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Taking unnecessary risks with prepaid tuition » PAGE 32

THE COLUMBIA CHRONICLE

The official news source of Columbia College Chicago April 11, 2011 Volume 46, Issue 26

www.ColumbiaChronicle.com

Duo brings country to Columbia

Web-Exclusive Video

Theater Department cuts student employees

Tiela Halpin THE CHRONICLE

Junior theater major and former head stage combat teaching assistant Sam Hubbard stands in an empty Getz Theater, 72 E. 11th St. The building is home to the Theater Department, which recently laid off 11 student employees because of budget cuts. Student work aids make up a large portion of the department's staff, and with no jobs or fewer hours, faculty and students predict the department will struggle.

Budget forces chair to lay off 11 work aids

by Amanda Murphy
Assistant Campus Editor

STAFF AND faculty aren't the only ones threatened by Columbia's current financial position. Now, student workers are falling victim to the college's fiscal constraints as well.

Since the week of March 7, the Theater Department has laid off 11 student employees because of large budget cuts. John Green, chair of the Theater Department, ultimately made the decision.

"It was a horrible decision to have to make and one of those a chair never wants to have to make," Green said. "But under these circumstances, I had to make what was a painful decision for me and many of the students."

Green said the action came mid-semester because of budget miscalculations earlier in the academic year. It was predicted more students would be accepted into the Federal Work Study Program, in which the federal government covers a portion of tuition for students who qualify. Green referred to it as having to make the "right decision at the wrong time."

Emily Cooke, senior theater major, said she thinks the department handled the situation poorly. Cooke's hours were cut greatly, and she will no longer have a job after April 25.

"I'm hurt by the college," Cooke said. "I don't have a way to pay my bills now. I don't have a way to pay for groceries."

Rumors circulated that cuts were going to be made, but many students were caught off guard, Cooke said.

"I was offended they didn't sit us down and explain to us what was happening and why," she said. "I felt disposable."

» SEE THEATER, PG. 7

Life rises from toxic roots

STOCK PHOTO

Poison may be linked to creation of elements necessary for existence

by Katy Nielsen
Assistant Health & Fitness Editor

SCIENTISTS SAY the poisonous chemical formaldehyde, widely used in embalming and preserving biological specimens, may have helped create the organic compounds that led to the development of life on Earth.

The discovery of the link between formaldehyde and chemicals that gave rise to life was made by researchers George Cody, Conel Alexander and Larry Nittler, of the Carnegie Institution for Science in Washington, D.C., who studied samples collected by NASA. If verified, it would solve a mystery that has puzzled scientists for decades.

Their findings were presented in a report published in the Proceedings of the National Academy of Sciences on April 4.

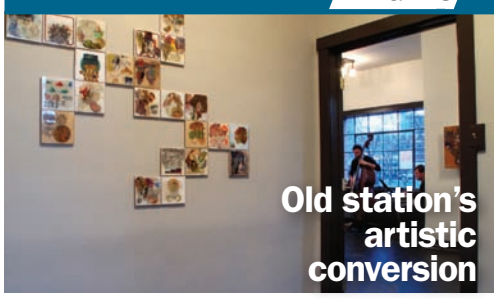
The researchers discovered that the hydrocarbons believed to have been brought to Earth by meteorites and comets when the planet was young, formed by a chemical reaction with formaldehyde, which is widely prevalent in the universe. This means basic elements in the early solar system may have originated from a chemical we now consider poisonous.

» SEE LIFE, PG. 12

Health & Fitness » PG. 11

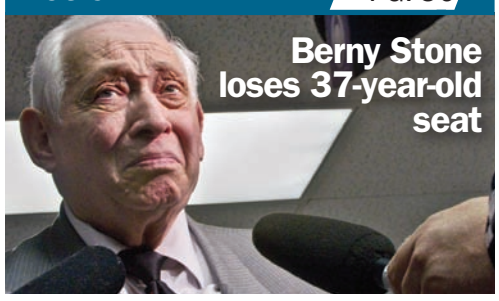
Basketball powerhouses miss Final Four

Arts & Culture » PG. 18



Old station's artistic conversion

Metro » PG. 36



Berny Stone loses 37-year-old seat

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EDITOR'S NOTE

U-Pass over for part-time students

by Spencer Roush
Editor-in-Chief

COLLEGE STUDENTS will do anything for free stuff, whether it's crashing a gallery opening for finger food, attending an otherwise lame event for free pizza or answering a couple of survey questions for gift certificates.

While these students are swarming the donut and pizza boxes for free grub, others are finding much better Columbia deals on the house. But they have to cheat the system to do it.

