president of Human Resources. "But there were none given in 2009."

The 990 also shows where Columbia's funding is coming from and where it's going.

In 2008, the college collected $233,199,143 in total revenue.

Contributions and grants accounted for $12.9 million, $3.39 million came from other revenue and $237.89 million was collected from program service revenue, money from tuition, course fees and anything else the college charges for.

However, the college's investment income dropped from $8.5 million in profit in 2007 to a $21 million deficit in 2008.

The college buys stocks, bonds and securities the same way private investors do, and the college's investments weren't immune to the downturn in the economy.

The negative swing, which totals nearly $30 million, has yet to be realized.

Columbia has shares in different stocks, bonds and securities, which haven't been sold in anticipation of the market turning around. The current loss is being accounted for, but Columbia's finances haven't taken the hit yet, DeSalle said.

The college's endowment is a combination of two sources of revenue: Donations from outsiders, coupled with budget surpluses from previous years compounded together.

"The big decline represents the economy," DeSalle said. "Every college and university has seen its portfolio decline."

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photo credit: Nicole Yoder, 2010

Developing a critical eye

MoCP joins Columbia's First-Year Seminar to teach visual literacy

by Katy Nielsen
Assistant Campus Editor

AFTER ITS debut this fall, a visual-literacy education session offered by the Museum of Contemporary Photography will continue this spring for Columbia students taking First-Year Seminar.

Corinne Rose, manager of education at the MoCP and instructor for the viewing sessions offered by the museum, said her class essentially teaches critical thinking—something students from all disciplines should learn.

"I think we could all probably argue—and most of us would agree—young people are more influenced by visual images than they are by words," Rose said. "I think that's dangerous, frankly. We should be critical consumers of images as well as text."

Understanding why a photographer chooses to use a particular point of view can launch student discussions about perspective and deconstructing images, according to Rose.

"It is an expression of truth," she said. "There is not a single truthful interpretation of any one perspective."

According to Soo La Kim, director of the Center for Teaching Excellence at Columbia and teacher of First-Year Seminar, combining images with seminar topics is helpful to students.

"People who are more visual can understand [ideas] better," said Louise Love, vice president of Academic Affairs, about the class. "In a way, it speaks to many people."

One of the first topics students in First-Year Seminar address is self and community, Kim said. Working with Rose allowed her to start that conversation.

"I really wanted to get students away from thinking about self and identity as this individual thing, but [instead] something that's really embedded in a larger context," she said.

When Kim scheduled her viewing session with Rose, she wanted the images to relate to the current focus of the class. The instructors discussed which images would most clearly address each subject matter.

Rose chose photography by Nikki Lee for Kim's class. Lee is an artist well-known for joining ethnic and social groups for her series titled "Projects" (1997 – 2001), which include "The Hispanic Project," "The Yuppie Project," "The Lesbian Project" and "The Skateboarder Project."

Lee's "Hispanic Project" follows her in a series of images as she takes on the persona of a Latina woman. She styled her hair like the women around her, and matched the clothes, facial expressions and makeup choices of the culture. For example, she sports hoop earrings and rhinestone necklaces for some of the "Hispanic Project" photographs.

According to Kim, when Rose conducted the viewing session in the MoCP, at 600 S. Michigan Ave., Kim heard her say, "Art is an idea expressed through a particular form." This resonated with her.

Tiela Halpin THE CHRONICLE

From left: Corinne Rose and Soo La Kim present the benefits of collaboration between the Museum of Contemporary Photography and Columbia.

"These artists made choices for a reason, and students make choices for a reason," Rose said. "We need to think about those choices and be mindful. That's what making good art is. It's having a concept and choosing the appropriate form that best renders your idea."

The thought Rose said she wants to express to students is that everyone has a voice, and they can express their voice in unique ways, through various mediums and develop a vocabulary across genres.

"There's something so valuable about taking students to the session and allowing them to see the images up close," Kim said. "The more you can analyze images the more you can be a more critical consumer, producer and participant in conversations."

She said her students had the chance to think about issues through a different medium than the books they were reading for First-Year Seminar, which helps them become better educated interpreters of the visual world.

"One of the key things to increasing visual literacy is getting students to slow down, look and take in the information in front of them," Kim said. "Visual literacy is something that every educated person should have."

According to Kim, without that ability, people are more prone to being swayed by images or consuming them passively.

First-Year Seminar classes can take part in the course offered at the MoCP during weeks two and three of their seminars in the spring semester. Professors can schedule multiple sessions that integrate subjects addressed in their First-Year Seminar curriculum.

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SFS STUDENT FINANCIAL SERVICES / Columbia COLLEGE CHICAGO

Documentary uncovers health catastrophe

Movie by faculty member helped shed light on uranium crisis

by Drew Hunt
Assistant Campus Editor

IN THE past decade, Jeff Spitz, associate professor in the Film and Video Department, has experienced continuing success in his independent film career—so much that he now stands at the forefront of a movement dedicated to righting the wrongs of an environmental disaster.

It all started in 1997, when Spitz was approached by a man who came across an old film his father shot, which featured a group of Native Americans.

According to Spitz, what initially began as a simple idea to return the footage to the people who were in it eventually led him to create his own movie titled "The Return of Navajo Boy."

Spitz's film is sort of an update to the original that continues to raise considerable awareness about the ill effects of uranium mining on the tribal lands of Monument Valley, located on the southern border of Utah.

"My advice to [the son] was if the people in [his father's] film were still alive, and if they'd actually be interested in talking to us," Spitz said, "that might be the beginning of an interesting documentary."

From there, Spitz said the film took on a life of its own as he became familiar with the people in the footage, the Cly family. He immediately began to document the struggles they face because of widespread uranium contamination, dating back to mining efforts to build nuclear weapons to end Word War II and fight the Cold War.

Though the film had its original premiere at the Sundance Film Festival in Park City, Utah, on Jan. 20, 2000, "The Return to Navajo Boy" hasn't lost any steam in terms of its impact.

Because of awareness created by the film, the Environmental Protection Agency recently dismantled a house in Monument Valley, which was lined with uranium, with plans to dismantle approximately 500 more, Spitz said.

"But that's just the start of the plan," he said. "There are more than 1,000 abandoned uranium mines, as well. So this is a problem that penetrates the mine sites, the ground water, the housing structures that have been built and the health of the families [who] live in this area."

According to Spitz, there is a higher incidence of cancer on the reservation than in surrounding areas.

"People are beginning to call for epidemiological studies. The very first health studies [are] being undertaken now," Spitz said. "And they're using our film at these events where they try to attract these Navajo families to come forward and participate in a health study."

The film itself also continues to grow. Spitz and his collaborators tacked on a new epilogue to the film in 2008.

Spitz, however, isn't the only individual currently active in bringing the story of Monument Valley to light. Former L.A. Times reporter Judy Pasternak recently published a book titled "Yellow Dirt: An American Story of a Poisoned Land and a People Betrayed" that also examines the effects uranium had on the region and the actions—or lack thereof—the U.S. government has taken.

At a panel discussion held on Nov. 10 at Film Row Cinema, in the 1104 Center, 1104 S. Wabash Ave., Pasternak described the issues facing Monument Valley as a slow-motion environmental disaster.

"I was pretty blown away," Pasternak said. "I hadn't even thought about where uranium ... came from, and I certainly didn't know it was mined in the United States or by Navajos."

Pasternak, who has done environmental reporting in the past, began to delve deeper into the issue which led to her book.

The film has also benefited from unique marketing techniques on the behalf of Columbia students.

Anne Marie Mitchell, assistant professor in the Marketing Communication Department, tasked her students with creating grassroots marketing campaigns to help promote the film. According to Mitchell, the efforts of her class helped keep the film at the forefront of the activist movement.

"My students had a tremendous amount of success," Mitchell said. "One student shipped a copy of the film off to The New York Times, so there's a reporter who's investigating this now. They raised a lot of awareness for the issue."

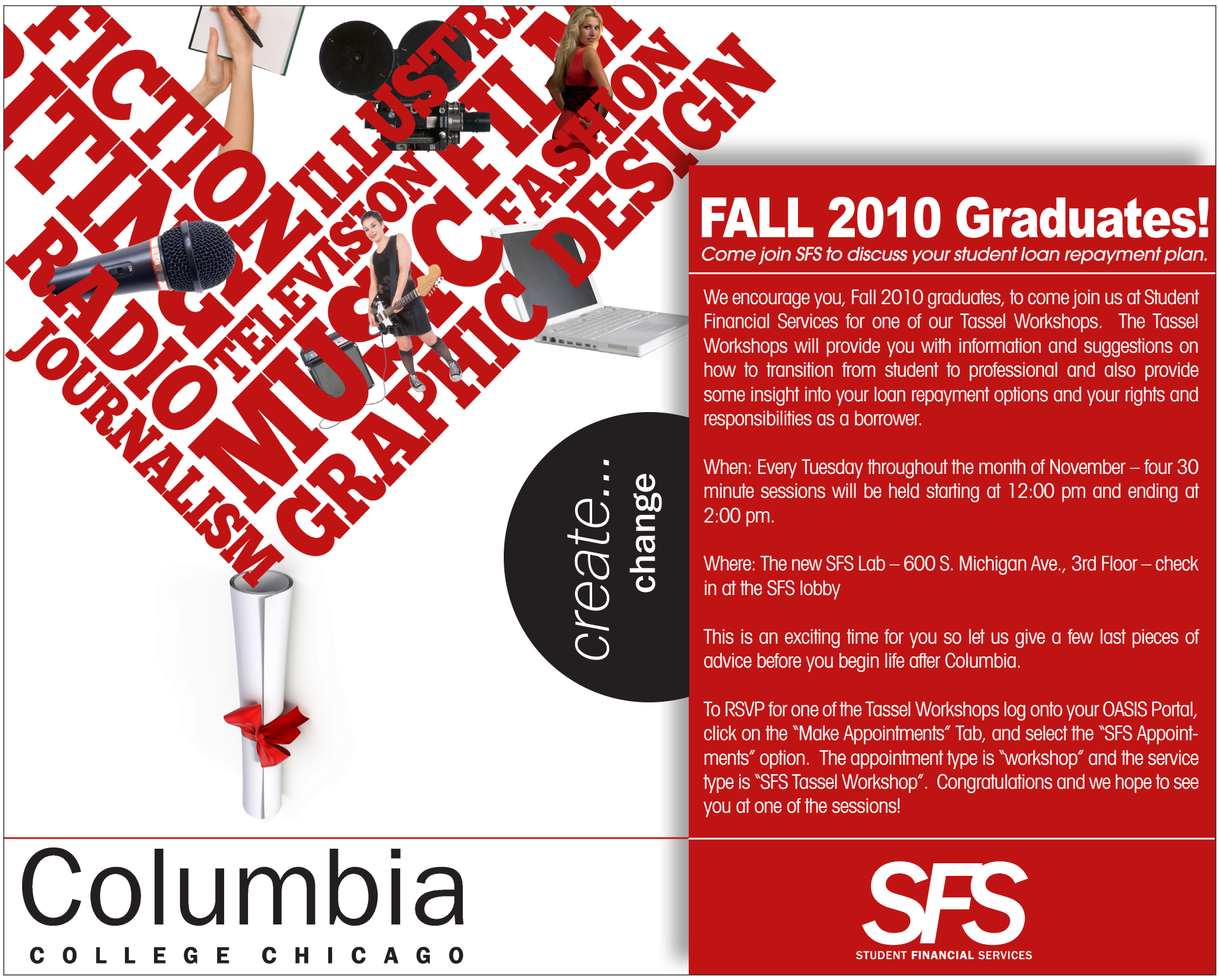
Mitchell said her students were shocked by the story and felt compelled to create more awareness for the issues still surrounding Monument Valley.

"[There was] a feeling of wanting to do something about it," Mitchell said. "They planted some seeds that I expect are going to grow."

courtesy JEFF SPITZ

Jeff Spitz documented the Cly family for a total of two years. They still reside in Monument Valley.

ahunt@chroniclemail.com



» CAFE

Continued from Front Page

menu selection leaves her with limited options to choose from.

But according to Café University's store manager Micah Perry, the current prices are comparable to industry standards. He also said the store has stepped up service in comparison to predecessor Plum Cafe.

"You can't go into a coffee shop in the city and buy a sandwich for less than $6," Perry said. "I feel like we have fair prices for the most part."

> "You can't go into a coffee shop in the city and buy a sandwich for less than $6. I feel like we have fair prices, for the most part."
>
> -Micah Perry

Pizza was introduced to the 1104 Center and Alexandroff Campus Center locations on Nov. 22. Soups and fresh bagels will be added within the coming weeks to give students a more diverse menu, according the managers.

Perry said the cafe's No. 1 concern right now is the students. Adding pizza to the menu is something he knew could be fresh and affordable.

The company has kept its promise on accepting debit cards and hiring student employees. However, Weiss said hiring students has been difficult because of the limitation on hours students are allowed to work.

"It would be way easier if we could have [a student who] works all day, but we can't do that," Weiss said. "There are a lot of no-shows because obviously school comes first."

Student employee and sophomore audio, arts and acoustics major Colin Croom has been working at Café University since the beginning of the semester.

He said he knows students complain about the items being expensive, but the prices are high because some of the options are organic.

Junior fine art major Shayna Cott said she enjoys Café University more than the college's former dining options.

"I like [the new service] better than Plum Cafe because they serve better coffee," Cott said. "I do think they're overpriced, but in the same margin [Plum Cafe] was.

As for the handwritten menus, Perry said he doesn't want to print out a menu until he's sure what items will be permanent. He said the menus should be available soon.

Weiss said it's not hard for him to make changes within the cafe, but he doesn't know what the students want. He said once the campus trusts the product, things will run smoother.

A member of the SGA suggested the owners place comment boxes at each of the three campus locations to yield student opinion and gain feedback, but the owners said they don't think the responses would be serious enough.

"My personal cell [phone number] is listed at all the cafes," Perry said. "I feel if someone has an earnest suggestion, they won't write in on a card. I think a comment box encourages throwaway ideas."

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» FIRE

Continued from PG. 3

College, University at Albany and University of Connecticut.

Ten students nationally were selected to participate in the project.

"We didn't anticipate more than 10 [applicants] because of the budget we have," Quinn said.

This is his first encounter with safety awareness, but Madigan has had many experiences with community activism.

"I've done a lot of work with diversity programs," Madigan said. "It's a new idea to be working with a fire safety program."

In Madigan's video submission, he said he was an active member of more than 20 clubs and organizations by the time he was a senior in high school, including working on anti-bullying and harassment projects similar to the "It Gets Better" campaign. He also detailed how he's learned to work in different capacities.

"I have the ability to problem solve, organize, lead, take direction and listen to those in need," Madigan said in the video.

Currently, he is the executive vice president of Columbia's branch of the National Society of Collegiate Scholars.

Mark Kelly, vice president of Student Affairs, said he was impressed with Madigan's submission video.

"I was blown away on a number of levels," Kelly said. "Clearly this is a young, aspiring leader who is incredibly involved in the lives of both Columbia and his previous high school."

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» GARDEN

Continued from PG. 3

and Columbia should be part of that," Carlson said. "Our art is directly related to our surrounding communities, and this would be a really good way to incorporate that."

Carlson said she is currently working on a more in-depth proposal, which includes fruits and vegetables she would plant.

There is a chance Columbia can use a spigot from a neighboring car lot or rain barrels, Baldyga said. Columbia students and staff in the Office of Residence Life could help maintain the garden, which requires dirt, wood, storage gardening tools, rain barrels and a fence.

"I think it would take more time than money," Baldyga said. "I think it would be very affordable to start."

Baldyga said one question is if the garden should have a security guard or a locked gate, and there is a possibility the college will use half the lot for bike parking.

Ultimately, the hope is it could be a blueprint for maintaining an urban garden, Baldyga said. So far the idea is receiving widespread support. Members of EPIC have collected more than 10 pages of student signatures in favor of planting the garden.

"I think it's almost a necessity at a school that's as progressive as us," Baldyga said. "We have the capabilities."

A meeting titled "The Rise of the Fresh Food Movement" will take place on Nov. 29 from 1–3 p.m. at the 1104 Center, 1104 S. Wabash Ave., room 407. Join students, faculty and community members in a discussion.

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Seen a good play lately?

by Margot Wallace
Associate Professor, Marketing Communication Department

IN A recent New York Times review of a play about Ernest Hemingway, theater critic Ben Brantley wrote seeing the set gave one a hangover. Finally, I thought, "Somebody else appreciates a play by just looking at the set."

Throughout the years, the quantity of plays I have seen at Goodman, Steppenwolf, Writers Theatre and numerous off-Loop theaters—not to mention Lyric Opera—blurred titles and storylines, humor and tragedy. During some performances, I fell asleep. But I can remember the opening set of every one, and I gave myself the test of remembering the plays not by their titles but their opening images.

Sure enough, there in my memory was the stage with the old curiosity shop clutter, set in a basement in New York; the rich Victorian library; the chrome and glass great room, where an actor was already polishing the coffee table as the audience walked in; the 1930s English country home with the curved staircase; the Caribbean wood shack. Maybe other theatergoers will know what I'm talking about, but I remember neither the titles nor the lines. What made the plays memorable were the lovely opening visuals, which delight me to this day.

Some visuals are fading memories. I remember taking an expensive taxi ride to a far-off place called Lincoln Avenue, where the opening scene was a grubby office filled with battered desks, soon to be occupied by a bunch of male actors swearing at each other. This play is a legend today, but to me it is simply a snapshot from another stage of life.

There was a production at a local theater, whose space is at the back of a bookstore, where an old European of unknown nationality was in bed, ailing. The audience was practically on the bed with him, suffering in his stifling room. Later, in the same venue, the audience was seated at cocktail tables arranged spaciously on the Art Deco, black-and-white-tiled stage, toasting the glittery singers and dancers of the Cole Porter era. See how powerful these theatrical illusions are?

Opera, which is arguably about the music, gives one a picture to leave with, especially when it's impossible to walk out humming a tune. I remember a looming factory building, a chow wagon in a gypsy camp, a gray man-statue starting to stir, a colorful street wall of village houses. Opera is an example of images fighting with words because opera librettos tell a story, whereas, the sets speak volumes instantly.

Of course, opera, is spectacle, and we need more of that. Winston Churchill famously bemoaned the spectacle-deprived people of Manchester, saying, "Imagine never seeing a pretty sight." We all suffer deprivation when we depend solely on words.

Words and visuals compete and complement each other, and have done so for centuries. But when it comes to first impressions, nothing trumps a visual. A few years ago I walked into a dark old lobby on South Michigan Avenue to see a Columbia production in a dark, flat theater. That was a numbing first impression. But then the stage struck me, like a band of angels singing. There were dark boughs against glowing shades of blue, orange and pink, looking like a huge Tiffany glass. I see it and hear it to this day. I could have gone home then, thrilled by an uplifting evening of theater. Visuals don't just illustrate words; sometimes they are the whole story.

Visuals can, of course, mislead. One evening, with no knowledge of the play my subscription series scheduled for me, I totally misread the set design's message visible the minute I entered the theater. When I saw a set filled with huge brown boulders, I was sure I was in for an evening of mythic, hellish torture in a cavern. It turned out to be a tragic love story of mythic, hellish torture in New England. But it took me a long time to figure that out. Even excellent visuals must be edited, like words. Images are not easy, not child's play.

Why are these seductive, intriguing, beautiful dimensional images so exceptional? I think it's because they function without mediation. No actor, supertitles, score or program notes are needed to explain them. What you see is what you get. It takes just seconds—not two hours, including intermission—to get the message. The set of an opening scene is a Cupid's arrow that wins your heart before you know what hit you. It cues you to the mood and attitude of the play, helps you sink into the story.

The last play I saw in the 2009–2010 season was "A Streetcar Named Desire." Audience members filed into their seats through Stanley's, Stella's and Blanche's shared bathroom. Few theater sets force their audiences into such acute awareness of what is to come, but I wish they did. I wish people didn't talk on their cell phones before the lights dim, rush in late or knit, as I actually saw one woman do. I recommend audiences do what Brantley and I do: sit and breathe in that first image of the play. It's intoxicating.

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We are looking for concise essays from faculty, staff and students. These voices will provide us with a variety of perspectives on the importance and impact of the images we confront and create.

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

Making Meaning," like "Image & Implication," will explore how images—visual, verbal and virtual—affect us. How do images determine the way we see our world and our role in it? How do our images of other people affect the way we respond to them? What kind of images foment action? What is our responsibility as image-creators?

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

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Caption Contest
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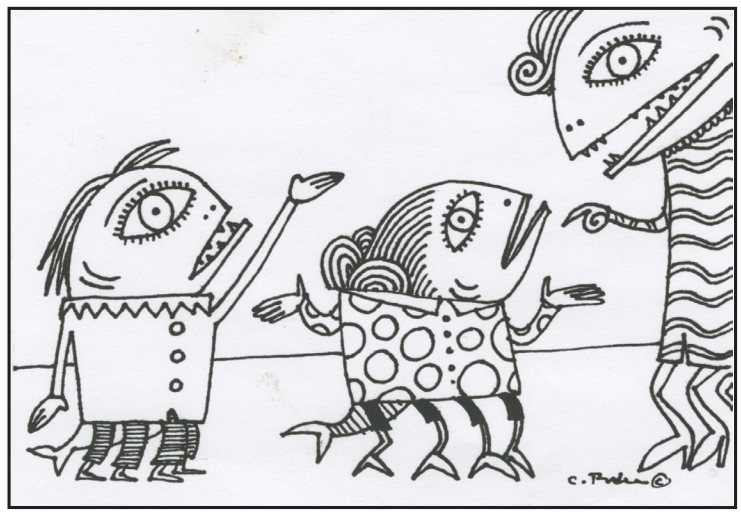

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The author of the winning caption will receive a $5 Dunkin' Donuts gift card.

Caption Contest
Last week's image

Winning Caption

"I'm thankful for elastic pants."

– Claire Tulloch
senior, interior architecture

COLUMBIA COLLEGE CHICAGO
FILM & VIDEO DEPARTMENT
PRESENTS

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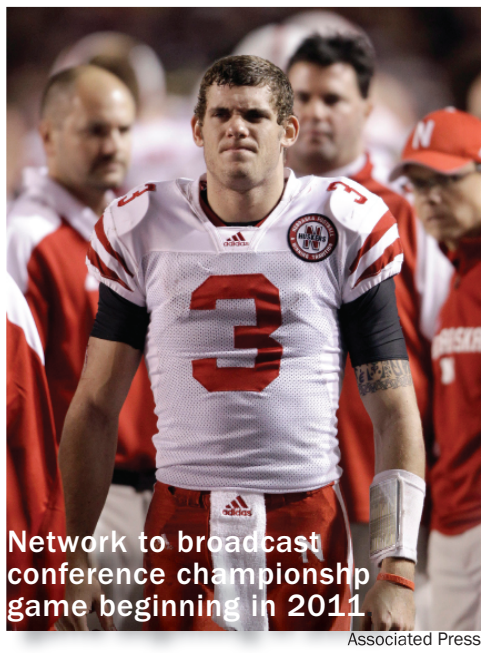

Network to broadcast conference championshp game beginning in 2011

Associated Press

Big Ten, Fox Sports together for six seasons

by Etheria Modacure
Assistant Health & Fitness editor

IT ALL started on June 12, when the University of Nebraska was approved to join the Big Ten Conference beginning July 1, 2011. Shortly after, Lucas Oil Stadium, home of the NFL's Indianapolis Colts, was chosen as the site of the conference's first championship game on Dec. 3, 2011.

Now the Big Ten has partnered with Fox Sports to televise the first five conference championship games from 2011 through 2016. The deal was made on Nov. 17 with the network, which broadcasts the World Series, Super Bowl, Cotton Bowl and NASCAR races.

"Fox has got a fabulous reputation [for] acquiring sports properties [and] presenting that cutting-edge promotion and production," said Big Ten commissioner Jim Delany during a teleconference on Nov. 18. "They are the home of the big event."

Delany said everyone associated with the Big Ten conference is pleased and excited with Fox Sports agreeing to carry the conference championship game for five years.

The Southeastern Conference, Atlantic Coast Conference and Big XII all have television contracts that televise their football conference championship games. With the loss of Nebraska to the Big Ten and the University of Colorado to the Pac-10, the Big XII will not have a conference championship game next year in football.

Losing the Bowl Championship Series games were a big blow to Fox, a network looking to increase its presence of college football coverage. With the addition of the Big Ten conference championship game,

» SEE FOX PG. 17

UPCOMING EVENTS

11/30/10

Atlantic Coast Conference/Big Ten Challenge

The 12th Annual ACC/Big Ten challenge gets underway in Evanston, Ill. as the Northwestern University Wildcats men's basketball team takes on the Yellow Jackets of Georgia Tech University.