These sneaky Columbia students were just told via email that their U-Passes were deactivated as of April 8 because they had dropped down to part-time status.

Because of the Chicago Transit Authority's deal with local colleges, only full-time students—12 credit hours or more—can receive a $90 unlimited train and bus pass for the semester's duration.

Many students cheat the system by registering for full-time course loads and then dropping those extra classes during the add/drop grace period. After their course schedules are shed of those extra credit hours, students keep their U-Pass and don't have to pay any more in tuition or attend those extra classes to do so.

Because Columbia and the CTA are slow on the switch to deactivate the cards, by the time everyone realizes that these students were actually part-time and didn't qualify for the city's generous collegiate fare program, those students have already used their cards for a couple of months. At least these students get some rides during the semester because part-time students spend a lot of time on campus for either student jobs or organizations. This means they would otherwise have to regularly ride public transit and pay full price for it.

For these part-time students, this makes for a great opportunity to save money. They register and receive a U-Pass under a fake schedule to use their CTA pass for two months, and they also don't have to pay for it. If any student drops courses during that week grace period, the $90 charge is erased from his or her tuition bill.

Now these part-time students will have to bear the brunt of high-cost public transit and pay $2.25 per ride or $86 for a 30-day pass. That means they will have to pay almost the same amount for a 30-day pass as the $90 unlimited college pass pays for a semester's worth.

While applauding these students for their sneaky but intelligent plan to avoid transportation costs may be careless or in poor taste, they were merely trying to reap the benefits from a broken system. All college students—regardless of their credit-hour schedule—should receive some sort of discount.

High school students, disabled people and senior citizens all receive discounts. What makes college students any different—other than they're often more broke than some of the other discounted groups listed above? While the majority of high school students might get lunch money and/or an allowance from mom or dad, many college students are in search for free lunches by crashing gallery openings and finger-food events to save a little money.

sroush@chroniclemail.com

NEWS FLASH

4/14/11

"18th Annual Hokin Honors Exhibition"

The "Hokin Honors Exhibition" features students of outstanding artistic achievement in photography, fashion, graphic design, film and video and all fine art and media. All participating artists are nominated by faculty and staff members. The exhibition runs from 9 a.m. – 7 p.m.

C33 Gallery
33 E. Congress Parkway Building, 1st floor

4/14/11

Cinema Slapdown: "The Antichrist"

Featuring the Chicago Tribune's Michael Phillips versus Emily Easton, director of New Student Programs. Refereed by Ron Falzone, Film and Video faculty member and host of Talk Cinema. Sponsored by the Film and Video Department. The screening begins at 7 p.m.

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

4/15/11

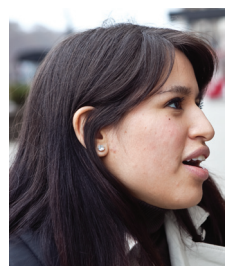
The Big Read: "The Allure of Vietnam"

Vietnamese-American photographer Liat Smestad will present an exhibition of photographs of contemporary Vietnam. She is an adjunct professor in fashion at the School of the Art Institute of Chicago, and her studies have taken her to China, Vietnam and Thailand. The event runs all day.

Columbia Library, South Campus Building
624 S. Michigan Ave., 2nd Floor

CAMPUS POLL

"How do you feel about the simultaneous construction projects?"



Rachel Doe
sophomore
film and video major

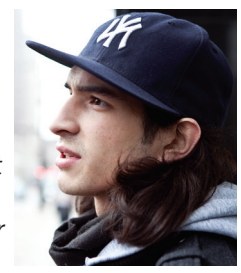
"There's always construction, and I don't really see the difference. If it's better for the building, then I guess it's good, but I don't think the constant need for it all year-round is beneficial to us."

Garrett Brooks
junior
arts, entertaiment and media management major

"It takes up a lot of time when you have to walk from class to class with all the construction because you have to take detours around different blocks.

Tanya Silva
junior
arts, entertainment and media management major

"The construction makes for a long detour, and it takes up more time. You have to leave your house or your apartment earlier just to make it to class on time."



Joe LaMonica
junior
art and design major

"It's a little difficult to travel, go up the stairs and take the elevators and things like that. But it has to be done, so I can't be against it."

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Campus

Shedding light on dark world

Columbia joins countrywide effort battling human trafficking across globe

by Amanda Murphy
Assistant Campus Editor

Associated Press

In this photo a Pakistani child, who was displaced by fighting between security forces and militants, stands outside his home in a slum of Islamabad, Pakistan. In the "See It Our Way" exhibit in the 33 E. Congress Parkway Building, Pakistan was one of the many impoverished countries that featured photography.

THE HUMAN trafficking industry brings in approximately $32 billion per year by exploiting humans, mostly women and children, for labor, sex and war.

According to Jesse Eaves, child protection policy adviser for World Vision, this makes it the second most profitable criminal enterprise in the world, and with 1.2 million children forced into the industry every year, it's rapidly growing.

From April 4 through 8, Columbia served as home to the Human Wrong Campaign, a nationwide movement shedding light on the issue. The college's student group InterVarsity Christian Fellowship led the campaign and hosted a series of events, including a documentary showing and gallery opening, focused around human trafficking and child slavery.

"We want to motivate people from just caring to actually doing something about it," said Elspeth Ryan, senior theater major and president of Columbia's chapter of InterVarsity Christian Fellowship. "When we are confronted with these issues, all we can do is act."

According to Eaves, what makes modern day slavery unique is that the children are rarely held captive by chains or physical force.

"The slaves today are kept in place by something much greater, and that is the fear of violence, fear of threats, fear of the unknown [and] the fear of becoming even more vulnerable," Eaves said.

The Human Wrong Campaign is a way for college campuses to get involved in eliminating human trafficking. Eaves, whose organization focuses on building strength in impoverished areas of the world, spoke to Columbia students about the facts and severity of the issue on April 6 at Stage Two, in the 618 S. Michigan Ave. Building. Steve Sudworth, pastor at Church in the City, 2009 W. Schiller St., also spoke on the human trafficking problem.

"No matter the culture or the context, people, communities or governments try to solve problems they encounter by medicating the symptoms rather than dealing with the root cause," Sudworth said. "But the root cause is common to man no matter where you are in the world."

One of the week's main events was the worldwide premiere of the "See It Our Way" exhibit, showing the artwork of children from Pakistan, Armenia and Lebanon on

» SEE TRAFFICKING, PG. 7

Columbia's facelift on schedule

Simultaneous construction projects keep college in compliance with city order

by Sam Charles
Campus Editor

Brent Lewis THE CHRONICLE

Columbia is currently working on a number of facade improvement projects set to be finished by May 2012.

THE VARIOUS construction projects around Columbia's campus have been ongoing for more than a year. And now, while two projects are near completion, more are scheduled to begin in the next few months with the intent to keep buildings in line with safety codes.

The facade improvement projects being performed at the Alexandroff Campus Center, 600 S. Michigan Ave., and South Campus Building, 624 S. Michigan Ave., are scheduled to be completed by May 2011. There are also plans to start facade improvement projects at the 1104 Center, 1104 S. Wabash Ave., and the 33 E. Congress Parkway Building during the upcoming summer.

Currently, there is also work being done in the 33 E. Congress Parkway Building and the Wabash Campus Building, 623 S. Wabash Ave.

While the projects are in progress during the same time frame, the simultaneous efforts are being made to ensure the work will be completed as soon as possible, said John Kavouris, associate vice president of Facilities and Construction.

"The reason we're doing all these is because they'd been neglected for a lot of years," Kavouris said.

Kavouris added that the projects should have been executed earlier, but they had to be put on hold because of budget constraints.

"They were in need of repair," he said. "Last year, we did a complete hands-on inspection."

The hands-on inspection is a process in which members of Facilities and Operations go up the facade of a building and physically lay their hands on it to check for things that could be dangerous, such as loose fixtures.

The city of Chicago mandated Columbia inspect its campus buildings to check for anything that needed to be updated or repaired. If anything weren't up to code, the college would be required to complete the necessary improvements by June 1, 2012. All construction is scheduled to be completed on time, and the canopies outside the Alexandroff Campus Center will be taken down by May 1.

One of the projects currently underway is the construction of the Media Arts Crisis Communication Research Center on the first floor of the 33 E. Congress Parkway Building. The center's construction generated noise from drilling and hammering that could be heard on the second floor of the building.

However, that phase is complete, and now workers are on to less invasive steps in the project. The Office of Facilities and Operations expects the project to be completed by the end of April.

"With any demolition project comes inherent noise," Kavouris said. "But now we've moved on to painting and caulking."

Like many other high-rise structures in the downtown area, several of Columbia's campus buildings were built in the early 20th century.

Alicia Berg, vice president of Campus Environment, said the city was satisfied with the college's plan to fulfill the request.

"Once [the city] saw what we had planned, we were set to move forward," she said.