Welsh-Ryan Arena
1501 Central St.
Evanston, Ill.

12/01/10

Butler University vs. Loyola University

The Butler Bulldogs visit Gentile Center to play the Loyola Ramblers in a matchup of two teams in the Horizon League. Last season, the Bulldogs went 18-0 in conference play en route to an NCAA Final appearance against Duke.

Gentile Center
6511 N. Winthrop Ave.
Chicago, Ill

12/04/10

Santa Shuffle 5K

This winter race includes more than a T-shirt in it's goodie bags. Participants in the Santa Shuffle on Dec. 4 receive a free Santa Claus hat and beard to wear when running 3.1 miles in the city. The race begins at 9 a.m.

Montrose Harbor
4400 N. Lakeshore Drive
Chicago,Ill

Coping with everyday pressure

Stress relief techniques, support services can lead to better physical, mental health

by Jaclyn Howard
Assistant Health & Fitness Editor

WITH THE end of the semester upon us, students' stress levels are on the rise. Though this response is common, it is the cause of many health concerns across the country.

Stress impacts everyone. The 2010 Stress in America survey by the American Psychological Association reported 37 percent of Chicagoans feel stressed or tense during their workday, a 9 percent increase from last year's survey.

> "Everybody needs to have mind-body therapy in their life."
>
> -Melinda Ring

"Stress is a normal response in reaction to the demands of our everyday life," said Melinda Ring, medical director for Northwestern Memorial Physicians Group. "A certain amount of stress is important for our bodies. Actually, if we are understressed we can underperform."

Ring said an optimal level of stress is different for every person.

"We see some people thrive on being very busy and always having things to do, while others need to take it at a slower pace in order to be feeling their best," she said.

When stress becomes a constant state of anxiety, it begins to take a toll on physical, emotional and cognitive health, according to Matt Richards, clinical intern for Counseling Services at Columbia.

"There is something we call the stress response, something a lot of mammals experience," Richards said. "And that is when we feel we are in threat of danger, our bodies release hormones that try to get us to get out of the situation or stay and fight the situation. If we are constantly feeling like that, it can start to take a toll."

Richards said one may physically experience muscle tension, chest tightness, sleep disturbances and possible high blood pressure. Difficulty concentrating, irritability and moodiness are some mental effects of constant or persistent stress.

Sleep difficulty due to stress is something Joseph Hermes, director of University of Illinois at Chicago's Counseling Services, said he has seen many cases where stress has impacted students' sleep habits.

"If you're having a bad time sleeping, you certainly want to address that as early as you can," Hermes said. "Eliminate things like studying in bed or reading in bed if you are having sleep difficulties, and really focus on the use of the bed for a major purpose of sleeping."

Hermes said improving sleep habits is one of the many things that can be done to reduce stress, like having good nutrition and exercises.

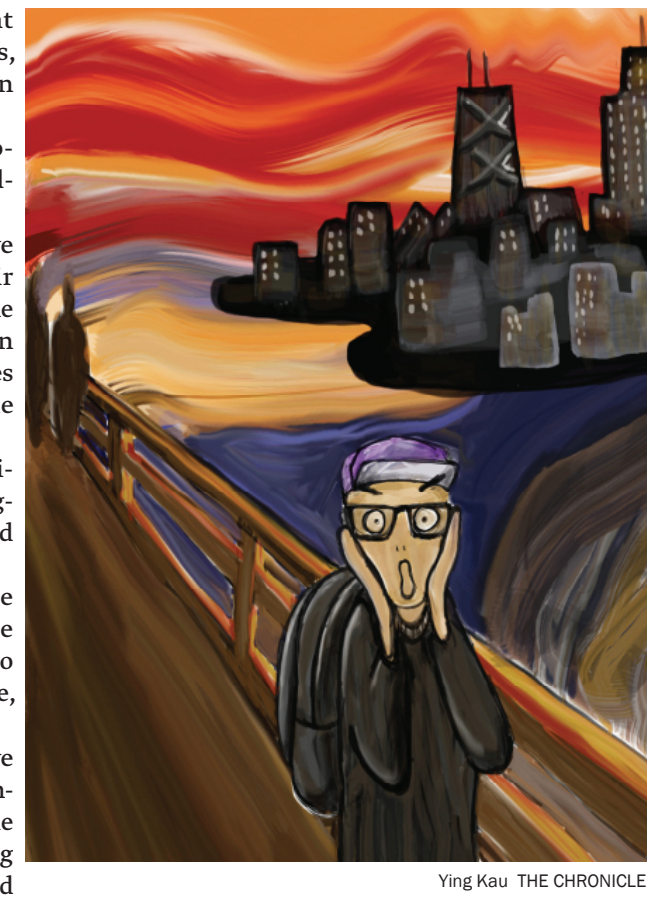
Ring said another component of stress relief is mind-body therapy.

"Everybody needs to have mind-body therapy in their life," she said. "We want people to activate their relaxation response where the body does start to calm down and the heart rate slows."

Mind-body therapy activities include yoga, guided imagery, muscle relaxation and meditation.

Ring said the ideal dose is about 20 minutes twice a day, but for those who cannot find that specific time, start small.

"I often tell patients if we can just start with a few minutes dispersed throughout the day of doing, deep breathing exercises, then that is a good start," Ring said.


Ying Kau THE CHRONICLE

Columbia's Counseling Services provides support for those struggling with stress. Ring said counselors also work to help students get connected with services on campus that can ease the workload.

"We get into this thinking very frequently where things have to be this way or they have to be another way," Richards said. "And of course, most things in life are more complex than that. Black and white thinking leads to stress and worrying. Often these situations are not nearly as consequential as we imagine them to be."

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STAYIN' SAVVY

Remember implications if you ever choose to forget

by Stephanie Saviola
Managing Editor

HAVE YOU ever done something you regretted and had that "I wish I could erase that from my memory" feeling, much like in the 2004 film "Eternal Sunshine of the Spotless Mind?" Ex-lovers played by Jim Carrey and Kate Winslet have each other erased from their memories. The fictional film follows the couple during their procedures and the regrets they have after the memory loss.

As daunting as the film is, it may be a reality in the near future.

Neuroscientist Dr. Andre A. Fenton, a professor at New York University has dedicated years to studying how human brains store memories. Fenton and his colleagues identified a molecule called PKMzeta, which is responsible for maintaining memories, specifically long-term memory, in the brain. If PKMzeta is blocked, the memory is too.

Fenton recently made a top 10 list of scientists to watch in 2011 compiled by The New York Times. Several weeks ago, I watched a video about Fenton's discovery through his testing on rats.

In the video, Fenton also read emotional letters people sent him about their interest in his findings if procedures for erasing certain memories were made available.

Fenton's response to the letters was a bit emotional when he teared up from a reader's response on wanting to forget his painful past, if a procedure was made available.

A procedure to erase memories, especially bad ones, could be extremely beneficial to those who suffer from Post Traumatic Stress disorder. Soldiers returning home from war, rape victims and those who have lost a child or a spouse could gain a bit of relief from the pains lingering in their memories.

But what about all the people who make hasty, irrational decisions like that spontaneous wedding in Las Vegas or that hideous tattoo that seemed like a good idea during a spring break trip? Unlike a quick wedding annulment, how can you regain memories once they have been permanently erased from the brain?

While at first, it may seem like a good idea to have a bad break-up erased from your mind, after healing and coping, living through something like that is usually a beneficial learning experience.

Memories—good and bad—are such an important part of our existence. They help distinguish, identify and shape us into unique individuals.

The repercussions of such an extreme irreversible act could be detrimental if made available. Though his research and discoveries are incredible, they should be used with caution and heavily regulated, only making them available to people who need it most like soldiers.

These, of course, are what-if scenarios. There are no reported plans that this is what's going to happen in the future, just talks of possibilities. But if this does become a reality, I hope people think twice before going through with it.

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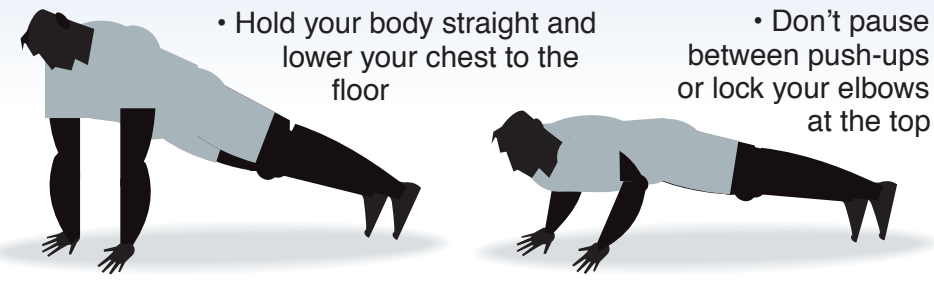
Personal Trainer

How to vary your push-ups

Push-ups are old favorites for developing upper-body strength. Here are some variations that put more or less load on your muscles:

Classic push-up
Not an easy exercise



- Hold your body straight and lower your chest to the floor
- Don't pause between push-ups or lock your elbows at the top

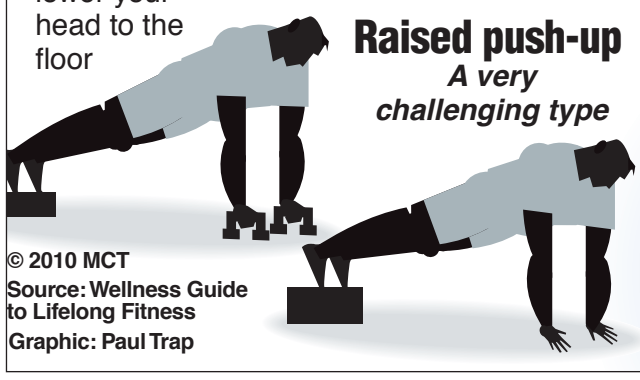
Modified push-up
Reduces load on arms

- Good for the many people who can't do classic push-ups in good form
- When you can do 20 without stopping, you're probably ready to move on to classic push-ups

Deltoid push-up
Medium difficulty, shoulder muscles carry weight of torso

- Keep waist bent at same angle as you lower your head to the floor

Raised push-up
A very challenging type



- The higher you raise your feet on a step or raised surface, the more you shift weight to your arms
- Done with or without "lifters," strong, stable handholds that allow deeper, more strenuous push-ups

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Source: Wellness Guide to Lifelong Fitness
Graphic: Paul Trap

Energy drinks may have addicting effects

Experts say beverage substances seen as cause for concern

by Peter Mandas
Contributing Writer

STOCK PHOTO
The energy drinks may have short-term effects of on alertnesst but carry long-term health risks.

ENERGY DRINKS contain anywhere from 75 to 500 milligrams of caffeine, far more than a cup of coffee or can of cola. Having become mainstream in today's society, these drinks deliver a heavy punch with an addictive substance.

The drinks contain a blend of typical ingredients found in many sodas. They're sugary and taste good, and what sets them apart are the extra ingredients, as much as 10 times the caffeine, coupled with sugar and nutritional supplements. They are then marketed to an audience which already thinks of itself as edgy and extreme, which may lead to serious effects on one's health.

"Energy drinks are being marketed very specifically to young adults and, to a lesser extent, teenagers," said Kathleen Miller, Ph.D., a sociologist and research scientist at the University of Buffalo's Research Institute on Addictions. "They focus on encouraging young men to think about themselves the way they already do."

Energy drink companies gear their products to a niche market, and then promotional efforts prod consumers to think of themselves as edgy or extreme, according to Miller.

If you look on energy drink websites, many of them sponsor extreme sports, which coincides with a company's target market. Monster and Red Bull both sponsor sports such as Motocross, racing, snowboarding, skiing, skateboarding, wake boarding, skydiving and base jumping.

"There are a number of other mechanisms that energy drinks use," Miller said. "One is just the packaging. If you look at your average energy drink, you'll find that a lot of them [use] imagery right on the can that emphasize these kinds of messages."

Cans display their names, such as Monster, Rage, Amp or Venom, against colors like red and black. The cans also feature aggressive images like the claw logo on the side of the Monster can, Miller said.

"My research shows people who frequently drink energy drinks are the same people [who] run into problems in a lot of other areas," Miller said. "They are more likely to be drug users, more prone to drinking, smoking, fighting, taking risks in terms of their sexual behavior. Right across the board, there is a link between frequent energy consumption and high-risk behavior."

This doesn't mean energy drink consumption causes these behaviors, she said. It could be sensation seekers who do all of these things. There is a buzz one gets with drinking energy drinks. Caffeine is a notorious stimulant.

"Any substance dependence is defined by several characteristics," said Dr. Daniel Evatt, addictions researcher at Johns Hopkins Medical Institutions. "You become tolerant to the drug. That means it takes more to get the same effect than it used to take."

By downing cans of the sugary substance with its massive amounts of caffeine, people consume hundreds of milligrams of caffeine, sometimes without realizing it. After addiction sets in, many people find themselves suffering from caffeine withdrawal if they don't continue use of it.

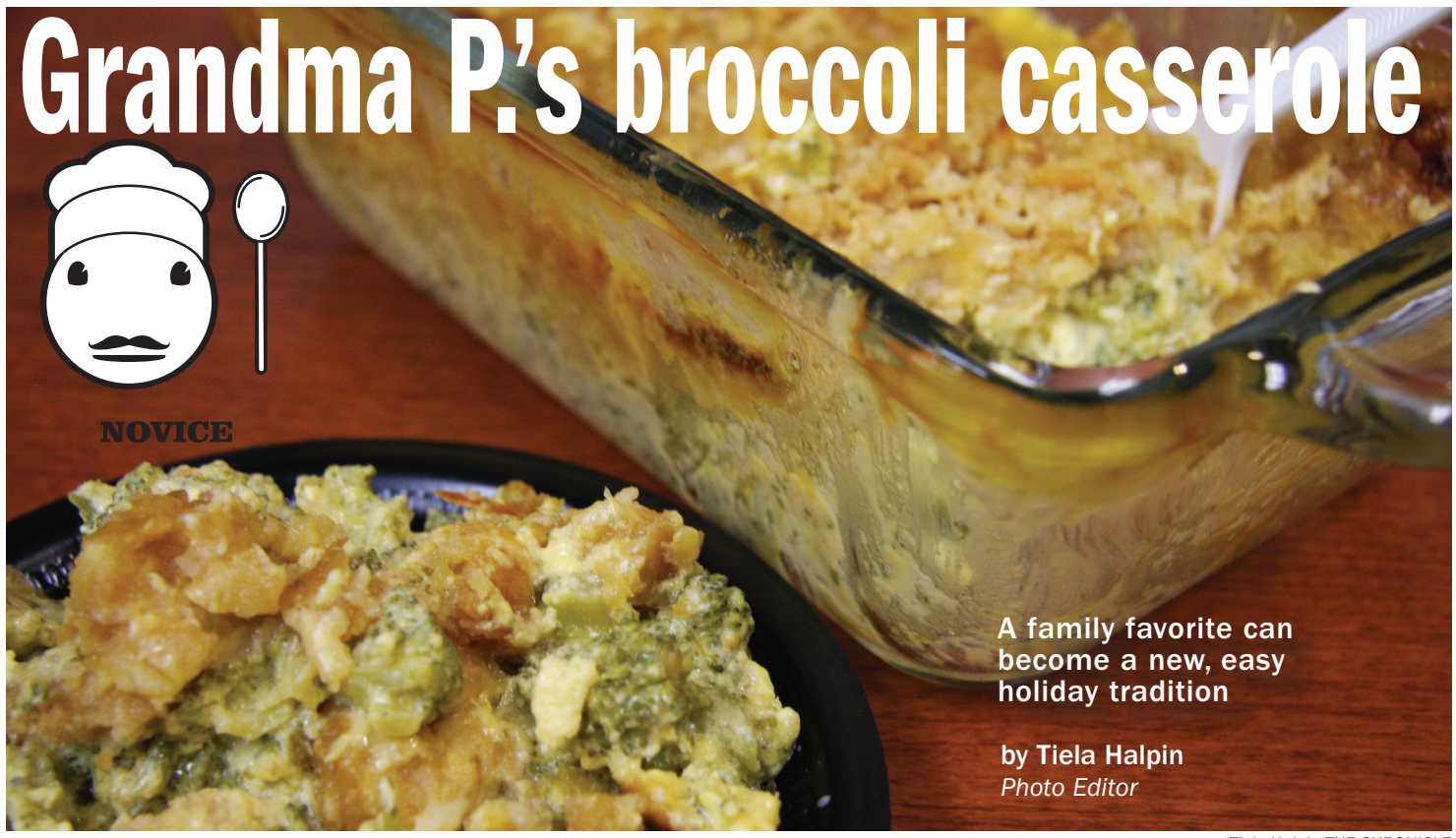
"You can become tolerant to the effects of caffeine, and even have withdrawal symptoms with doses as low [as] 100 milligrams; that's not very much caffeine," Evatt said. "That's half a cup of strong coffee."

Evatt said it's in a person's intrest to try to avoid the caffiene addiction that many energy drinks may bring.

"It's not that there's not a safe amount or an unsafe amount," Evatt said, "But it's in someone's best interest to not become tolerant and addicted to high levels of caffeine. Instead, just use of low levels to stay occasionally awake while driving ."

» SEE DRINKS, PG. 17

Grandma P.'s broccoli casserole



A family favorite can become a new, easy holiday tradition

by Tiela Halpin
Photo Editor

Tiela Halpin THE CHRONICLE

WITH THE holidays on my mind, there are few things that stand out more than my grandma's broccoli casserole. This dish has been served at all of our big family meals since before I was born and will probably continue. My sister and I now argue about who gets to make it for the dinners—it's that good.

Some may consider this a side dish, but it's hearty and tasty enough to be a meal in itself. It's also incredibly easy and cheap considering how much it makes.

First thing you need to do for this delectable delight is make sure you have a casserole dish (or at least something that can go in the oven). Then gather your ingredients: 20 ounces of broccoli, 8 ounces of Velveeta cheese, one stick of butter and one package of Ritz crackers. To make larger portions, change the amounts accordingly. My grandma tends to double it simply because it usually is eaten quickly and people want seconds.

First, chop and cook the broccoli by boiling it until it's soft. Next, chop the Velveeta into cubes and melt in a pot with half of the butter. You can add more cheese to the mix to taste. When the broccoli and cheese are cooked, mix them together in the casserole dish. After that, crush the Ritz crackers. It's best to crush them while still in the plastic wrap because it saves an otherwise huge mess. Melt the remaining butter and mix it with the cracker crumbs. Sprinkle on top of the cheese and broccoli. Finally, bake in the oven, uncovered, for 25–30 minutes at 350 degrees.

Even though my grandma would never make it this way, this recipe can be made vegan. Simply use a vegan butter, vegan cheese of a similar consistency to the Velveeta (so it melts properly) and any crackers you like. It also keeps well, so you can make a larger batch and put some in the freezer for another day and reheat. Broccoli casserole is a great dish for a great price.

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INGREDIENTS

20 ounces broccoli
8 ounces Velveeta cheese
ONE stick butter
ONE package Ritz crackers

INSTRUCTIONS

1. Chop broccoli.
2. Boil broccoli on stovetop until soft.
3. Cut Velveeta into cubes.
4. Melt cheese and half stick butter.
5. Mix butter and cheese with cooked broccoli in casserole dish.
6. Crush one package of Ritz crackers.
7. Melt remaining butter.
8. Mix melted butter and Ritz together.
9. Sprinkle crackers on top of broccoli and cheese.
10. Bake in oven for 25–30 minutes at 350 degrees.
11. Serve and enjoy!

Wolves' road woes

Brock Brake THE CHRONICLE

The Wolves had a bad road trip while the Ringling Bros. & Barnum & Bailey circus occupied the Allstate Arena

Team loses season-high seven consecutive games on the road during the annual trip

by Etheria Modacure
Assistant Health & Fitness Editor

BEFORE THE Chicago Wolves embarked on their annual circus trip—totaling eight games away from home—the team was solid with a good goaltending tandem in Edward Pasquale and Drew McIntyre, and good plays from centers Jason Krog and Jared Ross and right wing Spencer Machacek.

After dropping a season-high seven consecutive games on the trip, the Wolves returned home on Nov. 20 for a brief three-game homestand to try to turn their season around after they were dropped to five games under .500 on the road trip.

The Wolves proceeded to trounce the Houston Aeros on Nov. 20, 5-2 and beat the Lake Erie Monsters 5-2 the next day.

After their game on Nov. 20, Head Coach Don Lever said it was nice the team was finally playing a home game after the brutal road trip.

"We had a long trip and frustration mounts [where] you think you're not going to win again," Lever said.

The team's worst loss of the season came on Nov. 16 against the Texas Stars losing 8-2 after leading 2-1.

Other than their 6-5 overtime win against the Lake Erie Monsters to start the road trip on Nov. 5, the Wolves never scored more than two goals during their seven-game losing streak.

The last time the Wolves endured a seven-game losing skid was from Dec. 31, 2008 to Jan 11, 2009.

In order to become contenders for the Calder Cup this season, a few problems will need to be addressed to build consistent good play.

Lever said one of the problems with the team on the road was penalty killing. When an opponent has the advantage of a power play, its up to the team to ensure no goals are scored when it is disadvantaged.

Before their return to the Allstate Arena, the Wolves had a record of 3-10-1 when allowing a power-play goal.

> "We had a long trip and frustration mounts [where] you think you're not going to win again."
>
> Don Lever

The Wolves defense also had problems on their road trip. They were outshot 281-229 by their opponents. The biggest discrepancy came against the Milwaukee Admirals on Nov. 7 when they were outshot 40-27 in a 4-1 loss to their longtime rival.

"[We weren't] playing for 60 minutes, that's probably the biggest thing," Lever said. "Our defense is getting better. There are some [players] who are playing a lot more ice we didn't think they would get."

In their two games on Nov. 20 and Nov. 21, goaltender Peter Mannino, who was reassigned from the team's affiliate, the Atlanta Thrashers, was able to hold the Aeros and Monsters to one goal apiece while the offense erupted for five goals in each game.

Lever said Mannino's solid play has been surprising given he didn't get a lot of playing time when he was with the Thrashers.

Mannino was recalled by the Thrashers on Oct. 11 and saw game action in one contest. He stopped 15 of 16 shots in under 40 minutes of relief duty on Oct. 22 against the Tampa Bay Lightning before returning to the Wolves on Oct. 25.

Last season, Mannino was tied for third in the AHL with a .921 save percentage and ranked sixth with a 2.34 goals against average. His record with the Wolves was 26-5-1 in 38 appearances.

"The biggest thing was to know it was going to [turn over] and hopefully it has," Mannino said. He said some of the team's veterans told the team enough was enough with the losing skid before its contest against the Aeros.

With the team feeding off the home crowd's energy, it was able to keep its intensity and aggressiveness constant throughout its game against the Aeros.

"We want the consistency now of winning," Mannino said. "[It's] just frustrating, your objective is you want to win every game you can and that wasn't happening."

Center Jared Ross acknowledged the Wolves have to come out starting the game with a lot more energy than they did when they were on their eight-game road trip.

Ross said the team didn't perform like it wanted to on its road trip, and it was hard to get up for some of the away games. Given the team continued to lose, Ross said it still wasn't excusable for it to get discouraged because breaks were going for the other team.

With the Wolves looking to climb back to .500, winning games at home can help build momentum before going on three-game road trip beginning on Dec. 3.

"Hopefully we can turn it around with this homestand and get things going," Mannino said.

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Football returns to Wrigley

Northwestern, Illinois play at Friendly Confines after subtle change to game

by Etheria Modacure
Assistant Health & Fitness Editor

Etheria Modacure THE CHRONICLE

The University of Illinois Fighting Illini beat the Northwestern University Wildcats on Nov. 20 at Wrigley Field, 1060 W. Addison St., 48-27. This was the first time both universities played football at the ballpark since 1923.

THE FINAL score of the last football game played at Wrigley Field, on Dec. 13, 1970, was Chicago Bears 35, Green Bay Packers 17. Thirty-nine years, 11 months and seven days later, football returned on Nov. 20 to the field on Clark and Addison streets. Northwestern University played host to the University of Illinois in the teams' 104th rivalry meeting. This was the first time the two colleges faced off at Wrigley Field since 1923.

This game had enormous implications for both schools. Northwestern has been marketing themselves as Chicago's Big Ten Team all season to create awareness of its football program, and Illinois was looking to become bowl-eligible for the first time since they went to the Rose Bowl in 2008.