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‘Innocence Project’ founder under fire

Northwestern accuses professor of falsifying documents, lying

by Dan Hinkel and Matthew Walberg
MCT Newswire

Associated Press

David Protess founded the “Innocence Project,” a group that gathers journalism students and works to release innocent inmates from prison. Since its beginning, it has seen 11 inmates released from prison.

NORTHWESTERN UNIVERSITY officials blasted a heralded journalism professor on April 6, accusing him of doctoring records and repeatedly lying to his department’s dean and the school’s lawyers.

Professor David Protess has been at odds with his university for months, but school officials launched their strongest offensive yet, saying his conduct could “undermine the integrity” of the university, its students and the news media.

The university made the accusations as Medill School of Journalism faculty members left a two-hour closed-door meeting with journalism school Dean John Lavine. University officials said Lavine detailed how a review of Protess’ conduct led to his removal from teaching for the ongoing spring quarter. The move has roiled alumni and students who revere Protess, founder of a project that investigates potential wrongful convictions and has helped exonerate more than 10 inmates.

“Medill makes clear its values on its website, with the first value to ‘be respectful of the school, yourself and others—which includes personal and professional integrity,’” university spokesman Alan Cubbage wrote in a statement. “Protess has not maintained that value, a value that is essential in teaching our students.”

The controversy began nearly two years ago when Cook County, prosecutors subpoenaed notes, grades and recordings from Protess’ students, who had challenged inmate Anthony McKinney’s conviction for a 1978 shotgun slaying in suburban Harvey.

Protess and the university accused prosecutors of overreaching and sought to block their access to some student materials, claiming those records were covered by journalistic privilege.

But a lawyer hired by the university said in court Northwestern did not seek to block access to records, including student memos that had been given to McKinney’s legal team to try to win his freedom.

The lawyer hired by the university to represent the school and the professor abruptly quit representing Protess last fall, alleging Protess gave him inaccurate information about what materials had been shared with McKinney’s lawyers. Northwestern then hired a former U.S. prosecutor to review Protess’ conduct.

On April 6, university officials said that the review found that in late 2009, the professor sent his lawyer an email that contained what Protess said was a copy of a 2007 email to his assistant about what materials had been shared. But Protess altered the 2007 email to “hide the fact that the student memos had been shared with McKinney’s lawyers,” Cubbage said.

“The email copy he provided stated that: ‘My position about memos, as you know, is that we don’t keep copies,’” Cubbage said. “However, examination of the original 2007 email ... revealed that the original wording actually was: ‘My position about memos, as you know, is that we share everything with the legal team and don’t keep copies.”

Protess said he changed the 2007 email because the statement that his program’s policy was to “share everything” was not strictly accurate. Protess has denied misleading the university and blamed a faulty memory for any inaccurate information he might have provided.

He said university officials are using him as a scapegoat and trying to shift responsibility from McKinney’s attorneys at the law school’s Center on Wrongful Convictions.

A lawyer from the center admitted in court that she lost or destroyed documents given to her by Protess’ project.

On leave for the spring, Protess is setting up a nonprofit group to do work similar to that of the Medill “Innocence Project,” enlisting students from area colleges to investigate possible wrongful convictions. Protess said he has no plans for a court fight with Northwestern.

“I set up the Chicago ‘Innocence Project’ because I wanted to move on with my life and do something constructive with student reporters from universities all over Chicago,” he said.

As they streamed from their meeting with Lavine, Protess’ journalism school colleagues declined to talk with reporters gathered at Northwestern’s Fisk Hall to ask what the dean had said.

“I’ll definitely get fired if I talk to you,” said one attendee as he hurried into an office.

chronicle@colum.edu

The Music Center of Columbia College Chicago
1014 S. Michigan at 11th St.

Concert Hall Events

Monday April 11
Sy Bar-Sheshet Senior Recital 12:00 pm
Jim Lordeman Senior Recital 7:30 pm

Tuesday April 12
Keith Kusterer Senior Recital 7:00 pm

Wednesday April 13
Kevin Decker Senior Recital 12:00 pm
Stephanie Picarra Senior Recital 7:30 pm

Thursday April 14
Alex Mariani Senior Recital 12:00 pm
Melanie Laude Senior Recital 7:00 pm

Friday April 15
Jazz Gallery in the Lobby 12:00 pm
Athanasios Zervas in Concert 7:00 pm
Classical Guitarists Norman Ruiz & Jeff Warren in Concert at the Sherwood 7:00 pm

Satuday April 16
Sara Garrett Senior Recital 4:00 pm

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Join us at one of the many events taking place throughout Chicago this spring including:

Lifeline Theatre reads their fullstage adaptation of ***Neverwhere***.
Monday, April 11 at 6:00 p.m., Harold Washington Library Center, Cindy Pritzker Auditorium, 400 S. State St.

Neil Gaiman in conversation with **Audrey Niffenegger**
Tuesday, April 12 at 6:00 p.m., Harold Washington Library Center, Cindy Pritzker Auditorium 400 S. State St.

photo by Stephen Desantis

Neil Gaiman Reading and Lecture
Wednesday, April 13 at 7:00 p.m., University of Chicago, Rockefeller Memorial Chapel, 5850 S. Woodlawn Ave.

For details on additional One Book, One Chicago discussions and events, pick up a resource guide at your local library or bookstore, visit chipublib.org or call (312) 747-8191.

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John Jennings SUNY Buffalo; co-author, *Black Comix: African American Independent Comix and Culture*

Joan Morgan journalist, cultural critic, and author, *When Chickenheads Come Home to Roost*

Mark Anthony Neal Duke University; author, *New Black Man*

Vijay Prashad Trinity College; author, *The Darker Nations: A People's History of the Third World*

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This program is supported in part by the Leadership Donors of the Institute; Illinois Arts Council, a state agency; Office of Multicultural Affairs; and Critical Encounters: Image & Implication.

Where the heart is

Woman from projects, now Ivy League success, hopes life is lesson for kids

by Colleen Mastony
MCT Newswire

STOCK PHOTO

Timeica Bethel, who grew up in a housing project, was accepted at Harvard University, Duke University, Pomona College, Depauw University and her eventual choice, Yale University, pictured above.

WHEN TIMEICA Bethel flew home to Chicago from her senior year at Yale University this month, she knew she had to pay a visit to LeClaire Courts, the troubled housing project where she grew up.

And so on a cold, overcast morning, she stands on an overturned plastic bucket and peers over the green construction fencing. LeClaire, like so many other housing projects, is being knocked down.

As the clatter of jackhammers echoes through the complex and backhoes rip huge chunks out of nearby buildings, the 22-year-old in the Yale T-shirt raises her camera phone and takes pictures over the fence.

Bethel can't help but think of the teachers and family members who helped her escape this place and step up to something better.

Yale graduation is on May 23. Just around the corner. After that, there are no limits. She dreams of becoming a talk show host or famous writer.

Almost anything seems possible. But something deeper tugs, and so she has decided to come home after to teach on the city's West Side.

She wants to do for others what was once done for her. "I want to be the one to say, 'You think Yale is impossible, but it's not,'" she said.

She was 3 years old when her mother—a crack addict—dropped her and three siblings off at her grandmother's house and didn't come back.

With that, the 24 square blocks of LeClaire became Bethel's world.

There were fights on the street. Drug deals in plain sight. A fatal shooting outside her front door. Bethel shrugged off the violence because, she now said, "I thought that happened everywhere."

But Bethel's grandmother knew there was much to see beyond 45th Street and Cicero Avenue. She kept her grandchildren inside through the summers and pushed them toward books.

Among the siblings, Bethel was the child who most lost herself in those books.

Books led to a love of learning, which led to straight As and a rank of first in her class at Phoebe A. Hearst Elementary School. In eighth grade, she landed a full scholarship to any school in the city and ended up at the elite Francis W. Parker School in Lincoln Park.

The hour and a half one-way commute between LeClaire and Lincoln Park provided a jarring shift in perspective for the then-14-year-old.

LeClaire was nearly 100 percent black, a place where few adults worked, where drug dealers roamed the sidewalks, and where at least one person was killed every year.

At Parker, students arrived at school in Porsches and Lexuses. Many wore Birkenstocks and Uggs—shoes that, at first glance, looked odd to Bethel. There were no uniforms. No bells signaling when to switch classes. Instead, the school played jazz or rock music to signal the end of each period.

For the first few weeks, Bethel rarely spoke. She didn't want to confirm with her imperfect grammar what her fears were telling her: She was from the Southwest Side and couldn't compete at a place like Parker.

Soon, though, she learned how to blend in (wear jeans and a Parker T-shirt), make small talk with adults (shake hands, smile and keep the conversation moving) and dress for a job interview (leave the big hoop earrings at home).

She developed the polish and poise of her classmates. Within a few months she remembered: "I could turn my Parker self on and off."

She never told anyone she lived in the projects. She never brought any of her classmates home. Her closest friends remained the girls she grew up with at LeClaire.