The setting around Wrigley Field on game day was filled with vibrancy as fans from both teams shouted their respective chants well before the gates opened, while some unlucky people were vying for tickets.

"It was a great atmosphere," said Illinois Fighting Illini Head Coach Ron Zook after the game. "I think [the players] really enjoyed this opportunity to play at Wrigley Field, and I think it's something they'll remember for the rest of their lives."

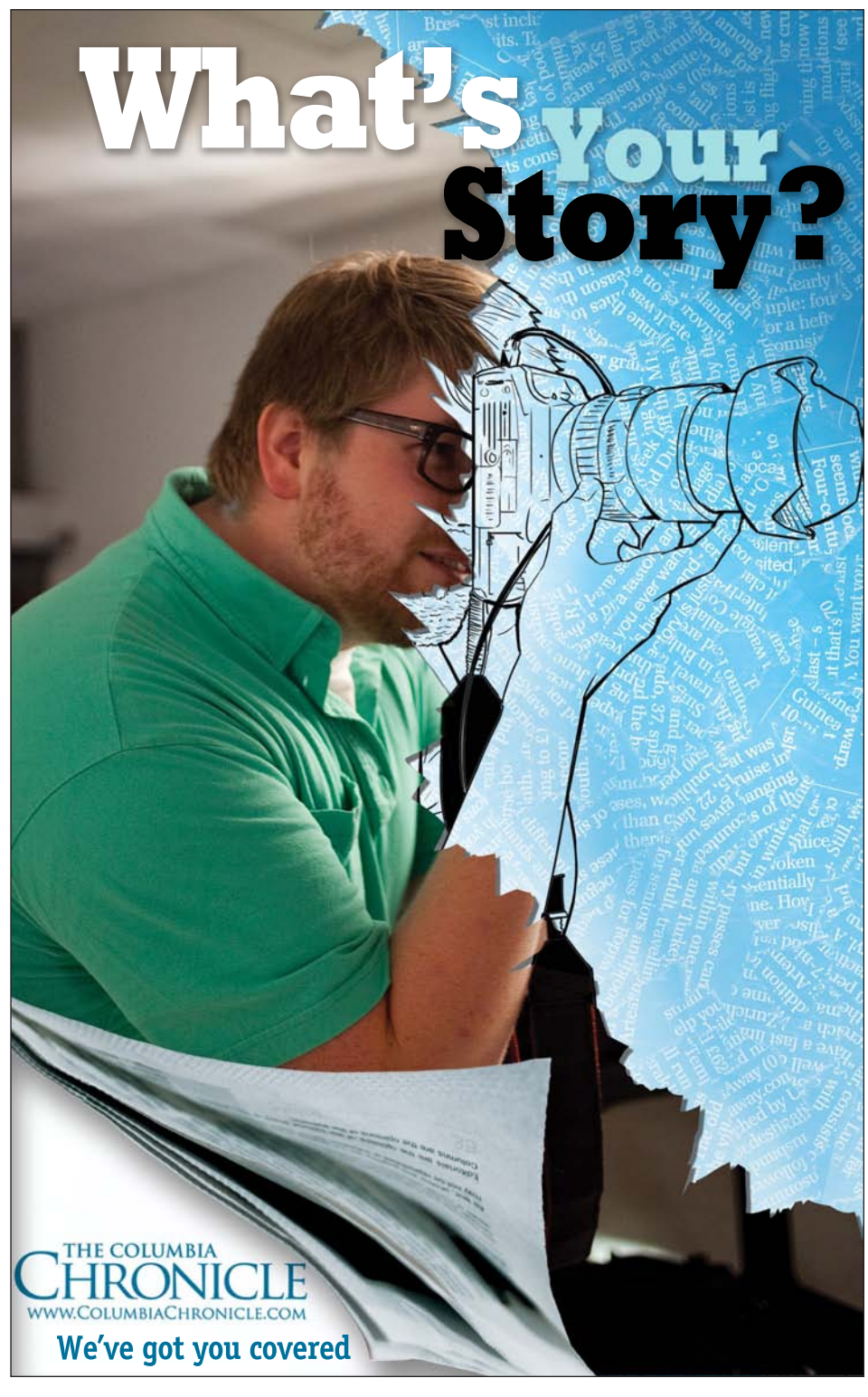
The dimensions for the football game on Nov. 20 were different from when the Bears called Wrigley Field home. The football field ran from east to west, which was not how the Bears played. From 1921 to 1970, the football field at Wrigley ran from north to south. Because there were extra seats added behind home plate and in left field when the Bears left, there was no room to put the field in its original direction.

In right field, where the east end zone was located, there was only one or two feet of space from the back of the end zone to the ivy-covered walls—which were padded—resembling the look of an arena football game.

One day before the game, Big Ten officials deemed it unsafe for players and forced the game to played offensively on one side going toward the west end zone.

Every offensive possession would go the same direction, with kickoffs going toward the east end zone. This difference may have created confusion for many fans but as

» SEE WRIGLEY PG. 18



» ENERGY

Continued from PG. 14

Low levels of caffeine consumption should suffice when trying to achieve an energy boost. High levels of caffeine can have adverse effects, such as caffeine toxicity, a condition more common in adolescents than adults because of adolescents' inconsistent consumption of caffeine.

Caffeine toxicity, also called caffeine intoxication, takes place when a person has too much caffeine. Side effects of a caffeine overdose can include feelings of being sick to your stomach, difficulty concentrating, shaking and, in extreme circumstances, delusions and hallucinations, Evatt said.

> "They make it look like a drink instead of a drug."
>
> - Dr. Holly Benjamin

The issue with caffeine, and by association energy drinks, is appropriate research has not been done, and there are unanswered health concerns about energy drinks.

"We don't know the caffeine effects on someone who's developmentally immature," said Dr. Holly Benjamin, a sports medicine specialist and associate professor at the University of Chicago. "We don't know if it affects the developing brain or developing bone. [Caffeine] has a very constricting effect; it can affect blood vessels and circulation."

The issue of caffeine and energy drinks has caught the attention of major medical groups, such as the American Academy of Pediatrics.

"The AAP is in the process of putting out a clinical report that says caffeine has no place in the diets of children," Benjamin said.

By including all of these beneficial amino acids and other vitamins, the hundreds of milligrams of caffeine is overlooked.

"They make it look like a drink instead of a drug," Benjamin said

What worries many medical professionals is little transparency between the beverage industry and the consumer. The energy drinks' caffeine content is rarely advertised within the nutritional facts, according to Benjamin.

"One of the keys about these drinks is they're dietary supplements, which means they slide through a loophole and the content doesn't get analyzed," Benjamin said.

"The FDA does not go in and say, 'These ingredients are safe to use together.' We have no idea how some of these more arcane ingredients are interacting with each other."

For the majority of the energy drinks typically found in local supermarkets, the caffeine content is not listed. Along with the unlisted caffeine content, the ingredients are unregulated and make the content of the energy drinks questionable.

"You don't see warnings on these cans, and you don't see the ingredients clearly spelled out because they're not regulated," Benjamin said. "I really think if you asked 100 people on the street which one had more caffeine in it, I don't think they'd know, and I don't think they have any idea of how many is too many."

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Associated Press

Next season, there will be 12 universities in the Big Ten Conference with the addition of the University of Nebraska on July 1, 2011.

» FOX

Continued from PG. 13

the network expressed its gratification and excitement through its chairman and CEO David Hill.

"We've been so excited since the inclusion of Nebraska into the Big Ten and the opportunity to broadcast the championship game," Hill said.

Fox had the rights to air every BCS game except the Rose Bowl from 2007–2010. ESPN signed a four-year deal in 2008 to cover BCS games from January 2011 to 2014.

Hill said economics forced fox to bow out gracefully, though its coverage was far more than it promised to any of the commissioners of the six BCS conferences (Big Ten, Big East, SEC, ACC, Big XII and Pac-10). Fox was home to the memorable Statue of Liberty play at the 2007 Fiesta Bowl between Oklahoma University and Boise State University.

"The Big Ten has a certain quality around it similar to conferences like the SEC," said Fox Sports President Eric Shanks. "Having a brand new event is extremely exciting."

Delany wouldn't discuss how much money the conference will receive from its agreement with Fox Sports but did note each of the 12 schools will receive an equal distribution of money from the deal.

With the Big Ten Conference championship game in Indianapolis next year and not having a set location for the next few years, Delany acknowledged the conference is in a good position being surrounded by a wealth of good venues in the Midwest.

"I think it's possible it could be in a multiple city situation," Delaney said. "We're fortunate in our area of the country to have multiple [arenas] in basketball and football."

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How To: Recycle efficiently

by Jaclyn Howard
Assistant Health & Fitness Editor

WITH SO many ways to go green, it is hard to decide where to start for new recyclers. There are local and national programs to help those interested in becoming earth-friendly.

According to a 2008 report released by the Aluminum Association, on average, America consumes 53.2 billion products in aluminum cans each year, which amounts to 1.5 billion pounds.

The Chicago Recycling Coalition suggests, instead of throwing these cans in the trash, they can be recycled and made into new cans in 60 days.

"Recycling itself helps reuse commodities and natural resources," said John Wawrzaszek, recycling manager of the Columbia Recycling Program. "So they don't have to go back to creating [products] from scratch."

Wawrzaszek said being conscious about what and how we recycle is important, and he gave a few tips to those planning to do so.

Start simple when sorting

Around campus, there are blue bins for paper and green bins for bottles and cans. Wawrzaszek said Columbia's recycling program mimics the city of Chicago, so start small on campus to make an impact in the city as well.

Don't throw out old batteries

Instead of throwing out batteries, bring them to a building on campus. Wawrzaszek said the receptacles can be found near almost every front desk on campus. "We recycle any kind of battery, any size, any type," Wawrzaszek said.

Caution when using coffee cups

Coffee shops can be found on almost every corner, and a morning cup of coffee is deemed itself necessary for students after studying all night. Wawrzaszek said coffee cups are not recyclable. "They are wax -lined and don't break down in the recycling process the same way paper would." Reusable coffee mugs are a good alternative to throwing a cup away.

Encourage your community

For those who live in the city, ask your landlord if there is a recycling program in the building or ask if it is possible to begin one. Wawrzaszek said it is up to students to be proactive about recycling in their living communities, including dorm rooms.

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Erik Rodriguez THE CHRONICLE

» WRIGLEY

Continued from PG. 16

the game wore on, some people seemed to forget about it.

Shortly after Illinois jumped to a 14-0 lead, Wildcats junior safety Brian Peters intercepted freshman quarterback Nathan Scheelhaase's pass and returned it 59 yards to the vacated east end zone for a touchdown. This was the only score in the east end zone.

The game itself was more pleasing to Illinois fans than Northwestern. The Fighting Illini trounced the Wildcats 48-27 with an array of rushing from running back Mikel Leshoure and Sheelhaase. Leshoure rushed for a Illini record of 330 yards.

The sea of orange and purple throughout Wrigley Field during opening kickoff was a reminder of the tradition shown throughout college football games and the insurmountable presence of alumni from both universities.

Though the Wildcats lost, Head Coach Pat Fitzgerald said he was grateful for the opportunity to play at the Friendly Confines. This was also the first time a football team played under the lights at Wrigley Field; the Bears couldn't play night games because the lights weren't installed until 1988.

"I want to thank the Cubs, the Ricketts family and the entire Cubs organization," Fitzgerald said. "It looked like it would be fun as a fan; not a great outcome as a Wildcat fan. What we thought it would be was a Chicagoland bowl game, and that's kind of what it looked like. Unfortunately, we ended up on the short end of it."

Fitzgerald said he was more pleased with the way the city embraced college football on a day where the uniqueness and pageantry of the sport was in full display around Wrigley Field.

For players, the distractions of playing on one side didn't get to them, and the context of playing at a historic venue didn't seem to do much to change the feeling of another game.

"It wasn't that big of a deal, it is what it is," Watkins said, referring to both teams playing toward the west end zone. "Once we line up, it's the same game."

Wildcats running back Mike Trumpy, who scored on an 80-yard touchdown run, said the novelty of playing at Wrigley Field didn't limit the players from playing their usual game on Nov. 20, though the results weren't what the players wanted.

"You could say the [scenery] was different, but we came into it like it was any other game and we try to shy away from all the distractions and just focus on the game," Trumpy said.

With the idea of having this year's rivalry game played at a neutral site, both head coaches were asked if they would like to see another game played at Wrigley Field someday. Fitzgerald said it's up to his athletic director Jim Phillips to make that decision.

Zook said when his players saw the field the night before the game, the excitement of being able to play at Wrigley sparked debates between players who were Cubs or White Sox fans. He said he would like to play another game at Wrigley Field because of its ambiance.

Leshoure's day on the ground was special to him because he was able to play in a venue where most college players won't get the opportunity to say they've played in.

"Coming into the game, we knew what type of stage we were on and what type of [environment] we were going to be in," Leshoure said. "To do well in front of millions of people [and more than 41,000 in the stands] on national TV feels good."

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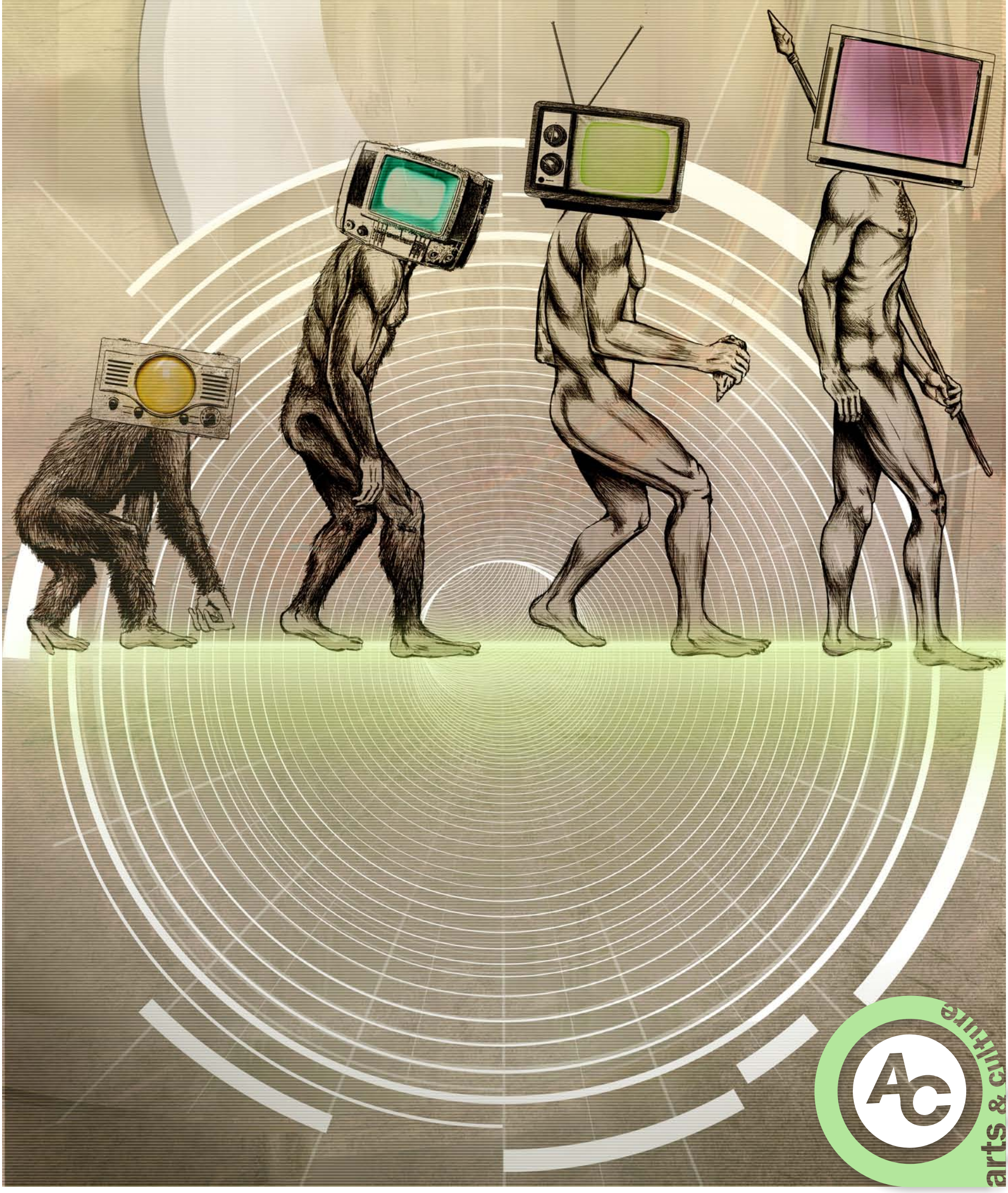
Evolution of Chicago television



Pick up the remote and flip to page 22 to get an eyeful of Chicago's television past and future

Arts& Culture

Black, white, music all over

Local group composes original songs inspired by 'Newspaper Blackout Poems'

by Brianna Wellen
Assistant Arts & Culture Editor

STORIES OF Earth-shattering political decisions, heartwarming human triumph and nationwide changes grace newspaper pages every day. Adopting a less-is-more policy, Texas native Austin Kleon took a permanent marker to the newspaper pages in a moment of writer's block, leaving only a few meaningful words visible to tell a story of his own. By stringing his poems together, the book "Newspaper Blackout Poems" was born. Now the marked-up newspaper pages have come to Chicago and are receiving a new treatment.

Access Contemporary Music will present the Newspaper Blackout Poems Concert on Dec. 6 at Roosevelt University's Ganz Hall, 430 S. Michigan Ave., using Kleon's unique brand of poetry as inspiration for newly composed music. ACM used the opportunity to continue its mission of promoting the music of living composers and weaving together different art forms.

> "Music by its nature conjures up images or tells a story, so why fight it?"
>
> -Seth Boustead

While on a trip to New York City for the American Music Center's annual conference, ACM Executive Director Seth Boustead came across "Newspaper Blackout Poems" at a local bookstore. Boustead said the range of the poems and nature of the work had a lot of potential for musical material. He called composers and let them choose whichever poems inspired them, hoping for a variety of interpretations.

"There's a really wide range of musical styles, from very emotional to a more reserved academic tone, to an almost pop sound," Boustead said.

Composer Ryan Manchester deciphered imagery from one of Kleon's short poems that inspired him to incorporate real world sounds, such as a bell ringing, into his composition. Along the way, he kept in close contact with Kleon.

Collaborating with Kleon on his poetry and keeping in mind the three vocalists and two pianos provided by ACM for the performance changed Manchester's approach to his piece.

"It's actually quite different from how I normally compose," Manchester said. "Usually I don't compose in a key, it's all just kind of free music. To help the singers out I composed in a key derived from a majority of the tones from the bell. It sounds very tonal but also has a really unique sound."

» SEE BLACKOUT, PG. 25

Courtesy MCT NEWSWIRE

Mandy Moore is the voice for Rapunzel and Zachery Levi voices Flynn Ryder in Disney's newest animated feature "Tangled."

Mandy Moore gets animated

by Sean Lechowicz
Contributing Writer

"TANGLED" STAR Mandy Moore recently let down her hair for The Chronicle. She chatted about acting without the luxury of being seen, collaborating with composer Alan Menken and working with Disney animators.

The Chronicle: How challenging is it to convey emotions without actually having your facial expressions?

Mandy Moore: In that sense, everything needs to be slightly heightened than you would be doing in a live action film. [Because], you don't have the facial expressions or gestures [it's] really up to you to relay the emotions of what you're saying. The thing I didn't realize was they were filming us most of the time in the booth. I thought, "Oh, they're doing behind-the-scenes DVD stuff." The animators were using that footage as a guideline for facial expressions, and I'm very gesture-y when I talk. When I first saw the movie, I would see certain things Rapunzel would do and think, "That is so me!" I could see how they incorporated it into the film at times, which was really trippy. It's nice to watch the film and sort of lose myself more so than in watching other movies I've been in, [because] I'm way too critical. I look nothing like Rapunzel. So I'm like, "OK, that's my voice," which is kind of grating but I can get past that and actually watch the film—until she does some gesture and I'm like, "Oh, that's me." It's weird.

The Chronicle: What were the pros and cons of working exclusively in a recording booth?

MM: Well, the best was probably the idea you didn't have to sit around and get hair and makeup done and be there super early or wait on lighting and for cameras to turn around and change angles. That was sort of nice, you just showed up and did your thing. Although I found an appreciation for it later on, I didn't like the fact I was by myself. I was looking forward to getting to know Zach [Levi, who plays Flynn Ryder], and Donna [Murphy, who plays Mother Gothel] and how much fun it would be to have that rapport in-person and feed off their energy. I was intimidated by that setup at first—going it solo. But then it ended up being OK when it comes down to having to record a bunch of effect noises. You know like, "OK, now she's being chased by Maximus the horse, and now she's using the frying pan!" And you're grunting or struggling or you have to cry. You would just feel super weirded out, having to do this in front of other people.

The Chronicle: So there was absolutely no interaction with the cast during shooting?

MM: None. Byron [Howard] and Nathan [Greno] are both amazing directors. They were kind enough to read over some of the scenes with me, just so I could understand the rhythm of the scenes. There was never a full-fledged finished script to sit down and read through yourself. You're just kind of taking it from the directors, at the helm, to tell you the story: "And this is what happens, and Rapunzel goes here, etc." You're sort of just listening to them and their thorough explanations and you're looking at storyboards. You're taking their word for it, and you really have to throw all of your trust in them, [because] they're at every session with all the actors, so they know what they've got in the can and what they need from you. I'm a perfectionist, so I need someone to go "OK, we've got it." [Because] I'll just keep going and going and going. So

Courtesy IMDB

In her newest film, actress Mandy Moore spent her time in a recording booth instead of in front of the camera.

» SEE MOORE, PG. 25

"A" To Zepeda

TSA focuses too much on T and A

by Benita Zepeda
Managing Editor

FULL-BODY SCAN or pat down, that is the question. The practices of the Transportation Security Administration in airports are making headlines lately. On Nov. 24, groups of travelers across the country protested by opting out of the scanning process.

National Opt Out Day took place on one of the busiest flying days of the year, the day before Thanksgiving. Although as of press time this column cannot reflect the outcome of this event, the fact people need to band together to refuse screening methods is absurd. Clearly something isn't working with this security system.

This year I have been on a total of nine different flights. Even though I don't travel much, my experiences with TSA have been different than the ones I read about in articles or saw on YouTube.

Rather than finding the TSA workers to be tough and thorough at their job, I've noticed, from experience, many of the male workers seem more focused on talking to women who are simply looking to make their flight.

Several times I have had either minimal interaction with TSA workers or awkward exchanges, which are more annoying than flattering. At 4 a.m. when I was going through security at O'Hare International Airport, one worker was more interested in telling me I was "lookin' good this morning" and that he was in need of "a new girlfriend" than what was in my carry-on bag.

Another time, also at O'Hare, I didn't even take my laptop out of my bag when the TSA worker told me with a wink, "It's OK, just make sure you take your laptop out next time." Perhaps the form-fitting yoga pants I wore helped create a distraction allowing me to opt out of simple screening procedures.

I've read stories about people who have passed through different security procedures, such as an article called "The Things I Carried," by Jeffrey Goldberg for The Atlantic. His feature showed how he made it through security at several major airports with fake boarding passes and questionable items like pro Al-Qaida T-shirts and the occasional pocket knife or bottle of water.

This leads me to question whether our trusty TSA workers need stricter requirements. A job listing for a TSA officer in Chicago said the applicant needed to be 18, capable of passing a drug test and background check, a US citizen, willing to stand for more than three hours and lift things weighing up to 70 pounds.

If this government position is the final check of something dangerous ending up on a plane these officers should be better trained. Perhaps requiring applicants to have studied in the field of criminal justice or having collegiate-level courses specific to the job could help mend the flaws in the system. And while they are at it, maybe they could stop hitting on people as they are trying to get to their destinations and focus on what's in their carry-on luggage.

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McLaughlin recalls playing with Davis

Musician aided in production of classic jazz-fusion record

by Calvin Wilson
MCT Newswire

IF MILES Davis stopped making music in the 1950s, he would be remembered as one of the most eloquent and influential trumpeters in jazz. But Davis, who grew up in East St. Louis, Ill., was also a visionary who wasn't afraid to shake things up and didn't look back. For the late 1960s, that meant venturing beyond acoustic post-bop jazz to explore the improvisational possibilities of rock.

Considering his admiration for the music of Jimi Hendrix, it wasn't surprising Davis's new musical strategy involved the guitar. With its gift for rocking out, the instrument was invaluable in bridging the gap between his aging jazz base and his emerging youthful audience.