But academically, Bethel thrived. By senior year, she had earned a 3.9 GPA and applied to Harvard, Yale, Duke, DePauw and Pomona. She was accepted into each. Yale—with its gothic architecture and friendly, down-to-earth students—was her first choice.

Now, Bethel hopes to give a hand up to other young students. Through Teach for America, she has accepted a job at the LEARN charter school in North Lawndale. As she explained: "I want to be that one person who says, 'I believe in you.'"

chronicle@colum.edu

Join British scholars CATHERINE TACKLEY, JASON TOYNBEE, BYRON DUECK, MARK BANKS, and MARK DOFFMAN in exploring what black British jazz is, what part it has played in the development of jazz outside North America, what historic and contemporary figures have played major roles in its development, and how this musical current bears on larger problems of music and migration, race, creativity, and the ways in which popular traditions intersect with art and commerce.

Black British jazz is a unique expression that melds U.S. jazz, reggae, hip-hop, and African music into a rich and constantly developing set of sounds.

Free and open to Columbia College students, faculty, and staff and the general public.

Thursday, April 14, 1–3 p.m.
Stage Two, Columbia College Chicago
618 South Michigan Avenue, 2nd Floor

For additional information, please visit **colum.edu/bbj.**

PHOTO: Saxophonist Denys Baptiste, winner of the British MOBO (Music of Black Origin) Award for Best Jazz Act in 1999, is a prominent figure in contemporary British Jazz and is representative of the musical scene that will be explored at this event.

Columbia
COLLEGE CHICAGO

» TRAFFICKING

Continued from PG. 3

April 4. In these areas, children are at high risk for trafficking and exploitation. The photographs were provided by PhotoVoice, a charitable organization that gives disadvantaged communities cameras to express and capture their lives through photography.

"When you're faced with social injustice, you think you may need to become a politician or policy maker to make a difference," Ryan said. "The gallery is an example of how art can contribute to [improving] the entire process."

The day also served as host to an eye-catching demonstration by InterVarsity Christian Fellowship where a member was chained to a desk in the Wabash Campus Building, 623 S. Wabash Ave. The event was supposed to catch students off guard and create a conversation opportunity where students could be enlightened on the situation, Ryan said.

The Trafficking Victims Protection Reauthorization Act was initially passed in 2000 and needs to be updated every three years.

Eaves said making sure the act is renewed is critical to continuing the battle against human trafficking in the U.S. Convincing students to get involved in the political aspect was one of the main initiatives of the InterVarsity Christian Fellowship for the week, Ryan added.

He emphasized that although child slavery is a large topic to tackle, any small contribution brings the effort closer to solving it and reducing numbers.

He also urged students to take their voices to the government, namely the Illinois Senate.

"We hear the stories and we hear the numbers, and we just sit there and do nothing," Eaves said. "It's time to act."

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Tiela Halpin THE CHRONICLE

The Human Wrong Campaign brings awareness of human trafficking to college campuses.

» THEATER

Continued from Front Page

Many areas of the Theater Department are run by student workers.

Faculty and students expect this to have a large impact on the department because student aid workers execute many jobs, including running the box office, prop shop and costume shop.

Cooke predicts the department will struggle without the students' help but cannot expect students to volunteer their time.

Shaw, professor in the Theater Department, agreed the loss of those positions will make it more difficult to put on productions.

"We have work aids for technical support for main stage shows, and without those students working, it's going to be difficult to mount some of the productions that we do," Shaw said. "[However], the money is simply not there in the budget to pay them."

> We have work aids for technical support for main stage shows, and without those students working, it's going to be difficult to mount some of the productions that we do."
>
> - Brian Shaw

To avoid this situation next year, Green said fewer students will be employed by the department.

The college will also look into employing students who qualify for the work study program because that money comes from the federal government and not the college, he said.

"We have to be much more diligent in budgeting the number of work aids we hire and balance that out with work study as much as possible," Shaw said. "Primarily, we really need to look and see where and how effectively work aid students are needed within running the department."

Green said some faculty and staff evaluated the situation well and found ways to eliminate hours rather than jobs.

Some of the students who lost their jobs also notified him they had found other employment rather quickly. However, he understands the importance of having work aids on campus and wishes it didn't have to come down to cuts.

"I think we should do everything we can to help students," Green said. "But the budgets don't allow us to hire the amount of work aids we wish to."

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FEATURED PHOTO

Allyson Abelman THE CHRONICLE

Mackenzie Rogers and Shawntara Mathis comprise The Dynamics. The college's new dance competition, Biggest Mouth, was held at Stage Two in the 618 S. Michigan Ave. Building on April 7 and showcased troupes of up to six people demonstrating their dancing abilities. First prize was $1,000 cash and passes to The Convention Dance Seminar at the Sax Hotel, as well as a $100 gift certificate to Chicago Dance Supply.