John McLaughlin played guitar on the trumpeter's groundbreaking 1970 recording "Bitches Brew." McLaughlin said Davis "was so loose, but cryptic. He was like a Zen master."

"The first time I recorded with him was in January 1969," McLaughlin said. "And he said, 'Play the guitar like you don't know how to play.' What does that mean? But that was the whole point: He wanted his musicians to be free, to be totally who they were.

"But at the same time, he knew how to shift people's perceptions and get music out of them they weren't even aware of."

That dynamic applied to "Bitches Brew," to which McLaughlin's contribution was incalculable.

Boldly experimental, the double studio album was a jazz-fusion milestone, selling more than 500,000 copies and earning Davis his first gold record. Jazz purists balked at the electric instrumentation and rock-influenced rhythms and dismissed "Bitches Brew" as a commercial move. The trumpeter's 1969 fusion album, "In a Silent Way," was similarly criticized.

But Davis was definitely in tune with the times, McLaughlin said, who is touring in support of his album, "To the One."

"There was a whole different philosophy in those days," he said. "The idea was to expose people to different kinds of music."

McLaughlin, 68, is perhaps best known for establishing and performing in the Mahavishnu Orchestra, whose original lineup (including keyboardist Jan Hammer, violinist Jerry Goodman, bassist Rick Laird and drummer Billy Cobham) created jazz that reflected the influence of Indian ragas, European classical music and funk. Along with Weather Report and Return to Forever, the Mahavishnu Orchestra followed Davis's lead in redefining what a jazz band could be.

And, significantly, all three groups involved former Davis sidemen. Joe Zawinul and saxophonist Wayne Shorter co-led Weather Report, which made a star out of bass guitarist Jaco Pastorius, and Chick Corea directed Return to Forever, which had its greatest success with Al Di Meola on guitar.

In recent decades, acoustic improvisation in the style of Davis's classic 1959 album "Kind of Blue" has largely retaken the jazz spotlight. Still, some of the most successful artists in jazz are fusion-oriented guitarists—including McLaughlin, Bill Frisell, Pat Metheny and Davis veterans John Scofield and Mike Stern.

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CHICAGO TELEVISION through time

IN THE EARLY DAYS of the medium, long before reality stars and drama queens held sway, the world of television was remarkably different. The good guys always won, the bad guys always lost, and the main characters or celebrity hosts always wore a broad grin as they cheerfully pitched the "keen corn flavor of Kix" or "the sheer horsepower and value of a brand-new DeSoto," to a wholesome home audience at the end of the episode. In those days, shows were longer, commercial breaks lasted no more than 60 seconds and the Chicago market was the leading producer of content in the industry.

The Chicago History Museum, in collaboration with the Museum of Broadcast Communications, held a month long series of events called "Chicago Television" throughout November to examine the history and development of the medium and the ways Chicago influenced and affected it. The series included lectures, tours of the city's TV studios and screenings of "Net Nites," which recreate what a typical evening or afternoon of programming looked like in a given year.

> "I see a lot of chaos in the future, but chaos isn't necessarily a bad thing."
>
> -Michael Niederman

Liz Garibay, public programs manager at the Chicago History Museum, said she originally intended to invite local TV experts to speak for a lecture series the museum hosts every fall and spring, but the idea soon evolved into a larger project.

"I realized it could be a great lecture series and a great bus tour, and when I heard about 'Net Nites,' I just figured it could be a great month of TV events," Garibay said.

"Net Nites" was created by Steve Jajkowski—local TV historian and co-editor of the book "Chicago Television" with Daniel Berger—in an attempt to preserve classic content in its original format.

"I started putting these tapes together, which I dubbed 'Net Nites,' and recreating how network television was in its first two decades because it was considerably different than it is now," Jajkowski said. "I'll let you in on a little secret—there's a lot of commercials on TV now. Back then, it was quite different. There were still commercials, of course, but commercial breaks were one minute, in between shows."

He said a typical half hour TV show from the '50s or '60s was about 26 minutes long without commercials, compared to an average of 18 to 20 minutes today.

"I realized there was a part of TV's past that could never be recreated again live on television," Jajkowski said. "And that's because TV is a business. When they start rerunning some of these old shows, these shows had to be cut because of time constraints."

Garibay said in addition to showing patrons what TV used to be like, one of the goals of the series was to let people know the influence Chicago had on the medium's growth.

"I really don't think people know what a pivotal role Chicago played," Garibay said. "I think people are familiar with WGN and maybe "The Bozo Show" and maybe a couple of other things here, but I don't think they realize Chicago was such an important player in TV history. It's always great to kind of highlight our town when we can."

Jajkowski said the Chicago School of Television in the late '40s and early '50s set the standard for producing quality content from limited resources.

"The talent—the directors, producers, writers—would take very little and make something out of it," Jajkowski said. "They didn't have large budgets back then. They'd give you $10,000 and they want to see a production that looks like $20,000 or $100,000. You had to be quick and innovative, and this is what the Chicago television method had produced."

According to Jajkowski, some notable shows to come out of Chicago and get national syndication in the '40s and '50s included "Kukla, Fran and Ollie," a puppet-centric show, and "Polka-Go-Round," a program focused on polka music.

He said Chicago's influence on the industry declined when local stations nationwide were united by national

Written by Luke Wilusz *Design/Illustration by* Erik Rodriguez *Photography by* Tiela Halpin

networks. Technological advancements allowed them to broadcast simultaneously from coast to coast, and television production shifted primarily to Los Angeles and New York. This consolidation of stations into national networks brought with it a decrease in regionally-broadcast, locally-produced content.

Berger said one reason the TV industry developed this way was because it was following the groundwork laid before it by the radio industry.

"The early TV networks copied radio," Berger said. "And radio developed a network system where there's a big umbrella corporation or entity that controls its affiliates throughout the country. So TV adopted that, and because of that, [the networks] controlled the schedule more and more as time went on, whereas early on TV stations were either independent—or the networks hadn't provided content to fill a schedule—so they had more freedom in what they put on the air. It's always been about generating revenue, and the networks made more money by controlling the content."

This network-centric model for TV has been the standard for decades, and local programming has typically been limited to not much more than news and sports broadcasts. However, Television Department Chair Michael Niederman said there is still a thriving broadcast production community in Chicago.

"I think it looks better today than it did, let's say, five years ago," Niederman said. "There have been typical historic swings in terms of production stuff in the city. We go through phases where shows come to town and produce and are around, and then they leave. But the truth is I think there is starting to be more stuff going on, more shows being produced, it's just what has happened is the definition of shows has changed."

According to Niederman, advances in technology and

Courtesy of IMDB.com

changes in the way people consume programming has shifted a lot of the focus away from traditional broadcast television. He referred to the recent "Sears Chef Challenge" Columbia television students worked on as an example of this.

"That's something that wouldn't have existed five years ago, the notion of a single manufacturer or brand producing a show," Niederman said. "It was a classic TV formula produced for the Internet, and that's kind of where we're heading. All sorts of things are coming up again, it's just they aren't necessarily aimed at being produced for broadcast TV. They could be for mobile, they could be for Internet, they could be for all sorts of things."

The television medium has come a long way since its humble black and white beginnings, and with services such as Netflix, YouTube and Hulu changing the way people consume media, it seems there are even more drastic changes in store. However, Niederman said he believes such changes can be good for the industry and he looks forward to them.

"I see a lot of chaos in the future, but chaos isn't necessarily a bad thing," Niederman said. "Out of chaos often comes energy and excitement. To me, TV is going through a process of figuring out what it's supposed to be again, and some really wonderful things could potentially come out of it."

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New tools for Chicago's literary community

City launches two online resources for writers, publishers

by Luke Wilusz
Assistant Arts & Culture Editor

CHICAGO HAS a large, thriving literary community with an abundance of blogs, zines, reading series and other assorted events to support it. Now the city is stepping up to provide local writers with two new resources to help them further their careers.

On Nov. 9, the city of Chicago's Department of Cultural Affairs debuted two new websites—ChicagoPublishes.com and a new literary section at ChicagoArtistsResource.org—with a launch event at the Chicago Cultural Center, 78 E. Washington St. The sites were created as part of the department's Publishing Industry Programs, which aim to support and promote writers and publishers in Chicago.

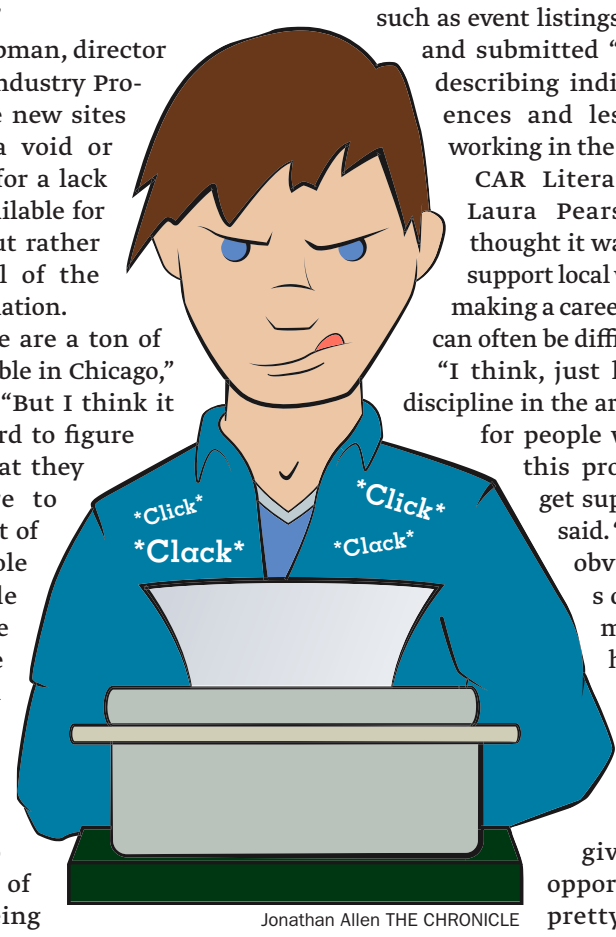
The department's Publishing Industry Programs began approximately three years ago, and the first major project to come out of it was the debut of the Publishers Gallery and Cafe at the Cultural Center in October 2008. The gallery exhibits books, magazines, comics, zines and online publications from local authors and publishers and is open to the public free of charge.

Chicago Publishes and CAR Literary are the programs' latest efforts. While the sites were launched simultaneously, they were developed separately and are intended to complement each other.

"Once we realized we were each working on slightly different but complementary sites, we did have a discussion about whether we should launch them separately or together," said Barbara Koenen, director of CAR. "We kind of thought we might as well launch them at the same time, so people knew we knew we had two, and so we could explain the complementary nature of them."

Danielle Chapman, director of Publishing Industry Programs, said the new sites aren't filling a void or compensating for a lack of resources available for local writers but rather aggregating all of the available information.

"I think there are a ton of resources available in Chicago," Chapman said. "But I think it was kind of hard to figure out exactly what they are and where to find them. I sort of thought our role was to provide some connective tissue or some glue between those parts to sort of help people find what is available and also to show the kind of work that's being done here. It's not that there was a lack of resources, but I think there may have been a lack of a place to find out about them."



Jonathan Allen THE CHRONICLE

While the sites share a similar theme, they differ in focus. CAR Literary provides specific resources for writers in the form of curated content—including helpful links and information compiled and posted by CAR researchers—and community content, such as event listings, calls for work and submitted "artist stories" describing individual experiences and lessons learned working in the industry.

CAR Literary researcher Laura Pearson said she thought it was important to support local writers because making a career out of writing can often be difficult.

"I think, just like any other discipline in the arts, there's need for people who are doing this professionally to get support," Pearson said. "It's not always obvious to people sometimes, myself included, how to file taxes as a freelancer or who to network with. I think CAR kind of gives people an opportunity—and a pretty high-profile one because it's supported by the city—to do that."

Chicago Publishes, on the other hand, intends to offer a more up-to-date look at news and events in Chicago's publishing industry, and highlights and showcases work by local publishers.

"Chicago Publishes—just because of its format and the way it's set up—allows us to publicize things as they're happening," Chapman said. "[It allows us] to pull out features and news, have really live components like a Facebook page to highlight events as they happen, and also to provide news about the publishing industry as it comes out."

Koenen said both sites serve an important purpose by supporting local writers, whom she considers to be a vital part of the city's culture.

"What they do is so important—telling stories and reporting on events, and sort of creating the dialogue that describes our city and the people who live here and our culture—and so it's important to support them," Koenen said. "Both traditionally, like how people support through commissions and grants but also intellectually, with knowledge and tools, so we're providing information they can use so they can do whatever it is they want to do."

To learn more about the publishing or literary communities in Chicago or to get involved with the city's publishing industry programs, visit ChicagoPublishes.com and ChicagoArtistsResource.org/Literary.

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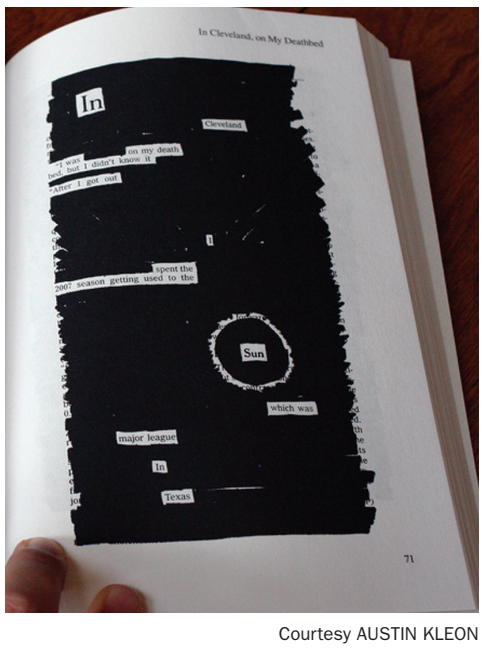
» BLACKOUT

Continued from PG. 20



Courtesy AUSTIN KLEON

Not every composer readily embraced the collaborative challenge. Troy Ramos enjoyed the poems but didn't want his music to directly interpret the words on the page. After studying composition at University of York in 2008, his work evolved from combining music with syntax and moved to looking at the composition as separate from the words in the poems.

"The sounds have their own meaning and that's not something I want to disrupt," Ramos said. "I think it sort of becomes a harmony of meanings."

As part of ACM's five or six performances per year, some shows are collaborative efforts requiring new works—such as the Newspaper Blackout Poems and the upcoming concert of new scores composed to modern silent films—while others are based around contemporary composers' existing work. Boustead finds composer's involvement and excitement is much higher when the pieces are new as opposed to written years ago.

According to Boustead, it also piques the public's attention when new works are being performed—the Newspaper Blackout Poems Concert is a night of world premieres.

To make the event more interactive for the audience, Boustead is hoping to set up a do-it-yourself Newspaper Blackout poem activity. At the reception following the performance, he said he'd like to set up blown-up newspaper pages with a magic marker for attendees to try their hand at the art.

Boustead said it's still undecided if Kleon will attend the event based around his poetry, but Boustead will continue taking ACM in the direction of collaboration. Crossing and combining artistic mediums is a logical move and the challenge opens up artists to new possibilities in their work, according to Boustead.

"Music rarely exists just by itself," Boustead said. "Music by its nature conjures up images or tells a story, so why fight it?"

The Newspaper Blackout Poems will be performed at Roosevelt University's Ganz Hall, 430 S. Michigan Ave., 7th floor, at 7:30 p.m. with a reception immediately following. Tickets are $20 at the door, $12 online and $5 for students. For more information, visit ACMusic.org.

bwellen@chroniclemail.com

» MOORE

Continued from PG. 20

it was nice in that sense to eventually feel that. I felt very safe. I felt very protected, like I had my best interests looked after.

The Chronicle: Had musician Alan Menken composed any music before you were cast?

MM: Yeah, I think he had, [because] the callbacks were in New York City. I had to go into the studio with Alan and the powers-that-be and I had to learn the song "When Will My Life Begin?" So I had to work with Alan, which was incredibly intimidating, being a big fan of his. But also, it was a tough song. I remember I had a record that just came out, so my brain was focused on that, then I was like, "Oh my God, now I have to learn this totally different song and it's hard, and I have to go into the studio with all of these people." I kept telling myself, "I'd made it this far and I should be proud of that, trying to see the positive in it. But it went OK. I don't think it went spectacularly, I didn't walk out thinking, "I have that, it's all about me."

But it was cool, it was great to meet Alan. Then, I got to work with him in the studio for all of the music in the film and he is so hands on and he's such a pro. He knows exactly what he wants and exactly how to get it out of you. [Because] I was like, "There are so many words to fit into such a compact amount of time." I didn't know if I had the lung capacity to do this. He was like, "This is the word that needs to be punched" or "This is the word you can speak-sing." I was like, "Cool, I'm going to put all of my faith in you, just tell me what you need."

The Chronicle: How was this different than other voice work you've done in the past?

MM: It was only different in that I felt I was part of the project—not since its inception since it [has] been years in the making—but I felt like I actually got to see the project from a very early stage, with the storyboards and just literally sketches. I felt like I was more part of it.

It was always a much bigger deal to go in and work on this than it has on other projects. You go in and you may just be in the gigantic recording room with the directors. But then there's 30 people in the control room sitting behind the glass, and everybody had different opinions and so forth. So it was a bigger process than I've ever been a part of doing animated work, but at the same time it just felt really organic.

And because I had that much time—we worked on it for a year and a half—I got to increasingly be more comfortable with the character, instead of going in one day doing all the work. That way, you have no real connection to the character.

"Tangled" is currently in theaters.

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STAFF PLAYLIST

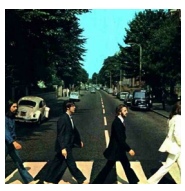
MINA BLOOM, ARTS & CULTURE EDITOR

YEAH YEAH YEAHS // BLACK TONGUE
CHRIS BROWN // DEUCES (REMIX)
WU-TANG CLAN // TRIUMPH
KANYE WEST // DARK FANTASY

STEPHANIE SAVIOLA, MANAGING EDITOR

KANYE WEST // DARK FANTASY
KANYE WEST // ALL OF THE LIGHTS
KANYE WEST // HELL OF A LIFE
KANYE WEST // LOST IN THE WORLD

AMBER MEADE, COPY EDITOR



THE BEATLES// GOLDEN SLUMBERS/CARRY THAT WEIGHT/THE END
SAM COOKE // PLEASE DON'T DRIVE ME AWAY
EMINEM // THE WAY I AM
BAD COMPANY // BAD COMPANY

CIARA SHOOK, COPY EDITOR

THE DECEMBERISTS // DOWN BY THE WATER
WOLF PARADE // IN THE DIRECTION OF THE MOON
AKRON/FAMILY // EVERYONE IS GUILTY
BECK // WHERE IT'S AT

AUDIOFILE

Courtesy JAMES SUMMARIA

The Shakes perform at Reggie's Rock Club, 2109 S. State St., on Aug. 20.

New band Shakes things up

by Mina Bloom
Arts & Culture Editor

FOR FOUR or five months, no-frills, Chicago-based rock band The Shakes have been busy playing local shows and, according to vocalist Jim Lopez, "giving people the shakes when they leave."

A year and a half ago, guitarist Andre Miller approached long-time friends Lopez and bassist Joe Lussa after they quit separate bands, asking them to play music with him. The two were skeptical at first, claiming they denied the opportunity via their first e-mail correspondence. But they hung out with Miller, who brought drummer Michael Summaria on board, and now the foursome feels more confident in the collaborative efforts of The Shakes than they did in any previous outfit.

Lussa and Lopez talked to The Chronicle about their current aspirations as a new band and what it's like to play rock 'n' roll in today's landscape.

The Chronicle: What projects are you guys working on?

Joe Lussa: We've recorded three songs, we've written eight or nine songs together as a band and we're going to go in and record three more shortly. That's about it. We're playing shows as much as we can in Chicago and the surrounding areas.

The Chronicle: What are some of your more memorable performances?

Jim Lopez: We played Reggie's, and we're going to play the Metro. We've played a lot of suburb shows in Barrington, Ill. Our whole goal is to play smaller shows around to create a fan base and then play Chicago shows at the bigger places.

Lussa: We also played [at] The Roxy [Theatre] in Los Angeles a month and a half ago when we went out there to shoot a music video.

The Chronicle: So, having been in different bands before, what are you guys doing differently now in The Shakes—what's your point of view?

Lopez: The writing style is different. Everyone has something to put forth. It's not just one person telling everyone else to do something. Everyone's bringing something to the table, and it's awesome to work with. It feels a lot better.

Lussa: The difference between this band, as far as the other band I was in for a while—or even when I was playing with The Highlife—is we strive to not just settle for OK or good enough. We'll not finish a song if it's not amazing to us. We're just trying to bring back a side of rock 'n' roll that has not been present for a while. A lot of music has been dumbed down, and even people of older ages like a lot of this dumbed-down music on the radio. I mean, Justin Bieber—I don't really know any of his songs—but I feel it's not really music a 24-year-old should be listening to. But we're striving to bring back rock 'n' roll in the sense of how it was at one point. Everyone's writing the best music we can instead of just trying to write the best songs they can.

The Chronicle: Who are your musical influences?

Lopez: I'm sure Joe's going to say The Doors, Led Zeppelin and Pink Floyd and all those great, legendary bands back then. I guess more modern-day Brand New would be one of my picks just because a lot of their stuff is anthemic and dynamic. Then you've got Justin Timberlake, who has great melodies.

Lussa: The White Stripes, The Black Keys, I like rock bands of today that are doing something different or at least trying to do different stuff.

The Chronicle: What's the main priority for you guys right now? Recording an album, playing shows or something else?

Lussa: I don't think we're necessarily even focusing on an EP or an album. As far as just writing and recording songs, we're just trying to write and get songs out there instead of worrying about writing a whole album and how are we going to promote it. Hopefully somebody along the way hears us, wants to give us a hand and put something together where we could sit in a studio for a whole month. Right now, for people to be noticed, you kind of have to make them believe in it. It's going to be easier for them to believe in it if they're coming to see you in your hometown and it's a packed house of people waiting to see you when you haven't had any help at all.

To listen to The Shakes visit Myspace.com/TheShakesChicago.com. They will be playing at the Metro, 3730 N. Clark St., on Dec. 18.

hbloom@chroniclemail.com

music downloads

Week ending Nov. 23, 2010

#1 Album

Glee: The Music
Glee Cast

Top tracks

( ) Last week's ranking in top five

United States

We R Who We R • Ke$ha	(1)	1
Forget You • Glee Cast		2
Firework • Katy Perry	(4)	3
Only Girl (In the World) • Rihanna		4
The Time • Black Eyed Peas	(3)	5

Progress
Take That

United Kingdom

Your Song • Ellie Goulding		1
Love You More • JLS		2
The Flood • Take That	(4)	3
Only Girl (In the World) • Rihanna	(1)	4
Heroes • X Factor Finalists 2010		5

100 Most Essential Classical Music
Various Artists

Spain

Only Girl (In the World) • Rihanna	(1)	1
Loca • Shakira		2
The Time • Black Eyed Peas	(2)	3
Cry Cry • Oceana	(4)	4
Tu • Sergio Dalma	(3)	5

Source: iTunes

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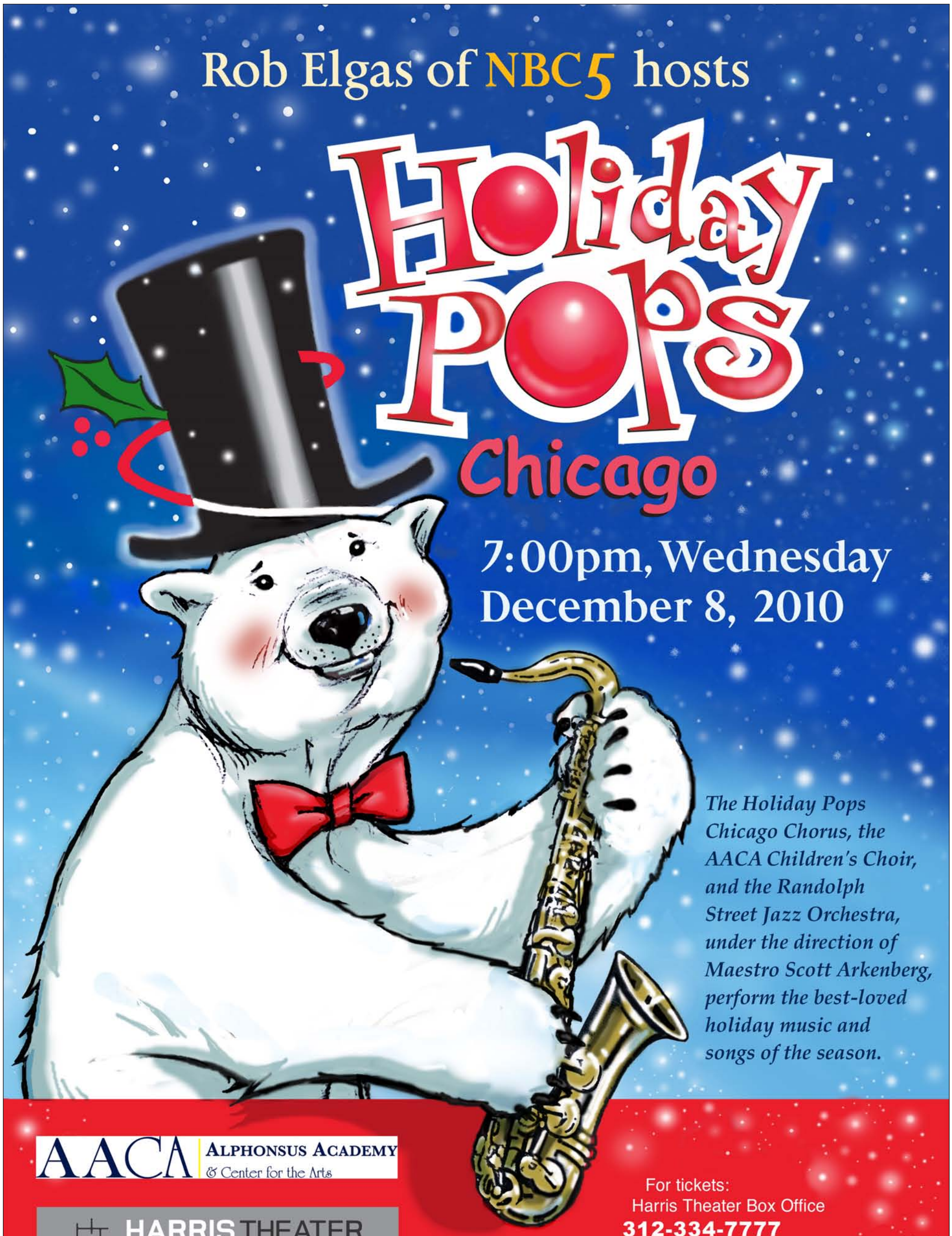
December 8, 2010



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Hollywood goes 'Country' again

Paltrow tackles country music in film, similar flicks around for decades

by Wade Tatangelo
MCT Newswire

EVERYONE FROM Clint Eastwood to Reese Witherspoon has put on cowboy boots and played the part.

Gwyneth Paltrow takes her turn in the upcoming film "Country Strong." She plays a fallen star recently released from rehab. Real-life country superstar Tim McGraw, wearing a beard borrowed from George Strait's "Pure Country" screen performance, is the fictitious singer's husband/manager. It's a glitz-meets-twang tradition that dates back several decades.

MGM released the Hank Williams biopic "Your Cheatin' Heart" in 1964. George Hamilton—yep, he was actually young and free of that faux orange tan at one time—portrayed the legendary singer, or at least made an attempt. Reviews of the movie were harsh, and it apparently didn't do much at the box office. The film remains best known for its soundtrack, performed by a then-15-year-old Hank Williams Jr.

Robert Altman wonderfully maligns Music City with his 1975 masterpiece "Nashville," significant for its pioneering use of the multi-character narrative structure. The movie is notable for allowing the Hollywood actors to sing. Keith Carradine, part of the outstanding ensemble cast, won an Oscar for performing his original song "I'm Easy."

"Coal Miner's Daughter," the greatest and most influential country music film of its kind, came out in 1980. Sissy Spacek plays Loretta Lynn in an adaptation of the singer/songwriter's autobiography. A mother of four by age 19, Lynn recorded her first demo at the request of husband Doo Lynn (Tommy Lee Jones). The Lynns toured relentlessly and Loretta became a sequin-wearing star. But there's always that high price of fame to be paid, and the singer suffers a nervous breakdown. Nominated for seven Academy Awards, "Coal Miner's Daughter" resulted in an Oscar for Spacek.

Courtesy MCT NEWSWIRE

Gwyneth Paltrow stars in "Country Strong," a country music film, which will be released on Jan. 7.

She impressed critics and theatergoers with a gripping, realistic performance that included doing her own singing—making this the expected norm for future actors playing country singers.

America's love affair with country music films began.

Eastwood directed and starred in the excellent, but largely overlooked, "Honky-tonk Man" in 1982.

The following year found Robert Duvall as a booze-battling, former country star in "Tender Mercies." A moving but never cloying story of redemption, the critically and commercially successful film earned its leading actor a much-deserved Oscar.

Then came "Rhinestone" in 1984. It starred Dolly Parton as a country crooner teaching Sylvester Stallone how to be a country crooner so she can win a bet. The movie bombed so bad it pretty much ruined Parton's once-promising acting career and ranked as Sly's worst outing until the 1992 release of "Stop! Or My Mom Will Shoot."

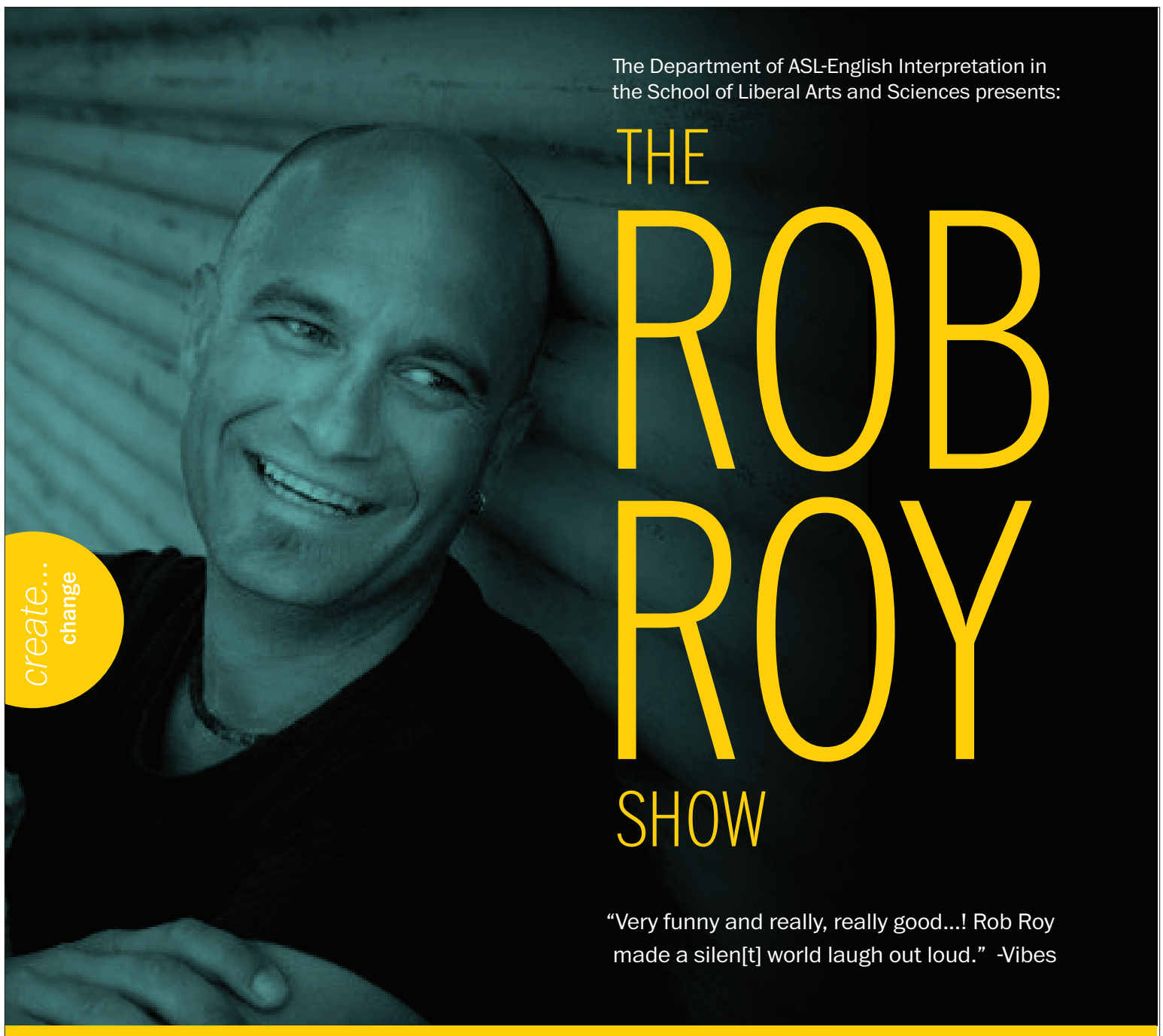
The country music film tradition enjoyed a comeback with "Sweet Dreams" in 1985. The Patsy Cline biopic starred Jessica Lange, who earned an Oscar nomination despite opting to lip-sync the music sequences. Smart move. No one except maybe k.d. lang or Leann Rimes could do justice to Cline's amazingly emotive, singular vocal style.

River Phoenix's final screen performance, "The Thing Called Love," came out in 1993. The doomed actor played an aspiring country singer balancing art and love. Critics panned the picture and very few people saw it. A major star would not act in a country music film until more than a decade later when, coincidentally, Phoenix's older brother Joaquin Phoenix played the man in black.

Like "Coal Miner's Daughter" and "Tender Mercies," the 2005 Johnny Cash biopic "Walk the Line" appeals to people who profess serious dislike for country music. Phoenix and Witherspoon, in her Oscar-winning role as wife June Carter Cash, won the masses over with their portrayal of the loving couple that must overcome Johnny's demons, which typically came in the form of little white pills. Perhaps the greatest testament to the film's popularity came via the 2007 parody, "Walk Hard: The Dewey Cox Story."

Jeff Bridges picked up an Academy Award earlier this year for his gritty portrayal of an alcoholic has-been country star in "Crazy Heart," which was clearly inspired by "Tender Mercies" and features a cameo by Duvall. The soundtrack album, featuring the Oscar-winning song "The Weary Kind," also became a hit. The country music film genre had reached its highest level of popularity since the early 1980s.

"Country Strong" premiered in Nashville two weeks ago and is scheduled to hit theaters nationwide Jan. 7. Judging by the uninspiring trailer, the movie probably won't join the ranks of "Coal Miner's Daughter," "Tender Mercies," "Walk the Line" or "Crazy Heart." But it can't be worse than "Rhinestone."



December 3, 2010, 7 p.m.

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REVIEW

Aronofsky returns with fantastic effort

Director's fifth feature marks Portman's best performance to date

"Black Swan"

Rating:

The film will open in select theaters on Dec. 3.

by Andrew Hunt
Assistant Campus Editor

THE ART of dance has often been explored in films of varying success. The most sterling example remains Michael Powell and Emeric Pressburger's lavish masterpiece "The Red Shoes," a film in which vibrant energy and vivid cinematography belie a sinister tone unbecoming the gracefulness of ballet.

In his latest film, "Black Swan," director Darren Aronofsky treads similar ground. In equal turn, he examines the physical and psychological turmoil inflicted upon his main character Nina—superbly portrayed by Natalie Portman—as she wrestles with the pressures of portraying the role of the Swan Queen in Tchaikovsky's classic ballet "Swan Lake."

But unlike "The Red Shoes," Aronofsky brings the frenzy to the forefront, giving his film a Polanski-esque horror twist that manages to be as frightening as it is beautiful. Thrilling in every sense of the word, "Black Swan" is a strong effort from the director. Coupled by what is without question the best performance of Portman's career, the overall experience is nothing short of mesmerizing.

Carrying a similar aesthetic seen in his previous film, "The Wrestler," Aronofsky's handheld camera follows Nina as she grows increasingly unhinged after receiving the role she's been striving for her entire life. Thoroughly convinced of her ability to portray the White Swan, artistic director Thomas (Vincent Cassel) pressures her into fully embracing the character of the Black Swan, a decidedly more puckish entity at odds with the submissive Nina.

Soon, art begins to imitate life as another side of Nina boils to the surface. She becomes paranoid and erratic, entirely certain that newcomer Lilly (Mila Kunis) is gunning for her spot in the production, and Aronofsky spins his yarn with intrigue and mystique.

In her performance, Portman infuses the character with sober vulnerability—felt most effectively in scenes where Nina is at her most erratic—that transcends anything she's done in the past, even taking a method approach as she honed her body for months in order to match a physicality similar to a seasoned ballet performer. This dedication is felt on screen as she completely embodies the role, delivering a performance that may net her an Oscar.

As he continues his career, Aronofsky's films become increasingly more focused. Despite the cult status of "Requiem for a Dream," the film is often too erratic for its own good, while his follow-up, "The Fountain," is borderline unwatchable. His 2008 film "The Wrestler," however, was a decidedly more human tale, told with compassion and permeated with sympathy for the plight of artistry.

Courtesy IMDB

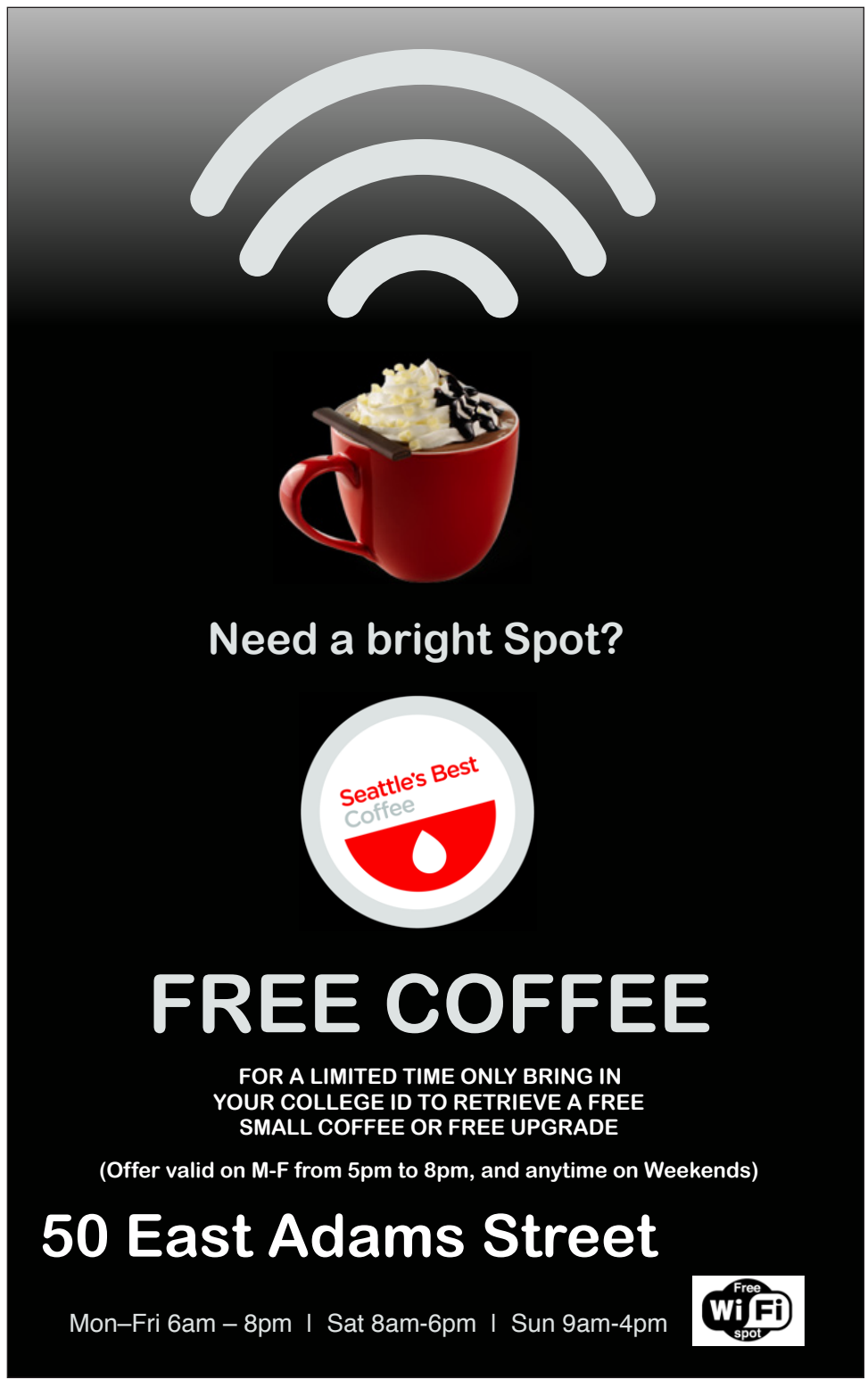
Natalie Portman plays Nina in "Black Swan," which revolves around Tchaikovsky's ballet "Swan Lake."

Not unlike Mickey Rourke's Randy "The Ram," Nina is a performer so dedicated to her craft her physical well-being becomes an afterthought. She becomes so enthralled in her art her reality becomes skewed—a sort of tasteful subversion of Mia Farrow in "Rosemary's Baby," one of the many odes to Roman Polanski seen in the film.

This provides avenues for Aronofsky to truly experiment with genre because "Black Swan" operates superbly as a startling psychological thriller in addition to being a skillful character study.

Surely, Aronofsky examines the line between art and reality, if there is one at all. "Black Swan" finishes with a 15-minute re-creation of Swan Lake, where each director's thematic musings come together in masterful fashion. It is with this final sequence he likens the pinnacle of Nina's dementia with her most profound performance, and it could be that Aronofsky sees the space between art and reality—and life and death—as the summit of artistic expression.

ahunt@chroniclemail.com



Recycled office art inspires change

Environmental challenge calls on buildings to alter habits, become greener

by Brianna Wellen
Assistant Arts & Culture Editor

Tiela Halpin THE CHRONICLE

The display in the window of 445 N. Wells St. is made entirely of rolled 8.5 by 11 inch paper.

WHEN IT comes to energy efficiency and sustainability, office buildings are often not the best example. With hundreds and sometimes thousands of people in and out every day, regulating energy use and recycling habits seems impossible. The stacks of paper sent through a copy machine, put away in a filing cabinet and eventually thrown out account for huge amounts of waste. Now that Mayor Daley's Chicago Green Office Challenge has asked these buildings to go green, one company is promoting the message with a creative twist.

The CGOC started last year in an effort with the Chicago Climate Action Plan to reduce greenhouse gas emissions from commercial buildings in the city. Now entering its second round, the city hopes to see the challenge continue last year's success and get more buildings involved.

"We're able to report this program reduces CO2 emissions by 54 [metric tons]," said Kim Brokhof, who manages CGOC's day-to-day operations. "The Chicago Climate Action Plan can take that into the other programs [it's] running to make Chicago a more sustainable city. It's really great to bring something back to the city and see this program is making a difference and helping Chicago reach its goal."

Urban Innovations, a real estate company that acquires, develops and manages office buildings, took the necessary steps to have its sustainability at a level where it could participate in this year's challenge.

According to Alfrieda Green, Urban Innovations' vice president of property management, the company uses the Environmental Protection Agency's portfolio manager to track energy consumption, including factors such as the amount of electricity, gas and water used.

Providing this information shows office building tenants how efficient their building is compared to others of its size and type so they know where they stand when participating in the challenge, Green said.

While facts and numbers back up the energy claims, Green wanted something tangible to get the attention of tenants and promote the program in Urban Innovation's buildings. Using paper recycled from its buildings, the company commissioned artists to create art installations in three of its locations—325 W. Huron St., 445 N. Wells St. and 222 W. Hubbard St.

"It's a good way for people to visualize the things they throw away really have value," Green said. "More than anything it's something a little more creative. It's a way for us to get attention and attract a different group that may not be involved in the Green Office Challenge."

The design group Indo Projects, made up of interior designer Crystal Grover and graphic designer Linsey Burritt, was called upon to create the giant displays at each location. After meeting with the graphic and web designers involved with the campaign, they came up with the concept to use paper from the company because it was so abundant and directly represented the company.

Indo Projects typically designs large-scale installations made from trash, so the project fit Indo Projects' mission perfectly. Doing it in conjunction with a larger message was a great opportunity, Grover said.

According to her, because the installations sometimes take two weeks to complete, it provides a chance to start a dialogue with the tenants about the project.

"One of the biggest parts to what we do is people can interact with us, and it's not just a conventional poster on the wall," Grover said. "When we're doing the installations, people have a chance to talk to us about what we're doing, why we're doing it and who we're doing it for."

Tenant involvement is key, Green said. The building managers can only do so much to make the most energy-conscious decisions with their equipment, upgrades and planning.

"We're just trying to inspire change," Green said. "A lot of our usage and how our buildings perform have to do with what our tenants do in their offices. It's really a team approach that we're taking to do everything we can do to be efficient and be responsible corporate citizens."

bwellen@chroniclemail.com

Courtesy IMDB

Ryan Gosling stars in the Weinstein-produced film "Blue Valentine," which received an NC-17 rating despite appeals to leave the rating at R.

Producer suits up

Unfavorable ratings on movies starts battle with MPAA

by Patrick Goldstein
MCT Newswire

HARVEY WEINSTEIN has been quietly fuming for weeks about the Motion Picture Association of America ratings board, which has slapped two of his company's films with what he considers overly restrictive ratings. "The King's Speech," a leading best picture Oscar contender about an Australian speech therapist who helps Britain's King George VI conquer a terrible stammer, was slapped with an R rating for one scene in which the royal curses to help cure his stutter. "Blue Valentine," a dark romantic look at two young lovers in a crumbling marriage, was given an NC-17 rating because of a scene involving oral sex.

But Weinstein, who has been uncharacteristically silent for months, is ready to roar again. He announced on Nov. 18 he's hired a team of superstar lawyers to oversee his company's appeals of both cases. The legal eagles include fabled Hollywood litigator Bert Fields; David Boies, who helped lead the legal challenge to overturn California's Proposition 8 ban on same-sex marriage; and Alan Friedman, who has been involved in a host of previous ratings battles.

Weinstein said he was confident of winning both cases, especially the appeal for "Blue Valentine," in which slim commercial chances would be hurt the most if it were saddled with an NC-17 rating, which would prevent most theater chains from playing the film starring Michelle Williams and Ryan Gosling.

"I've always felt the ratings board saw what wasn't there," Weinstein said, referring to the scene in "Blue Valentine" involving simulated oral sex. "It's just a credit to the persuasiveness of Derek Cianfrance's directing skills. There's no oral sex. Michelle Williams isn't even naked. It looks like she is, but it's just the angle of the shots."

As part of Weinstein's appeal of the rating, Cianfrance and his actors can appear before the board to argue their case. Although many filmmakers have unsuccessfully argued their case in the past, Weinstein believes this time things will be different.

"When we show the board how the movie was filmed, with Derek and Ryan and Michelle explaining it to them, I think that will change their minds," Weinstein said.

There are skeptics who wonder if this last-minute challenge isn't another inspired Weinstein PR campaign to gain attention for his films, which are due for release in the coming weeks. Weinstein has pretty much written the book on creating controversy for embattled films, dating back to 1990, when he sued the MPAA after it gave an X rating to Pedro Almodovar's "Tie Me Up! Tie Me Down!"

Weinstein lost that fight, although the battle did prompt the MPAA to replace the X rating with the NC-17. Weinstein has played the celebrity lawyer card before as well. In 1991, he hired Alan Dershowitz to monitor the national TV networks after ABC, CBS and NBC refused to air ads for "The Pope Must Die."

"I know I've done a lot of that in the past," Weinstein acknowledged. "It was always great fun, when Jack Valenti was still alive, for us to joust with each other over some of my movies. We really had a great time arguing about the First Amendment. But in this case, especially with 'Blue Valentine,' the NC-17 rating really jeopardizes the movie's box office chances, which are really fragile as it is. I'm not hiring big-gun lawyers just for the PR value. I'm looking to them for their brains and thoroughness. My movies' livelihoods are at stake."

Weinstein said Fields, overseeing the appeal for "The King's Speech," has an unusual argument in mind.

"The way the filmmakers won with the British ratings board [which eased up on its initial rating] was they argued the F-words were used in a speech therapy manner," Weinstein said. "They were simply used as a way to channel the king's anger. They weren't used as swear words. And I think that winning in England, where the board is almost as unyielding as it is here, bodes well for us."

Joan Graves, the head of the appeals board, wouldn't comment for this story, instructing an MPAA spokesperson to say, "We have not yet been contacted by the Weinstein Company about an appeal."