Images of the people we know comprise our self-portrait

image + implication
CRITICAL ENCOUNTERS

by Matt Schuenke
Senior, photography major

IN FRONT of my desk, I have a record of everyone who has ever been important to me. Tacked up on the bulletin board are countless Polaroid photographs. Each Polaroid is of a single person, a close-up of his or her face. They are all highly posed. They aren't realistic representations of who these people are today. They are representations of who they were for one-sixtieth of a second two years ago.

I asked each person to write a message underneath his or her photo. I told them to write anything. Most people wrote something about how they looked in their picture; some quoted a movie we both saw. Maddy wrote in French. Shannon wrote something about how she looks like a man and drew a beard on her face. Wyatt wrote "Anything." There are appropriate messages and inappropriate messages. They are references to something shared by a familiar face.

All of them also wrote their names at the bottom. They included nicknames no longer relevant. They wrote in bold letters, illegible signatures, checkered lettering. They showed their personalities as much in their writing as they did in their expressions. They expressed who they were at the time and who they wanted to be.

On my wall I have people who are brothers and sisters, ex-boyfriends and girlfriends, best friends and new friends. I started grouping people together on the wall by whom they knew. I put people next to one another who would be next to one another in real life. Eventually I had to start separating people when they weren't dating any more or weren't friends any more. The photos have now become a web of people who don't know the people positioned next to them. The only thing now connecting everyone together is me.

> "Some of these people faded away from my life, but their photos remain on the wall. Their pictures show them when we were fast friends, while they are off becoming someone else."
>
> - Matt Schuenke

The images have yet to fade, though one day they may. The images stay looking the way they did they day they were taken. The shutter clicked, the flash fired and the images came out blank. No matter who was in the photo or how strong my relationship to them was at the time, they all started with nothing and slowly developed. The lines of hard contrast appeared first, the dark tones started off gray then darkened, the faces took form, the colors became vivid. I recall the whole process every time I look at the images.

Some of these people faded away from my life, but their photos remain on the wall. Their pictures show them when we were fast friends, while they are off becoming someone else. The few photos I have taken down from the wall were of people I couldn't bear seeing anymore. It can be difficult to look back and see someone before he or she changed. A picture gives a glimpse into a time in the past: You remember the person, location and what you were doing behind the camera. A wall filled with these pictures gives a world to look into, a world that has changed and of which you are no longer part of.

These images stop at a certain point. Polaroid went out of business. The Impossible Project was founded to start making Polaroid film again, but they are out of stock. Until I get more film, this project is halted. Now instead of showing everyone who has been important of me, it shows everyone who was important to me during a two-year span of my life. It is now a snapshot of a time I remember.

The people I took photos of often asked me when someone would be able to take my picture. I wasn't able to answer until I heard motivational speaker Jim Rohn say, "You are the average of the five people you spend the most time with." I have revised that statement to, "You are an average of everyone you know in relation to the time you spent with them." I have been taking my photo this whole time. Polaroid by Polaroid, I have been piecing together a portrait of myself. I don't know when it will be done or how I will know when it is done, but this is my face on the wall.

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CRITICAL ENCOUNTERS
get involved

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

Send essays via email 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 (email and phone).

TO SEE A WORLD YOU OTHERWISE COULD NOT SEE

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Marin County, January 2011
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April 14th - 26th
Opening Thursday
April 14th 4-6 PM

33 E Congress Gallery 101

image + implication CRITICAL ENCOUNTERS image + implication CRITICAL ENCOUNTERS image + implication

This is a giant camel face. We hope you enjoy it, but if it's not your cup of tea check out the deals below. (Do not feed the animal. Okay feed it, but don't say I didn't warn you.)

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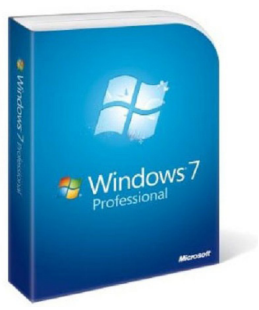

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Health& Fitness

Experts misjudge Texas A&M, Notre Dame's abilities

Final Four without a No. 1 seed in championship game for first time since 1994

by Etheria Modacure
Assistant Health & Fitness Editor

ASSOCIATED PRESS

Texas A&M University guard Sydney Colson (white) brings the ball upcourt against University of Notre Dame guard Skylar Diggins (green) on April 5.