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TOP 5

Tiela Halpin / Photo Editor

Signs Etheria Modacure loves me

My stapler: We work in a newspaper office. His desk is a few down from mine and there are staplers all around that space, yet he always comes to my desk to use mine. When I offered to let him take it to his desk, he refused. Now I'm curious.

Compliments: He gives me odd compliments out of nowhere and then immediately says something to retract it. It's like he's embarrassed and thinks I might realize he loves me, so he flip-flops between the two extremes. Etheria, I already know.

He's mean: He acts like he's in kindergarten—you know, when a boy likes a girl so he hits her or breaks her toys. Etheria will walk by my desk, bump my chair and run into me. Sometimes he even throws things at me from his desk. I expect him to stick my Barbie's head in paste next.

He stares at me: I can't tell how many times a day I catch him staring at me. His desk is positioned perfectly so he has an unobstructed view of me. He tries to play it off like he's looking at me because he thinks I'm weird, but that twinkle doesn't lie. He's smitten.

The shrine: He'll deny this, but I've seen it. He totally has a "Hey, Arnold!"-style shrine in one of his desk drawers made from all my old Panera Bread napkins and candy bar wrappers. Creepy? Yes. Flattering? Not exactly.

Brock Brake / Photo Editor

Reasons Brent Lewis is white

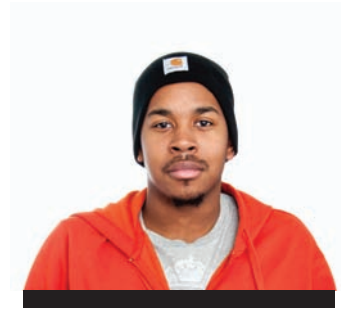
Spirit fingers: This man loves "Glee." I'm surprised he hasn't showed up to work showing off a brand-new glittery "Glee" shirt. I'm waiting for this day to come, and I know he won't disappoint. He'll probably snag The Chronicle microphone and perform a well-choreographed number for us on his desk.

Aéropostle and Old Navy: I didn't realize these places were still around, but it hasn't stopped his style from killing it. It must be working out for him, because he has a girlfriend. Sorry, ladies. I think he belongs to a country club.

Peeka-what?: Brent owns a peekapoo dog named London. Have you ever seen a peekapoo? They look so ugly they're not even that cute, unlike a pug. Well, I can't be too judgmental just yet, I haven't met the little booger.

So tight, fool: Brent probably wears small or medium T-shirts. Yeah, I get the fact it shows off his muscular man-arms, but come on. For real. Also, that fool's pants are tighter than mine. His pants are tighter than mine by one style of denim. Some Fridays he wears kind of baggy sweatpants, but I think he just wears those over his skinny jeans to stay warm.

Why, Brent, why?: The fact his Facebook says he likes Taking Back Sunday, The All-American Rejects, System of a Down, Panic! At the Disco, Mozart and 30 Seconds to Mars says a lot.



Brent Lewis / Senior Photo Editor

Reasons Brock Brake is black

Pandora playlist: A playlist that consists of the greats, including Lil Wayne, Mase and Otis Redding greatly overtakes mine featuring Taking Back Sunday, System of a Down and random songs from "Glee."

Clothing: I hung up my fitted-hat and du-rag when I signed my life to the banks for a college education, but not Brock. Brock's array of fitted-hats with sports logos from teams and local skateboard shops—not to mention the baggy jeans—places his fashion a little more south of 35th Street than mine.

Slang: Tight, dope, sick, seriously and dude are the spoken words of Brock, contrary to my version of broken English, which blends phrases from Spanish and Southern slang. Legend has it Brock's first words were "S***, that bottle is seriously dope, dude."

Knowledge of Waka Flocka Flame: "Waka Flocka, Waka Flocka, Waka Flocka" echoed through the streets of the city when his first single "O' Let's Do It" made him a hood superstar. The first person on this trend was the one and only Brock Brake. Brock ushered in the next hit of Waka Flocka Flame's career or "No Hands."

His cat's name is Lil' Whodi: Lil' Whodi, famous for being in a pool of money, is not your average kitten for being named after the members of the 504 Boyz—the group Master P formed.

MEAN MUGGIN'

The not-so-real Housewives of Beverly Hills

by Mina Bloom
Arts & Culture Editor

I FIND Heidi Montag of "The Hills" incredibly uncomfortable to look at, but apparently people who watch trashy TV are super into plastic cyborgs with fake blond hair.

Proof: "The Real Housewives of Beverly Hills" earned the highest ratings among its series, and these ladies put Montag to shame. It's truly remarkable how alienesque they look, and I'm not sure how many surgeries each of them had because it's not even a topic of controversy like it was on "The Hills." This makes it that much more repulsive to me; we're led to believe it's normal behavior.

During one of Taylor Armstrong's confessional interviews on the show, she's talking smack about another housewife—the details are superfluous—and as she flips her hair at the end of her very short sentence she flashes the scariest, widest grin I've ever witnessed. It's as if all of the collagen, Botox and facelifts are revealed in that instant when she attempts to smile.

Adrienne Maloof truly resembles a man and unnaturally so. Lisa Vanderpump doesn't show any facial expressions ever. This crop of women is the most collectively disturbing looking but they're widely adored.

All I can do is simply wonder: Do we watch because we're thankful that even if we're totally out of whack and warped in different ways, we choose not to exploit ourselves on national television every week?

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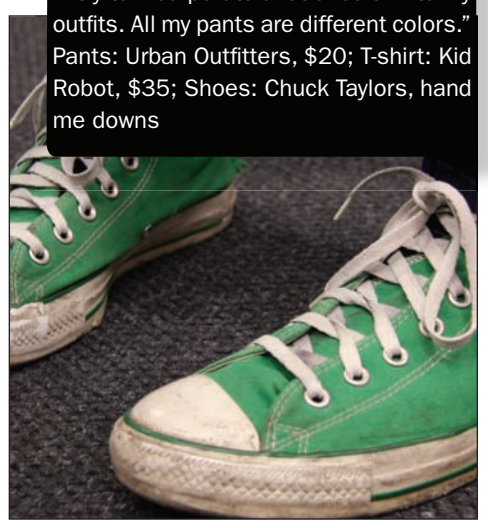
check me out

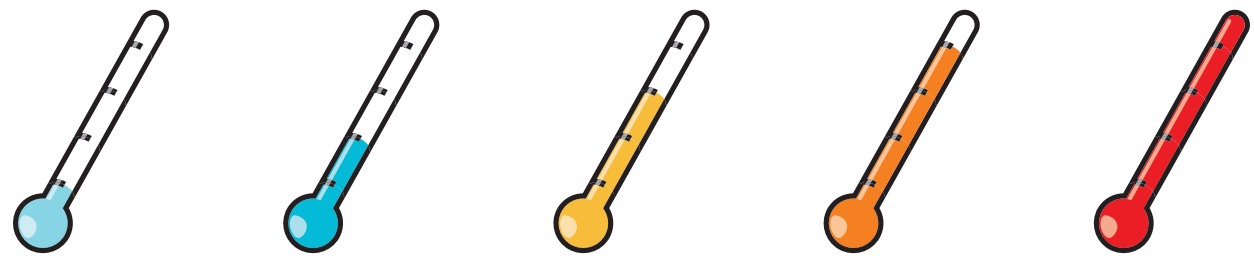
Avery Ju, senior, advertising art direction major
"I like neutral colors because bright colors have so much personality, and I don't want a color to represent me."
Sweater: gift from South Korea; Shoes: J. Crew, $230; Scarf: $2, a market in Tokyo

Drew Wilson, junior, cultural studies major
"I try to incorporate a lot of color into my outfits. All my pants are different colors."
Pants: Urban Outfitters, $20; T-shirt: Kid Robot, $35; Shoes: Chuck Taylors, hand me downs



Photos Tiela Halpin THE CHRONICLE

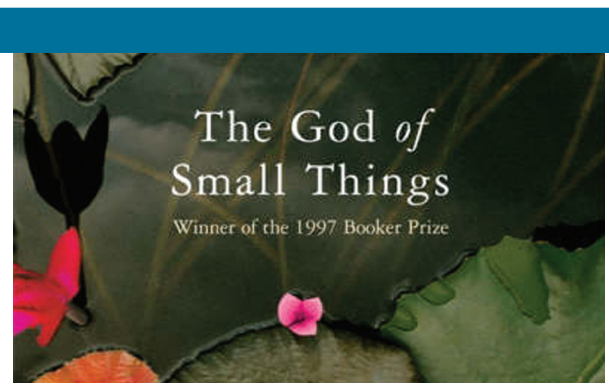
HOT & COLD



PRINT

"SERENITY: THE SHEPHERD'S TALE" BY ZACK WHEDON

Imagine my ecstasy when I found out a creator of one of my favorite (canceled) shows, "Firefly," was releasing a graphic novel about the past of one of its beloved characters. "Serenity: The Shepherd's Tale" chronicles the background of Shepherd Derrial Book, easily the show's most enigmatic character. The illustrations are beautiful and the story bounces between past and present, explaining just how he "found God in a bowl of soup."—*T. Halpin*



"THE GOD OF SMALL THINGS" BY ARUNDHATI ROY

An Indian activist and essayist, this is Arundhati Roy's first novel. The plot follows fraternal twins Rahel and Estha as they grow up sharing secrets in Ayemenem and reunite nearly 25 years later, shifting back and forth in time between chapters. She writes with elaborate, vivid descriptions and uses her own punctuation style to add an interesting emphasis to her words.—*E. Blick*

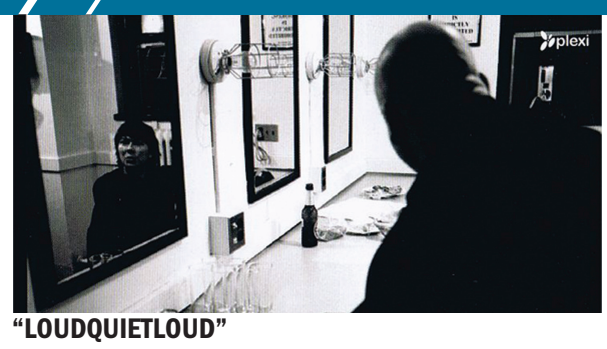
THE NEW YORKER: "FUNNY PERSON"

Aziz Ansari isn't exceedingly easy to describe or sum up. But in the Nov. 1 issue of The New Yorker, Kelefa Sanneh provides a wonderful illustration of the comedian by masterfully weaving together historical information and hilarious anecdotes. Sanneh's writing isn't overly embellished and the reader comes to some conclusions about Ansari's character on his or her own because all of what's included is deliberate and well-reported. The New Yorker always rules.—*M. Bloom*

MOVIES / TV / DVD

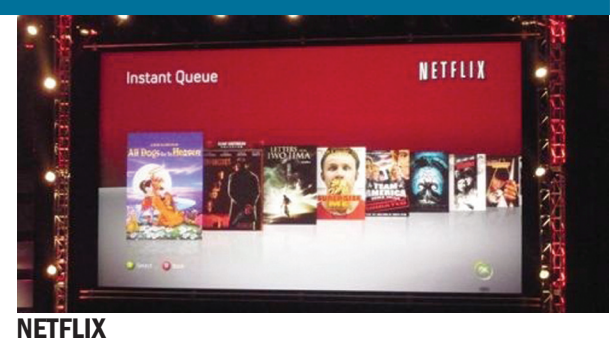
KING CURTIS

I'm no fan of reality TV, but King Curtis is changing that. In ABC's "Wife Swap," 7-year-old Curtis gets his way and eats a steady diet of chicken nuggets while doing it. I never thought a real-life Eric Cartman or Bobby Hill existed, but they do. They're embodied by the same portly kid with a bowl haircut and bad grammar. Leave it to this kid to cheer me up by saying, "She's the queen, and we're the sorry people."—*C. Shook*



"LOUDQUIETLOUD"

I've been a documentary fiend since I finally got Netflix a few weeks ago, and "loudQUIETloud" is one of the best they have in the instant queue. Not just a good film to watch for a Pixies fan, but it's for any music fan who wants to see how much work goes into a tour.—*S. Charles*



NETFLIX

Netflix recently announced they are raising their prices on their plans including DVDs. While this news was initially a huge bummer, further news said they will also start offering a streaming-only plan for a mere $7.99 a month. This is perfect for me! That's all I utilize my account for anyway, a fact the three-month-old red envelope on my dresser can attest to.—*B. Wellen*

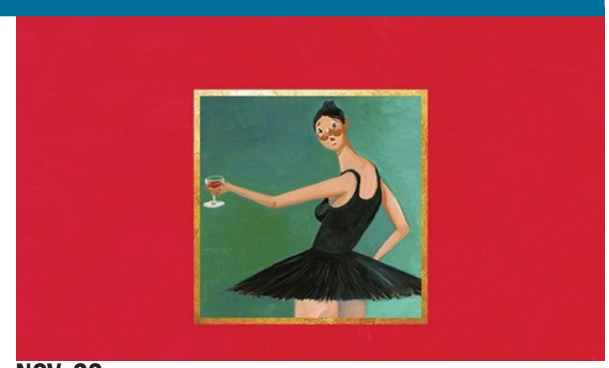
MUSIC

FAMILJEN: "MÄNSKLIGHETEN"

If you like Ratatat and Infected Mushroom, you'll be hooked on this Scandinavian electronic group. Familjen's music is beautiful, haunting and uplifting. Their song "Huvudet I Sanden" was basically the national anthem for Icelandic youth last year. From their latest album, Mänskligheten, songs like "Viggo" and "Djungelns Lag" are amazing to dance and work out to. I'm hooked on this Euro Pop band. Join the movement! Láttu ekki svona!—*K. Nielsen*

KATY PERRY: "FIREWORK"

Katy Perry is known for her artistic expression and feisty lyrics. She's so hot she'll melt your Popsicle. Most recently, Perry came out with her single "Firework." Her message is to be the best you can be. Perry said she believes we all have a spark inside to be a firework—lighting the spark and letting it show. If you haven't heard it, you should give it a try.—*A. Billmyer*



NOV. 22

This day in music saw the release of "Pink Friday," Nicki Minaj's first album, "My Beautiful Dark Twisted Fantasy," Kanye West's new epic and "Body Talk," Robyn's final installment of the year. My affinity for pop music is well-defined by these releases as well as Robyn's Nov. 13 show at Metro, West's 35-minute "Runaway" film and Minaj's wigs. 2010 rules.—*M. Keyes*

RANDOM

RIDING THE GREEN LINE

I swear it's really not that shady. I've been riding the Green Line from Oak Park my entire life and have only been stabbed once. Not a big deal. While it's no Brown Line, as long as you sit in the first car, don't make eye contact with anyone and don't get off anywhere between Central and California, you will most likely be fine. I guarantee it.—*J. Allen*

THE HOLIDAY SEASON

Each year I grow increasingly more bitter toward the holiday season. Everything about it irks me, from the blind consumerism to the synthetic cheerfulness. Call me a cynic, but I can't help it. This year, the onslaught seemed to come a lot earlier. It felt like people still had pumpkins on their doorsteps when Macy's decided to put up those ugly horns on the side of their building. Bah, humbug doesn't even begin to describe it.—*D. Hunt*

MCCORMICK-TRIBUNE ICE SKATING RINK

The Millennium Park ice rink is open for the season. The rink attracts teenage punks, cute couples on first dates, figure skaters, veteran hockey players and tourists in town. This mix makes for incredible people-watching. Skating is a great workout. If you're nervous, you can hold onto the banister that encircles the rink, or you can sip hot chocolate at Park Grill while watching people fall on their butts. —*K. Nielsen*

Commentary

Editorials

Highest paid are least visible

RUNNING AN institution like Columbia can't be easy. Administrators are constantly working to provide a superb education for 11,992 students. They effectively manage a massive budget, allocating funds the best they can to serve the wide-ranging interests of a diverse population. Through such efforts, Columbia's image as one of the top media arts schools in the country improved dramatically in recent years.

But when annual salary reports are released, the numbers are beyond students' grasp. It is difficult to understand why Columbia's highest-paid employees earn more money than most students dream of making after graduation. Unfortunately, most colleges have to put business first, and Columbia's budget reflects that. The salary distribution at Columbia is typical compared to similar colleges. It is hard to say administrators are overpaid when they can point to higher salaries at other colleges.

Students are interested in how and why salary money is allocated the way it is, not to condemn the process but to clarify it. And they should be; it's their tuition dollars at work. From what students can see, teachers are grossly underpaid. Meanwhile, college figureheads—who many students have never seen in person, let alone spoken with—are tipping the financial scales. Without much transparency or more detailed information being shared by officials, it is hard to see otherwise.

In order for students to appreciate the administrative work required to manage an institution like Columbia, it would be helpful to put faces to the names of its top officials. Of the 10 highest salary earners, most students only recognize two or three names, and have only met one person. If more students were to pass President Warrick L. Carter on campus or have a quick chat with him in a building, for example, it would tremendously improve the view many students have of Columbia's administration. More visibility and effort to connect with students is needed.

For now, students will remember teachers they interacted with regularly long after they have forgotten administrators who are merely photographs in the newspaper. Because of that, future salary increases should start from the ground up. Columbia touts its impressive adjunct faculty members, and it is time they reap the benefits of their own hard work. If salaries were based on direct impact on students' lives, the fine teachers of Columbia would all be millionaires.

Courtesy MCT NEWSWIRE

Scale down Wrigley Field upgrades

WHEN TOM Ricketts announced renovation plans for Wrigley Field and asked for state aid to fund the upgrades, he didn't exactly hit a home run. It is not uncommon for municipalities and tax payers to help foot the bill for a new or renovated sporting facility, but now is not the time. The state's budget deficit surpassed $13 billion—the Cubs and the Ricketts family can find $200 million elsewhere.

The proposed plan would fund renovations through state-issued bonds. The bonds would be paid back throughout 35 years through the 12 percent amusement tax levied on tickets, anticipating ticket sales would increase after the stadium upgrades. Gov. Pat Quinn and Mayor Richard M. Daley said the state will not issue these bonds.

Along with structural improvements, new restrooms and parking, upgrades include building underground clubhouses and "Cubs Alley." The street would be pedestrian-only on game days, house a restaurant, concessions and a Cubs Hall of Fame. Unless the team relocates during construction, plans for the clubhouses alone would take three off-seasons to complete.

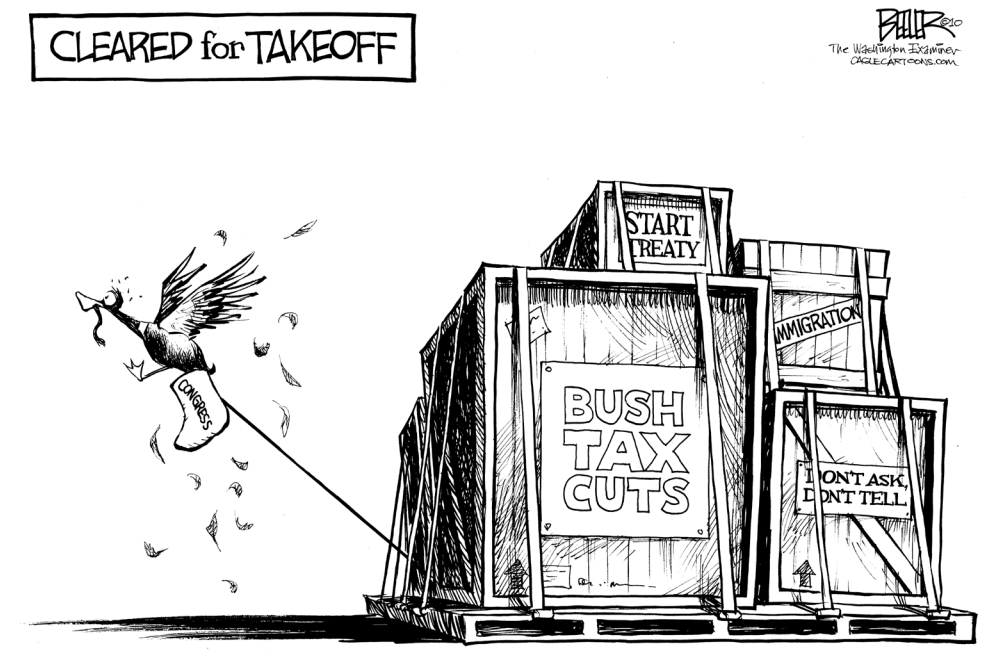
Upgrades can be scaled back to focus on the essentials. Hold off on clubhouses with hydropools until Chicago sees the team win a few more games. A Hall of Fame can wait, but a nearly 100-year-old building's crumbling structure cannot. Fans have seen the nets strung along the main concourse to catch falling pieces of concrete. Ricketts said Wrigley Field's landmark status can remain intact through the renovation process, so improving structural dangers should be the main priority.

The Ricketts family can seek private funding for renovations. As much as fans complain about the proliferation of advertisements as revenue for the stadium, it is doubtful many fans would rather see their ticket prices—already the most expensive in Major League Baseball—increase any more.

Additionally, the Ricketts should reconsider selling the naming rights. Just as the Willis Tower will always be the Sears Tower to many Chicagoans, Wrigley Field will always be Wrigley Field. When an entire neighborhood revolves around a stadium, it's hard to imagine a sign with a different name would make much of a difference.

To satisfy fans who worry the renovated stadium will lose its nostalgia, pieces like bricks and seats left from renovations could be sold to help fund upgrades. Fans will have their memories, and chances are they won't miss the cenutry-old bathrooms when renovations are complete.

Courtesy MCT NEWSWIRE



Courtesy MCT NEWSWIRE

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Have an opinion about something you read in this newspaper?

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

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

—The Columbia Chronicle Editorial Board

Important to stay focused, work hard during break

"We need to be three times as ambitious as the next hard worker to get where we want to be."

by Eleanor Blick
Commentary Editor

IT'S SOMETHING we all know deep down, but none of us wants to hear. On the never-ending list of student advice, it is just about the most dreaded reminder. No, it's not the p-word (portfolio), and no, it's not the n-word (networking). It's a deafening combination of all the buzz words known to give students jitters.

Suggesting the time off during school breaks is best used working on resumes and making connections in our fields of study is not exactly the leisurely vacation most of us dream about. But competition in the job market, particularly media arts fields, is stiff as ever and it's imperative to be prepared. Having time without classes means more time to work on a resume, compile a portfolio, make connections and stay on top of new strategies for marketing our work.

But I know what you're thinking. "It's vacation and I need to clear my head! I have a reading list I want to tackle! I just want to put my feet up and watch all of the 'Gossip Girl' episodes I missed! I don't even know if Chuck Bass is alive, for crying out loud."

I'll be the first to admit I am not thrilled about using part of my vacation time to prepare for the real world, when all I want is an escape. When I visit home throughout holiday breaks I usually spend a few too many hours—OK, days—on my parents' reclining couch, reveling in the forgotten luxury of cable television. I mindlessly enjoy absurd music countdown specials, home makeover stories and shows about meerkats.

But as graduation approaches and my nerves start to swell, it's time to focus on the rapidly approaching future. Edward Hermann's soothing historical narrations and comforting role as Grandpa Gilmore will have to go on without my lazy-day adoration this winter.

It's OK to dream big, but it's essential to be realistic. Full-time jobs in media arts fields are sparse, and we need to be three times as ambitious as the next hard worker to get where we want to be. Unfortunately, the time commitment this level of preparedness takes on top of classes and jobs would stretch many of us too thin. We have to use extra time to our advantage on the rare occasions we have it.

If I followed the job-seeking strategies and time frames of many experts, I would be past the phase of organizing my resume, putting together a portfolio and reaching out to companies I want to work for. At this point, I would be entrenched in the application and interview process. But these step-by-step guides aren't applicable to every profession, so I devised my own strategy—one that didn't involve organizing a portfolio nearly a year before I had any professional clips and recognized the realities of the profession I am choosing to enter.

Applications and interviews seem almost archaic in the rapidly changing world of media arts. Internships and freelancing are now the ways to get your foot in the door, but even those can be tricky to come by. You often need examples of professional work to get professional work; you need experience to get experience. It is a cyclical process everyone finds a way into eventually.

Because I have had work published in a few places, I feel my proverbial toolbox is properly equipped to put together the essential pieces I'll need to present myself to prospective employers. During the upcoming winter break, I will spend extra free time building a website to showcase writing and photography samples, my resume and a biography. A website streamlines information employers look for, making it the most efficient way to present work.

As we come back from a short break and buckle down for the last three weeks of the semester, it will be hard to ignore daydreams of the long winter break coming up. While a little relaxation is necessary, it's just as important to make the most of your time and stay focused on what you can do to help further your future goals now.

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ROAMIN' NUMERALS

71 Percentage of U.S. air travelers who say the potential loss of privacy from full-body scans and pat-downs is worth the increased security it provides, according to a Gallup Poll released on Nov. 23.

6 Percentage of Americans who are done with their holiday shopping, according to a Nov. 22 Rasmussen Report. Thirty-eight percent of those surveyed had already begun their shopping by Nov. 22.

26 Percentage of 20-somethings who are married, according to a Pew Research Center study about the changing trends in marriage released on Nov. 18. In 1960, 68 percent of all 20-somethings were married.

43 Percentage of Americans who favor a government ban on the sale of alcoholic energy drinks, according to a Nov. 22 Rasmussen Report. Forty percent of those surveyed oppose a ban.

Students on a budget can find several ways to give back

"Amazing opportunities have been presented to us to be part of a generation who puts others first."

by Jaclyn Howard
Assistant Health & Fitness Editor

HOLIDAY ADVERTISING has taken control of television sets, Black Friday invited shoppers to fight for the best deals and we are all in search of presents for the special people in our lives.

The holidays have always been a special time of year for me. Family comes together, college classes are on pause for a few weeks and there is nothing better than coming downstairs to see our beautiful Christmas tree with presents stacked neatly underneath and wrapped in silver paper that sparkles in the glow of the multicolored lights.

As much joy as this brings me, it is sad to know there are so many children in the world less fortunate than I have been. Even as broke college students during this holiday season, no matter what your religious beliefs, you can still provide a moment of joy for a handful of children and adults.

The National Center for Children in Poverty published a study in October showing about 10.3 million children between the ages of 6 and 11 in the U.S. live in low-income families. In Illinois, 17,133 people are homeless, according to the Chicago Coalition for Homelessness.

Locally, it is possible to solve problems immediately. Throughout the summer, I had the opportunity to work in New Orleans serving food and water to homeless people. Weeks in, the people I met were no longer just the people I was serving—they became my friends. Things we had in common began to outweigh the things we did not. As much as my new friends came in hungry for food, they also came in looking for someone to talk to.

Give it a shot, stop to talk with the man who typically asks for money on the commute to school or work. Even a short statement, like "Happy Holidays," may make all the difference in that person's life.

This problem does not stop at the local level. Worldwide, in 2005, there were 1.4 billion people living on less than $1.25 a day, according to a January report by The World Bank. There are many resources out there, but these are some simple things I have found fun and easy to participate in on a budget:

Operation Christmas Child is an organization that ships Christmas presents throughout the world to children who would normally not get anything. This small gesture will not solve any world problems like hunger or disease, but it will bring some hope and joy into a child's life.

For students, this is as cheap as its gets. A shoebox and about $5 to pick up some small toys are all that's needed. Arrange the gifts and fit them into the shoebox. Print off a tag from the organization's website and bring the box to a drop-off location. From there, the shoebox is wrapped and is given to a child on Christmas day. Consider giving up a cup of coffee or a dinner outing and go a little crazy at a dollar store.

Food is needed worldwide, but you don't have to travel across the world to provide it. According to the World Hunger Education Service, 10.9 million children die from malnutrition every year. Feed My Starving Children has Illinois locations in Aurora, and Schaumburg where you can pack meals for kids throughout the world in two volunteer hours.

Packing involves scooping rice, chicken flavor, dried veggies, soy and vitamins into a plastic pack, which will provide a nutritious meal for a child. At the same time, you can enjoy conversation and music with friends.

In the end, we will not remember why we needed that coffee on Tuesday morning or what we ate at a restaurant last week when the money has gone to fulfilling a cause. What matters is the relationships built with people and how we begin to make a difference in the world as young adults.

Amazing opportunities have been presented to us to be part of a generation that puts others first. It is not difficult and does not mean giving away your entire paycheck. We have so much, when there are many people who have little. This holiday season, it is time to make a difference in the world around us.

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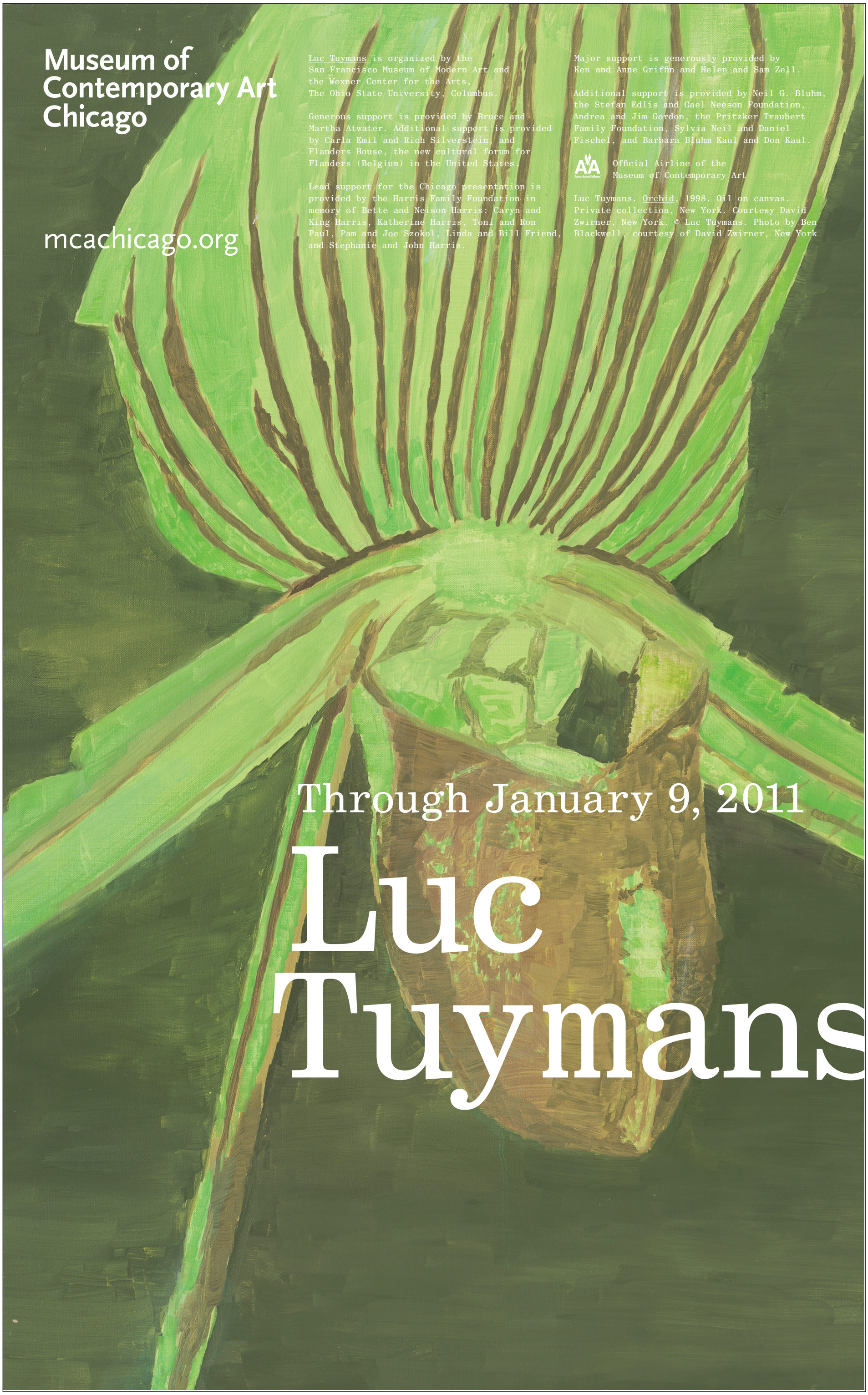
Museum of Contemporary Art Chicago
mcachicago.org
Luc Tuymans is organized by the San Francisco Museum of Modern Art and the Wexner Center for the Arts, The Ohio State University, Columbus.
Generous support is provided by Bruce and Martha Atwater. Additional support is provided by Carla Emil and Rich Silverstein, and Flanders House, the new cultural forum for Flanders (Belgium) in the United States.
Lead support for the Chicago presentation is provided by the Harris Family Foundation in memory of Bette and Neison Harris: Caryn and King Harris, Katherine Harris, Toni and Ron Paul, Pam and Joe Szokol, Linda and Bill Friend, and Stephanie and John Harris.
Major support is generously provided by Ken and Anne Griffin and Helen and Sam Zell.
Additional support is provided by Neil G. Bluhm, the Stefan Edlis and Gael Neeson Foundation, Andrea and Jim Gordon, the Pritzker Traubert Family Foundation, Sylvia Neil and Daniel Fischel, and Barbara Bluhm Kaul and Don Kaul.
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Through January 9, 2011
Luc Tuymans

Metro

Brock Brake THE CHRONICLE

Various taxi services wait in line for customers outside of the Hilton Chicago Hotel, 720 S. Michigan Ave., in the South Loop.

Aldermen propose taxi surcharge

Ordinance could help plug city deficit through $1 cab charge to cabbie dismay

by Darryl Holliday
Assistant Metro Editor

A NEW ordinance introduced on Nov. 17 that could potentially generate more than $70 million in revenue for the city has some taxi drivers fed up.

Co-sponsored by Aldermen Edward Burke (14th Ward) and Carrie Austin (34th Ward), the ordinance would impose a $1 surcharge on each taxi ride within the city limits. This is in addition to the 50 cent surcharge added when gasoline prices rise above $2.70 a gallon for seven consecutive business days.

According to Jack Nichols, a 51-year veteran in the taxi business and current manager of Flash Cab, the ordinance would amount to a tax on cabbies, leading to smaller tips.

"The customer is not going to pay any more for the dollar surcharge," Nichols said. "Usually if they paid $20 before, including a $3 tip, they'd just give you $20. Basically where most of [the surcharge] would come from would be the drivers tip."

Burke, finance committee chairman, and Austin, budget committee chairman, proposed the ordinance to increase revenue for the ailing city economy, but it largely leaves drivers out of the benefits.

None of the proposed $70 million in revenue would go to the already struggling taxi business, which had previously asked city council for a 22 percent fare hike in order to offset rising costs.

> "Drivers are asking for a wage increase, but [aldermen] want to add a dollar extra to fares."
>
> -Will Aseyo

"It is incumbent upon members of the Chicago City Council to find revenue-generating solutions to our chronic budget crisis," Burke said in a written statement on Nov. 19. "This is one area worthy of close examination because of the large amount of additional funding that could be raised to help offset a steep drop in revenue caused by a weak economy."

» SEE SURCHARGE, PG. 40

TIF resolution approved

Sweet Home Chicago Ordinance moves to City Council after waiting game

by Meghan Keyes
Assistant Metro Editor

AFTER BEING held in committee for 10 months, the Sweet Home Chicago Ordinance is inching its way toward potentially providing $100 million per year in affordable housing development and creating 3,000 jobs during the construction.

As previously reported in The Chronicle on Sept. 13, the proposal would designate 20 percent of tax increment financing funds to develop affordable housing in blighted areas. TIF funds are collected within designated TIF districts and are part of property taxes. The funds collected within a district are then spent within that area, supposed to help rehabilitate neighborhoods and create economic opportunity.

The ordinance would be the first resolution to allocate TIF funds to be spent on specific types of projects—in this instance, affordable housing. A developer creates a project and proposes it to the Community Development Commission. The commissioners are appointed by the mayor.

Sweet Home Chicago was introduced and referred to the Housing and Finance committees in March and was approved on Nov. 15. It was expected to be voted on during the Nov. 17 City Council meeting but was not heard.

"We agreed to make a couple amendments some aldermen requested at the [finance and housing] committee hearing," said Julie Dworkin, director of policy at CCH.

"There was a bunch of back and forth, and

» SEE ORDINANCE, PG. 39

Restaurant critics take Chicago in secret

First-ever Michelin Guide to city highlights best, most affordable eateries, hotels

by Meghan Keyes
Assistant Metro Editor

THE FIRST little red book was published in 1900 as a reference for travelers in France. Today, the Michelin Guide reports on 23 countries and more than 45,000 establishments, including restaurants and hotels.

This year marks the first year of a Chicago guide. Anonymous inspectors visit restaurants and hotels in a city multiple times to get a full experience of the place.

Jean-Luc Naret, worldwide director of Michelin Guides, said Chicago is a global player in the culinary arts and Michelin decided to expand to the city after New York City and San Francisco.

"[Chicago] is quite open-minded to creativity, and the chefs are pushing the limits and really working outside of tradition," Naret said. "The chefs and the restaurants don't take themselves too seriously, and it's infrequent to come across pretentiousness or stuffiness."

The rating system is one to three stars, and a separate "Bib Gourmand," or Inspector's Favorite, rating is given to restaurants that offer two courses and a glass of wine or dessert for less than $40.

"While our inspectors are expertly trained food industry professionals ... the goal of the Michelin Guide is to provide comprehensive choices to accommodate consumers' comfort, taste and budget," Naret said in an e-mail.

According to the Michelin Guide, "One star indicates ... a place offering cuisine prepared to a consistently high standard. Two stars denote 'excellent cooking, worth a detour.' Three stars reward 'exceptional cuisine, worth a special journey.' Distinctive dishes are precisely executed, using superlative ingredients."

Forty-six restaurants received a "Bib Gourmand," and 342 restaurants are featured in total. Two restaurants, Alinea, 1723 N. Halsted St., and L2O, 2300 N. Lincoln Park West, earned a three-star

» SEE GUIDE, PG. 40

Brock Brake THE CHRONICLE

Longman and Eagle, 2657 N. Kedzie Ave., was awarded one star in Chicago's first Michelin guide.

Film fest connects Chicago to world

Organizers hope to attract broader audience as first submission deadline arrives

by Darryl Holliday
Assistant Metro Editor

Brent Lewis THE CHRONICLE
The Gene Siskel Film Center, 164 N. State St., will host the 18th Chicago Underground Film Festival.

THE CHICAGO Underground Film Festival has become a well-known gathering for local to international filmmakers. In its 18th year, organizers hope to reach a wider audience.

While not overly defining "underground," organizers of the festival say the goal is to connect Chicago filmmakers to one another and other parts of the world through a variety of experimental, independent films.

Early submission acceptance officially ends on Dec. 1, and all others, including regular and late submissions, will be accepted until March 2011. Though the festival will not be until spring, CUFF coordinators are planning ways to draw a broader crowd to the local event.

"There are lots of festivals for experimental filmmakers around the country. Some of them are set up in a way if you aren't a filmmaker or don't have a graduate degree in film studies, the work can be kind of impenetrable and hard to appreciate for a more general audience," said Bryan Wendorf, festival director for CUFF.

Various independent, underground and experimental filmmakers will be presented at the festival, including documentaries, shorts films and feature films. According to Wendorf, CUFF will show films in a context that opens them to a wider audience.

Of the roughly 1,500 to 1,600 submissions CUFF receives each year, Wendorf said many come from the city's local schools, such as DePaul University, the School of the Art Institute of Chicago and Columbia. Those films are screened and chosen by filmmakers and film instructors, among others, and included with films from around the world in the final festival.

"We definitely want to support the local filmmaking community, but I don't think the local film community exists in isolation," Wendorf said. "I'm interested in seeing what's being produced in various underground filmmaking communities worldwide and showing the best of that work."

According to organizers, the event isn't a competition, it's a festival.

"But it's not a competitive festival," said Barbara Scharres, director of programming for the Gene Siskel Film Center, 164 N. State St., which has worked with CUFF for the last two years and is slated to present the 18th Chicago Underground Film Festival.

According to Scharres, the film center has a broad mission and, much like CUFF, believes in a broad audience's presence.

She admits both organizations could do better at drawing those crowds but hopes to improve public awareness of the festival through the Internet and any other means that can successfully increase publicity.

Lori Felker, a festival coordinator with CUFF and film instructor at SAIC, agrees a wider audience would benefit the city and the festival.

"For me it all started with just going," Felker said. "I learn and enjoy life by watching and seeing different things, and I just want to spread that experience out as much as possible."

In addition to its regular attendees, Felker said CUFF wants to let others know they're being represented by films shown at the festival.

Wendorf said he hopes the event will increase communication between filmmaking communities of all types.

"That's really a big part of it—to bring people together so people become aware of what's going on other places and how that can influence what you're doing here," Wendorf said.

According to Felker, a vibrant art scene gives the city community a louder voice and ties that community to the outside world.

"It definitely makes us cooler," Felker said. "I think it makes Chicago stand out as a place that's welcoming to a whole host of ideas, fringe groups and people who don't get to speak up very often. Any good festival will be a community event."

dholliday@chroniclemail.com

A+D LECTURE SERIES 2010 2011

The Art + Design Lecture Series presents

GEOFF McFETRIDGE

Wednesday, December 1
6:30pm
Hokin Auditorium, Rm. 109
623 South Wabash

A reception with the artist will take place in the A+D Gallery immediately following the lecture.

Geoff McFetridge won public acclaim in the Graphic Design field when he was still a student. He later went on to art direct the seminal underground magazine *Grand Royal* for the Beastie Boys and founded the design studio Champion Graphics with which he has serviced numerous international clients and won countless awards for design and animation. He was a part of the *Beautiful Losers* exhibition that toured the world, and has made solo exhibitions in Los Angeles, New York, Berlin, Paris, London, Seattle, Milan and the Netherlands. He co-founded the skateboard company Solitary Arts, and launched a wallpaper and fabric company called Pottok Prints. He continues to work as a commercial designer, recently creating the graphics for the film *Where the Wild Things Are*.

HE IS PART OF A NEW GENERATION OF DESIGNERS WHO ARE EAGER TO LEAP THE OLD DIVIDES BETWEEN IMAGE AND PRODUCT, DESIGN AND ART, THE FLAT PAGE AND THE MOVING IMAGE."
Paul Warwick, Director, Smithsonian's Cooper-Hewitt National Design Museum

create... change

art + design | Columbia COLLEGE CHICAGO

colum.edu/artanddesign

» ORDINANCE

Continued from PG. 37

Alderman [Walter] Burnett (27th Ward) and Alderman [Ricardo] Munoz (22nd Ward) became convinced they could not keep that commitment because of some parliamentary moves."

Dworkin said the aldermen did not want to break their promise to their colleagues. She also said the group was going back and forth with the city.

"We presented something to them [on Nov. 17] that seemed like we were going to find a middle ground," Dworkin said.

> "I think there is a lot of tension in the city whenever you talk about TIF funding. Unfortunately this very good cause has been held up because of the controversy."
>
> -Nicole Amling

The city and the group did not find a resolution but had another meeting on Nov. 19, where the city passed an alternate version of the ordinance the group does not support. Both versions will be voted on Dec. 8.

The ordinance has the committed vote of 27 aldermen and backing from 66 community organizations, advocacy groups and labor unions.

According to Dworkin, Mayor Richard M. Daley is opposed to the Sweet Home Chicago Ordinance but it is unknown if he would veto it.

Brent Lewis THE CHRONICLE

At the March 10 Chicago City Council meeting, many people showed up to support the Sweet Home Chicago Ordinance when it was introduced.

"I don't think we would have been so willing to back off if we didn't feel we were getting close to a negotiated ordinance, and that's our best chance of avoiding a veto," Dworkin said.

Among the backers is City Clerk Miguel del Valle, who urged the City Council on Nov. 3 to move the legislation out of committee and vote on it.

"[Del Valle] believes affordable housing is important for everyone," said Kristine Williams, spokeswoman for the city clerk's office. "The ordinance was stalled, and he believed it needed to come up for a debate. It's what a majority of the city council members wanted to do."

In the community, the Chicago Alliance to End Homelessness supports the Sweet Home Chicago Ordinance. The alliance's mission is to create, support and sustain effective strategies to end homelessness, according to its website.

"We support it because we believe there should be more resources in the city directed toward building and maintaining affordable housing," said Nicole Amling, director of policy at the Alliance. "I think there is a lot of tension in the city whenever you talk about TIF funding. Unfortunately this very good cause has been held up because of the controversy."

Controversial or not, Dworkin said the end is in sight, and the ordinance will at least hear a vote soon—possibly approved in December.

"If the majority of council members are ready to vote on something or calling for something to be voted on, they have a right to be heard—that should be heard and listened to," Williams said.

Overall, supporters of the Sweet Home Chicago Ordinance remain positive and focused on what could be the results of the resolution if it is passed.

"In the first year alone, there could be millions of dollars available to create and maintain affordable housing," Amling said. "For the people we serve who are struggling to stay housed in an economic downtime ... it could be a real opportunity for more housing."

mkeyes@chroniclemail.com

ADLER SCHOOL of Professional Psychology

The U.S. Bureau of Labor & Statistics predicts faster-than-average job growth for psychology professionals, with the 10-year growth rate expected to be double-digit for psychologists and for counselors. This growth, among the highest of all professions, is driven by the need for services in non-traditional settings such as social service agencies, substance abuse treatment clinics, schools, hospitals.

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» GUIDE

Continued from PG. 37

rating. A total of 93 restaurants worldwide hold that rating.

One of the restaurants to receive a one-star rating was Longman & Eagle, 2657 N. Kedzie Ave. The restaurant serves American food, has an extensive bar menu and is developing an inn upstairs. Bruce Finkelman, co-owner of the restaurant, was thrilled to learn of Longman & Eagle's star.

"We were honored and extremely happy," Finkelman said. "It wasn't something on our radar but to be included in such a wonderful group of fine institutions, we were completely overjoyed. People were really happy for the accolades we had gotten. We have quite a few fans and friends ... who were just ecstatic."

Victor Mahan, catering manager at Ann Sather, was equally thrilled when the restaurant was awarded a "Bib Gourmand."

"We are very honored by the award," Mahan said.

Ann Sather operates two cafes, the Southport Cafe, 3416 N. Southport Ave.; Broadway Cafe, 3411 N. Broadway; and two Ann Sather restaurants at 909 W. Belmont Ave. and 5207 N. Clark St.

"We're hoping for a good effect," Mahan said. "We think it will bring in more tourist traffic."

A rating puts a restaurant or hotel on a global scale, Naret said, and businesses are always positively affected.

"When you receive a star, you become among only 2,800 restaurants in the world with this designation," Naret said. "A restaurant with two stars is among only about 300 restaurants with this designation, and a restaurant with three stars is among the 93 best restaurants in the world."

Businesses that receive a star, or gain an additional star, report a 25 percent increase in business, according to Naret. Finkelman expects the same at Longman & Eagle.

"It's just starting to come on people's radar ... my mom doesn't even know about it yet," Finkelman said. "We do expect it to add a little bit for us. I think a lot of people read the guide and use it as a ... guidebook. It certainly will give us more attention than we've had in the past."

mkeyes@chroniclemail.com

Brock Brake THE CHRONICLE

Longman & Eagle, 2657 N. Kedzie Ave., is constructing a six-room inn above its bar and restaurant.

Brock Brake THE CHRONICLE

Cabs drivers travel down Michigan Avenue looking for customers. The City Council proposed a $1 fare hike drivers believe could deter their tips.

» SURCHARGE

Continued from PG. 37

According to Burke and Austin, at an average of $13.22 for a five-mile trip, Chicago already has the lowest fare rate out of the country's three largest cities. Even with the $1 surcharge, the city would remain the lowest in comparison to cities such as Los Angeles, New York City and Boston, which all have rate averages for the same distance upward of $15.

"Many other major cities across the nation already charge more for cab rides," Austin said in a Nov. 19 press release. "The city of Chicago needs to determine if higher fares could be absorbed to help balance our city budget."

Though the ordinance states the ultimate liability for the surcharge will be on passengers and not cab drivers, many cab drivers see the proposal as a tax on their income and a way for their tip money to be funneled into the city's pocket.

The weak economy and the proposed surcharge will cause drivers to receive less money, according to Will Aseyo, a taxi driver of 10 years, who said this is the worst it's been for drivers since 9/11.

"Drivers are asking for a wage increase, but [aldermen] want to add a dollar extra to fares," Aseyo said as he waited outside the Hilton Chicago, 720 S. Michigan Ave. "[The surcharge will] make it worse for drivers and for consumers."

Under the surcharge ordinance, drivers would be required to collect the surcharge fee and remit all collections to the city treasury, which would be credited to the city corporate fund.

Every driver will be required to keep records of collections, which will be subject to inspection by the Department of Business Affairs and Consumer Protection, as well as the Department of Revenue.

"It's very bad," said Asif Mohammed, a driver of 13 years, who agrees that the economy has had an affect on wages and the ordinance will further affect drivers' tips negatively. "There are too many factors—this is the worst it's been," Mohammed said.

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FEATURED PHOTO

Tiela Halpin THE CHRONICLE

The Chicago Transit Authority Holiday Train began its 2010 schedule on Nov. 20 and continues through Dec. 22. The six-car train operates as a normal CTA train but is decorated inside and out and features one flatbed car where Santa Claus and his reindeer wave to passengers.

IN OTHER NEWS

Twenty candidates for mayor

According to UPI.com, the number of candidates seeking to succeed Mayor Richard M. Daley is the largest in more than 50 years. Twenty nominating petitions have been filed with the Chicago Board of Elections, among them interim Sen. Roland Burris, former White House Chief of Staff Rahm Emanuel and the man renting Emanuel's home who refused to break his lease. Other candidates include Rep. Danny Davis, D-Ill., and former U.S. Sen. Carol Moseley Braun, though the list may thin significantly by February when the candidates begin challenging each other.

Inmate explosion

According to ChicagoTribune.com, the state's prison system is experiencing a record high of nearly 49,000 inmates, approximately 3,000 jailed in the past year alone. The surge, combined with the budget crisis, led to conditions that correctional officers and watchdog groups say they haven't seen since a prison population crisis nearly 30 years ago prompted the state to build three new prisons. Guards in the state say overcrowding leads to fewer disciplinary options. The rising number of inmates correlates to fewer inmates being released.

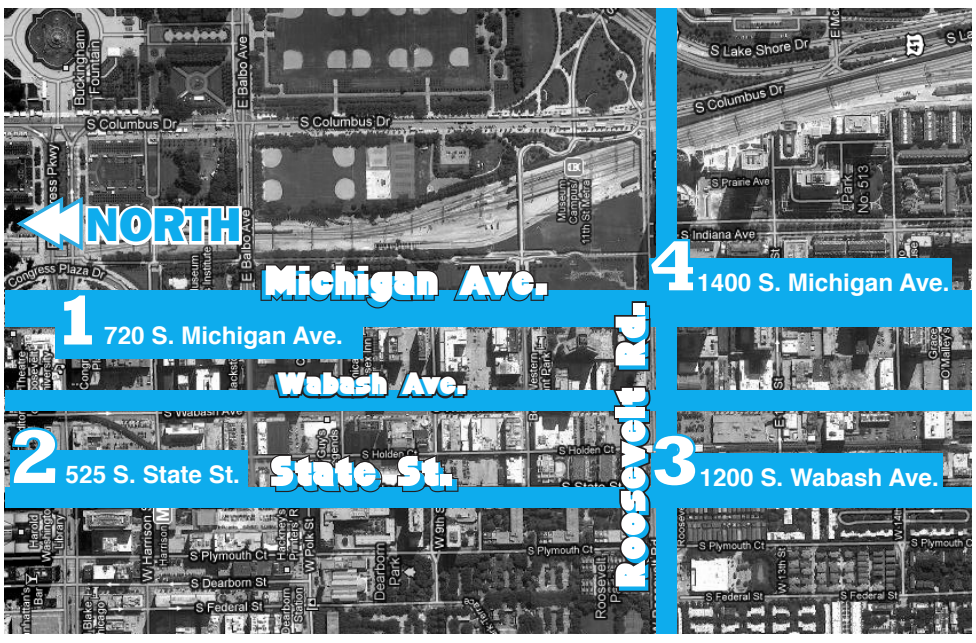
Image and self-implication

A man was caught on tape stealing the camera that was recording the theft, according to the ChicagoTribune.com. After detectives were notified the camera was not working properly, they reviewed surveillance video from the incident and saw the man in the process of stealing the camera before it went blank. The blue light cameras, touted as crime prevention tools, are recognizable by most city residents. Police officials say the cameras have been shot at and broken with rocks, but they don't recall any being stolen. The suspect appeared in court Nov. 22.

Most romantic line ever

According to the RedEye, Craigslist recently ranked the Red, Brown and Purple lines' Belmont stop—which has the most transfers in the system—as the most romantic el station. The site studied more than 250 missed connections postings for four weeks and noted which stops were mentioned the most. The Red Line, with an average weekday ridership of more than 260,000, was crowned the overall most romantic rail line. While the odds of finding someone through missed connections can be slim, it is possible, said Jim Buckmaster, Craigslist CEO.

OFF THE BLOTTER



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

1 He remembers

At the Hilton Hotel, 720 S. Michigan Ave., a security guard was approached by an older white male on Nov. 21, according to police reports. The man stated he was going to attack the Sears Tower, now known as the Willis Tower, and he remembers Sept. 11, 2001. The man continued walking southbound on Michigan Avenue.

2 Dorm drama

Officers responded to a call at the University Center of Chicago, 525 S. State St. on Nov. 23. An 18-year-old resident stated she was verbally arguing with the suspect before the suspect choked her, threw her to the floor and stepped on her chest, according to police reports. The suspect fled within the dorm, but was taken into custody.

3 One-man fight club

Police responded to a call at 1200 S. Wabash Ave., on Nov. 23, according to police reports. The victim was waiting for the Red Line train when a suspect approached him and asked what he was looking at and if he wanted to fight, poking him in the forehead. The suspect grabbed the victim's arm and tried to pull him to his feet, but he refused and the suspect left.

4 Car robbery

On Nov. 23, a 35-year-old woman discovered her white Dodge station wagon window was smashed and several personal items were missing, according to police reports. Her car was parked at 1400 S. Michigan Ave. Two GPS systems, worth $300; one Leapster game, worth $50; and two pairs of Oakley sunglasses, valued at $150, were taken.

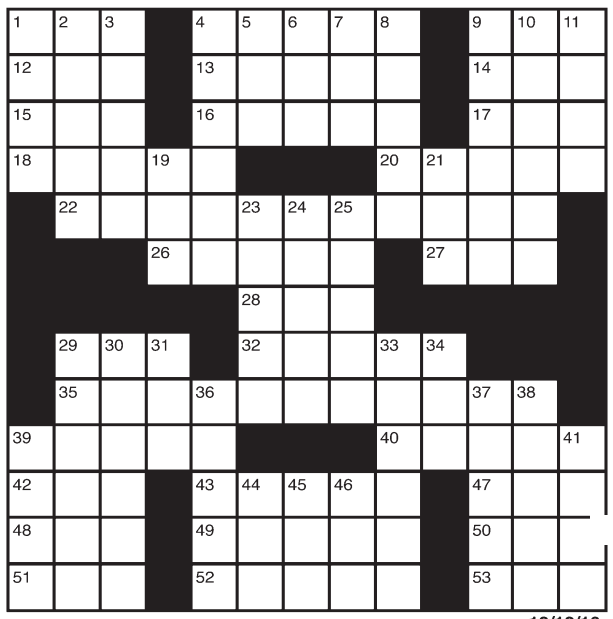
Games

SUDOKU Level 3

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

Puzzle by websudoku.com

CROSSWORD

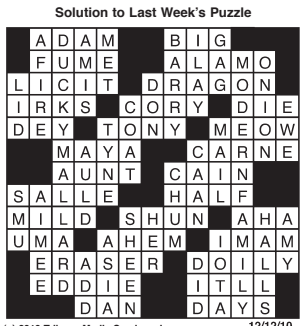


12/12/10

ACROSS
1 "America's Next __ Model"
4 Morley of "60 Minutes"
9 "Murder, __ Wrote"
12 King Kong, for one
13 Melissa Gilbert's role on "Little House on the Prairie"
14 "Mazel __!"; congratulatory expression
15 For each
16 Dog-__; like the pages of a well-read book
17 Arden or Mendes
18 Nighttime noise
20 Steve or Mel
22 Actor on "The Office"
26 "The __ Wears Prada"; Meryl Streep film
27 Helium or oxygen
28 "Much __ About Nothing"
29 Jacuzzi
32 Thickheaded
35 "Dancing with the Stars" host
39 "Air __ One"; Harrison Ford movie
40 Gilbert and Rue
42 "A __ Like Love"; Amanda Peet movie
43 S. Epatha Merkerson's role
47 FBI crime lab evidence
48 Grow old
49 Ice __ sundae
50 High school class: abbr.
51 "Hogan's Heroes" setting: abbr.
52 Quickness
53 Loaf of bread from the deli

DOWN
1 Movie for George C. Scott and Sean Penn
2 Unlocks
3 Candidate H. Ross __
4 Arm covering
5 Motorists' assn.
6 Animal's coat
7 Prior to
8 Role on "M*A*S*H"
9 Melina Kanakaredes' role on "CSI: NY"
10 Small, shabby houses
11 On an __ keel; sound and stable
19 "The __ Skelton Hour"
21 Lower limb
23 Steer clear of
24 Apple drink
25 "Sing __ with Mitch"
29 Larry, Moe or Curly Joe
30 Composer Cole __
31 Letters for a movie channel
33 "__ Street"
34 Historical period
36 "China __"; Dana Delany series
37 "Law & __"
38 "The __"; Fran Drescher's series
39 "Old Glory"
41 Wise man
44 Org. once headed by Charlton Heston
45 Suffix for cook, book or rook
46 Tit for __

Solution to Last Week's Puzzle



12/12/10

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HOROSCOPES

ARIES (March 21-April 20) This week loved ones may define their expectations or romantic attractions. After Monday expect old habits and isolating emotional patterns to end. Let the past quietly fade: This is a positive time for social clarity and a public dedication to present commitments. Later this week workplace assignments and money promises may also be affected. If so, watch for a new trend of open negotiations and bold, complex suggestions. Authority figures and financial partners will ask for quickly completed projects. Stay alert.

TAURUS (April 21-May 20) Romantic and social loyalty will soon be affirmed. Throughout the next few days watch for friends or lovers actively seeking approval, dedication and affection. Don't disappoint: At present, vital emotional progress may rely on friendly agreements, long-term commitments or enduring trust. Thursday through Saturday accents positive home discussions and revised family relationships. Someone close may reveal a new understanding of shared partnerships and financial planning. Accept all ideas as valid: Much is changing.

GEMINI (May 21-June 21) Conflicting opinions and ethical disagreements can now be expected in all business relationships. Early this week watch for colleagues and officials to publicly defend their own ideas, actions or policies. Stay well away from controversy: This is not the right time to risk creativity or negotiate issues of long-term security. To some degree family relationships may also be affected. If so, expect minor disputes between older relatives. After Saturday romantic diplomacy is needed: Home decisions may be a key concern.

CANCER (June 22-July 22) Social relations may be dramatic this week: Watch for friends or relatives to be moody and competitive. Long-term relationships now need to progress to a new level of intimacy. Before Thursday expect a friend or lover to outline bold expectations, revised goals and new deadlines. An important few days: Stay focused. Later this week money discussions with authority figures will work to your advantage. Take extra time to describe complex projects and necessary changes. Your skills are important: Ask for what you need.

LEO (July 22-Aug. 22) Social tensions are under the surface this week. Late Tuesday watch for friends and co-workers to be highly focused on past actions, attitudes or events. Outdated policies or broken promises will need to be publicly addressed. If so, stay balanced and avoid emotional discussions. Thursday through Sunday highlight changing romantic expectations and new social promises. Family members will soon offer their approval, advice or opinions. Accept all as a compliment: Loved ones have your best interests at heart.

VIRGO (Aug. 23-Sept. 22) Early this week friends and colleagues may respond to all new ideas with skepticism. If so, don't expect logic or reliable behavior concerning mundane or daily events. Rather, remain patient and watch for positive growth: Your suggestions will eventually be debated and openly accepted. Thursday through Saturday pay special attention to the minor comments of a trusted friend or close relative. Someone close may need to rest, revitalize their relationship or study long-term goals. Offer genuine encouragement.

LIBRA (Sept. 23-Oct. 23) For many Librans romantic fulfillment will this week surpass duty to fading relationships. Choose the ethical and long-term versus unproductive or repeated patterns: Loved ones will now respond positively to all proposals and suggestions. Tuesday through Friday also accents revised workplace routines and shared daily duties. Key officials may need to be assured of meaningful success and proven strategies. Stay calm: Short-term changes will work in your favor. After Saturday avoid new social activities: Rest is needed.

SCORPIO (Oct. 24-Nov. 22) Social reunions will be compelling throughout the next four days. Early Monday expect memories, old friends or past lovers to captivate attention. A new emotional awareness is now arriving in your life: take time to evaluate key relationships and build trust. Thursday through Sunday family members may be unusually outspoken concerning financial issues and long-term home planning. Accept all comments as positive: At present, loved ones are preparing to expand their commitments and adopt new responsibilities. All is well.

SAGITTARIUS (Nov. 23-Dec. 21) Work routines may be briefly interrupted this week. Monday through Wednesday expect all new instructions and short-term business projects to require extra attention. By the end of the week, however, all will work to your advantage: After mid-week watch for authority figures to provide unique compliments and revised assignments. Some Sagittarians may also experience a powerful wave of dream activity or sudden intuitions. Closely study the comments, hints or expectations of loved ones. Diplomacy is needed.

CAPRICORN (Dec. 22-Jan. 20) Financial gains and new income sources now look promising. Over the next few days watch for the arrival of fast proposals and valuable business opportunities. Tuesday through Friday also highlights complex romantic discussions and bold family changes. Schedules, daily commitments and revised deadlines may play a vital role. Stay dedicated to equally shared responsibilities. Later this week a loved one or friend may be briefly withdrawn or moody. Social routines and daily habits need to change: It's time to get busy.

AQUARIUS (Jan. 21-Feb. 19) Avoid mildly unethical workplace or financial situations this week, if at all possible. For many Aquarians business alliances and private discussions will be now be closely watched by authority figures. Lost records, costly mistakes or poorly supervised team projects may soon trigger criticism or demand careful scrutiny: Pace yourself and watch for others to outline vital short-term strategies. After Friday an older relative may request special consideration: Business agreements and property partnerships are accented.

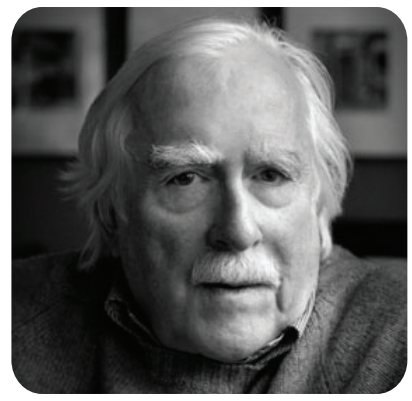
PISCES (Feb. 20-March 20) Closely study business communications this week. Throughout the next eight days long-term group plans and unique assignments may quickly lead to positive growth. Promotions, new partnerships and revised career goals are all accented. Use this time to expand your dreams or propose new ideas: I t's time for meaningful change. After mid-week a trusted friend or relative may revise an important schedule or challenge group commitments. Don't confront: Private emotions and hidden social politics may soon prove meaningful.

Stay In

Conversations in the Arts: Fine and Performing arts with Patti

11.30.10
5 – 5:45 p.m.
Film Row Cinema,
1104 Center,
1104 S. Wabash Ave.,
8th floor
(312) 369-6708
FREE

Conversations in the Arts offers in-depth dialogue with some of the world's most notable cultural figures in a select and intimate setting. Terri Hemmert, WXRT-FM radio personality and Columbia adjunct faculty member, will interview singer, songwriter, poet and visual artist Patti Smith.



Book Signing: David Plowden
12.1.10
6 – 8 p.m
Columbia Library, South Campus Building
624 S. Michigan Ave.
(312) 369-7355

The Columbia Library is pleased to present photographer David Plowden as he signs copies of his latest book, "Requiem for Steam." He has also been the subject of the Emmy award-winning documentary "David Plowden: Light Shadow and Form," narrated by Bill Kurtis. A reception will follow the signing.

FREE

"An Afternoon with Bill Plympton" screening
12.2.10
2 – 4 p.m.
Film Row Cinema, 1104 Center
1104 S. Wabash Ave., 8th floor
RFleischer@colum.edu

Celebrated award-winning, independent animator Bill Plympton will be screening a selection of his animated shorts and will be followed by a Q-and-A session. The event will be hosted by Ron Fleischer, full-time faculty member of the Film and Video Department and will be followed by a special screening of Bill's latest feature film, "Idiots and Angels," at the Music Box Theater, 3733 N. Southport Ave., at 10 p.m., with discount tickets to all Columbia students.

FREE

Monday 11.29

Jazz Guitar Ensemble 3 in concert
Noon – 1 p.m.
Music Center
1014 S. Michigan Ave.
(312) 369-6300
FREE

Spotlight on Collaborations
1 – 2:30 p.m.
Alexandroff Campus Center
600 S. Michigan Ave., room 921
(312) 369-8795
FREE

Pop Orchestra in concert
7 – 8 p.m.
Music Center
1014 S. Michigan Ave.
(312) 369-6300
FREE

Tuesday 11.30

"Voyage to the Origin"
9 a.m. – 5 p.m.
C33 Gallery
33 E. Congress Parkway Building
(312) 369-8177
FREE

R&B Ensemble in concert
Noon – 1 p.m.
Music Center
1014 S. Michigan Ave.
(312) 369-6300
FREE

Student Government Association senate meeting
5 – 6 p.m.
The Loft
916 S. Wabash Ave. Building, 4th floor
Constance.Callice@loop.colum.edu
FREE

Wednesday 12.1

Exploring Sculptural Sounds with Douglas R. Ewart
7 – 9 p.m.
Ferguson Theater, Alexandroff Campus Center
600 S. Michigan Ave., 1st floor
(312) 369-7812
FREE

Best Practices in Freelancing
5 – 6 p.m.
Wabash Campus Building
623 S. Wabash Ave., suite 307
(312) 369-7280
FREE

Entrepreneurship Club meeting
5 – 6 p.m.
Blum Conference Room, Columbia Library
South Campus Building
624 S. Michigan Ave., 5th floor
CCCEClub@gmail.com
FREE

Thursday 12.2

DIY costume carnival
5 – 10 p.m.
1104 Center
1104 S. Wabash Ave.
CostumeCarnival.Tumblr.com
FREE

Art History professional forum featuring Barbara Koenen
6:30 – 8:30 p.m.
Wabash Campus Building
623 S. Wabash Ave., room 715
ArtHistoryCouncil.Blogspot.com
FREE

Cultural Studies Colloquium - Stephen Macek presents: "Media Access for All"
4 – 6 p.m.
Collins Hall, South Campus Building
624 S. Michigan Ave., room 602
(312) 369-8667
FREE

Friday 12.3

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

BigArt
12:30 – 5 p.m.
Quincy Wong Center for Artistic Expression
Wabash Campus Building, 623 S. Wabash Ave.
MMcIntire@colum.edu
FREE ; RSVP required

Saturday 12.4

"Alumni on 5, Fall 2010"
All day
Columbia Library, South Campus Building
624 S. Michigan Ave., 5th floor
(312) 369-7157
FREE

Art in the Library
All day
Columbia Library, South Campus Building
624 S. Michigan Ave., 3rd floor
(312) 369-7157
FREE

fitness/health · music · columbia · tv · cultural · audio arts · dance
theater · a+d · radio · iam · speaker · journalism · book signing
marketing · film · celebrity · childhood · photography · museum

FREE MOVIE PASSES

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

Get Out

Do-Division Holiday

12.04.2010
11 a.m.
FREE

Division Street, between Kennedy Expressway and Leavitt Street
(312) 961-5583

Browse discounted merchandise and get food and drink deals at restaurants, bars and shops at the annual event. It also features free horse-drawn carriage rides and trolley rides between the Renegade Craft Fair Holiday Sale.

"A Klingon Christmas Carol"

11.29.10
7:30 p.m.
The Greenhouse Theater Center
2257 N. Lincoln Ave.
(773) 404-7336
$32

Charles Dickens meets Spock in this comedic adaptation of the classic holiday fable about Ebenezer Scrooge and the meaning of Christmas, performed in the Klingon language of "Star Trek."

"The Magic Parlour"

12.03.2010
10:30 p.m.
Chopin Theatre
1543 W. Division St.
(773) 278-1500
$25

See feats of magic and illusion performed by The House Theatre of Chicago company member and resident magician Dennis Watkins. He is a third generation entertainer who brings world-class comedy magic to private parties and upscale events.

Monday 11.29

Sapphire's Open Mic Mondays
6 p.m.
Reggie's Music Joint
2105 S. State St.
(312) 949-0120
$5; $10 to perform

You, Me, Them, Everybody
9 p.m.
Hungry Brain
2319 N. Belmont Ave.
(773) 935-2118
FREE

Mixtape Mondayz
9 p.m. – 2 a.m.
Exedus II
3477 N. Clark St.
(773) 348-3998
$5; $10 to perform; 21+

Tuesday 11.30

Shedd Aquarium Community Discount Days
9 a.m. – 5 p.m.
Shedd Aquarium
1200 S. Lake Shore Drive
(312) 939-2438
FREE

The Moth StorySLAM: Secrets
8 p.m.
Martyrs'
3855 N. Lincoln Ave.
(773) 404-9869
$8

Chicago Underground Comedy
9:30 p.m.
Beat Kitchen
2100 W. Belmont Ave.
(773) 281-4444
$5

Wednesday 12.01

Field Museum free days
9 a.m. – 5 p.m.
Field Museum
1400 S. Lake Shore Drive
(312) 922-9410
FREE

Alien Queen
7:30 p.m.
Circuit
3641 N. Halsted St.
(773) 325-2233
$15–$20; 21+

Thursday 12.02

"Christmas Around the World" and "Holidays of Light"
9:30 a.m. – 5:30 p.m.
Museum of Science and Industry
5700 S. Lake Shore Drive
(773) 684-1414
FREE with general admission, $10–$15

"Who's Afraid of Virginia Woolf?"
7:30 p.m.
Steppenwolf Theatre Company
1650 N. Halsted St.
(312) 335-1650
$20–$73

"2010 Winter Pageant"
7:30 p.m.
Redmoon Central
1463 W. Hubbard St.
(312) 850-8440
$20–$22

Friday 12.03

First Fridays
6 – 10 p.m.
The Museum of Contemporary Art
220 E. Chicago Ave.
(312) 397-4010
$10 for members; $13 in advance for nonmembers

"The Interview Show
6:30 – 8 p.m.
The Hideout
1354 W. Wabansia Ave.
(773) 227-4433
$5

Saturday 12.04

Half Acre Beer Company tour
1 p.m.
Half Acre Beer Company
4257 N. Lincoln Ave.
(773) 248-4038
FREE; RSVP required; 21+

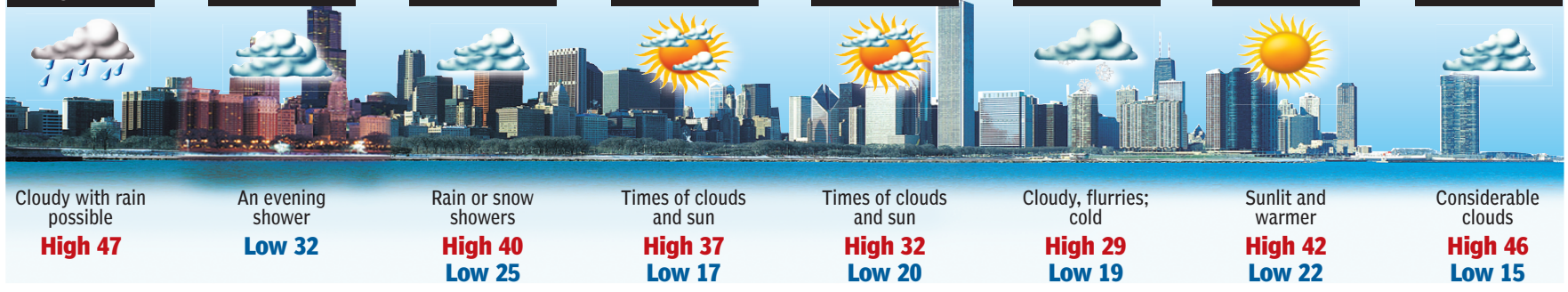
"El Circo Cheapo Cabaret"
7 p.m. and 10 p.m.
The Aloft Loft
2041 W. Carroll Ave., #306
(773) 782-6662
$10

Sunday 12.05

Scrabble Sundays
1 – 6 p.m.
Swim Cafe
1357 W. Chicago Ave.
(312) 492-8600
FREE

Salsa Open Dance Contest: Finals
7 p.m.
Cubby Bear Lounge
1059 W. Addison St.
(773) 327-1662
$7

cultural · museum · music · movie · theater · speaker · food · games · bar/nightlife · sport/fitness · tv · photography · performance · art · Holiday · Literature

AccuWeather.com Seven-day forecast for Chicago

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