INDIANAPOLIS—ETCHED ON the banners hanging from the Conseco Fieldhouse rafters were the names of the previous Women's Basketball National Championship winners throughout the past 30 years.

Since 1982, when the tournament began, three programs, the University of Tennessee, Stanford University, the University of Connecticut, have won 17 titles.

Before the Final Four began on April 3, Stanford, Tennessee, Baylor University and Connecticut were all expected to contend for a championship. They were all No. 1 seeds in their respective regions but it would soon turnout to be a title game no one predicted.

Baylor and Tennessee, were upset in the regional finals by the University of Notre Dame and Texas A&M University, two teams that didn't let their momentum falter during their path to the Final Four.

If experts were right all the time, the suspense of a game would be absent. Notre Dame and Texas A&M didn't need anyone telling them they were underdogs. It was actually motivation for them as they upset all four No. 1 seeds in the tournament to reach the final game on April 5.

Stanford and Connecticut failed in their quest for a rematch of last season's championship game by bowing out to the Fighting Irish and Aggies in two highly competitive contests on April 3.

"How about those Aggies?" asked Texas A&M Head Coach Gary Blair after his team's victory against the Stanford Cardinal, 63-62. "This is what women's basketball needs. It needs regional final games and semifinal games like this to be able to sometimes wake up America, to be able to give us credit where credit is due."

> "What this night proved was there are good teams, and those teams are not just named Stanford, Connecticut and Baylor."
>
> - Geno Auriemma

The contest between Texas A&M and Stanford was a classic battle between a team expected to compete for a championship because of its experience and poise and a ballclub that proved everyone wrong with its playing style.

It came down to the final possession for the Aggies with junior guard Tyra White hitting the go-ahead layup with 3.3 seconds remaining. It catapulted a team who had previously upset Baylor in the regional final of the Dallas region.

The next game of the semifinal pitted two Big East Conference foes, Notre Dame and Connecticut, in the Fighting Irish's home away from home in Indianapolis. The Huskies couldn't prevent another upset as they lost to Notre Dame, 72-63.

Connecticut's Coach Geno Auriemma said throughout the season his team didn't have experience of being a championship contender. When prognosticators were hailing the program to repeat as champions, Auriemma kept voicing his worries.

"I think what happened is what happens in a lot of NCAA tournaments, the team that plays better that night wins," Auriemma said. "Not the team everybody puts on the board is supposed to win."

The seven-time national championship-winning head coach said he got a kick out of experts who said he should fear playing Baylor and Stanford consecutively en route to a national championship. He thought they were crazy, and it wasn't a given that would happen.

"I think what people have to understand is nothing's a given," Auriemma said. "What this night proved was there are good teams, and those teams are not just named Connecticut, Stanford and Baylor."

When asked if the results of both semifinal games were good for the exposure of women's college basketball, Auriemma said people want to see players make plays to win games, not fail to make them and lose.

"Whether anybody is disappointed Stanford and Connecticut aren't playing [on April 5], that's irrelevant," Auriemma said. "The two teams who played the best today and deserve to be playing [on April 5], are the two teams playing."

The last national championship game not to feature a No. 1 seed was in 1994 and it ended with University of North Carolina winning the title.

Notre Dame and Texas A&M had similar paths to final game with stellar play from their point guards. The Fighting Irish were led by sophomore Skylar Diggins, while the Aggies were led by senior Sydney Colson.

Notre Dame Coach Muffet McGraw said having a championship game with two unlikely teams is nothing but beneficial for the future of women's collegiate basketball. She said for years Connecticut was a measuring stick and, in some cases, her team would be happy to move in the rankings after a loss to the Huskies. Now teams could measure themselves against the Fighting Irish and Aggies. "Other schools say, 'Wow, look at what Notre Dame is able to do, look at what Texas A&M did, maybe we can do it, too,'" McGraw said.

While the Fighting Irish had the chance to win their first title since 2001, they were unable to pull out a victory against the Aggies.

The final score of the championship game was Texas A&M, 76, Notre Dame, 70. The Aggies were able to win their first title in women's basketball.

Blair noted how the bar was raised in the sport that didn't determine a champion until 1982.

He said media members didn't get the unlucky straw in the hat to cover women's basketball but instead they wanted see basketball played at its highest level.

"Tonight, we gave you that game," Blair said. "We gave you that national championship game without the so-called powers of the world. The two powers here were the two who earned it and that was Notre Dame and Texas A&M. Either of us deserved this trophy, but we played better in the second half."

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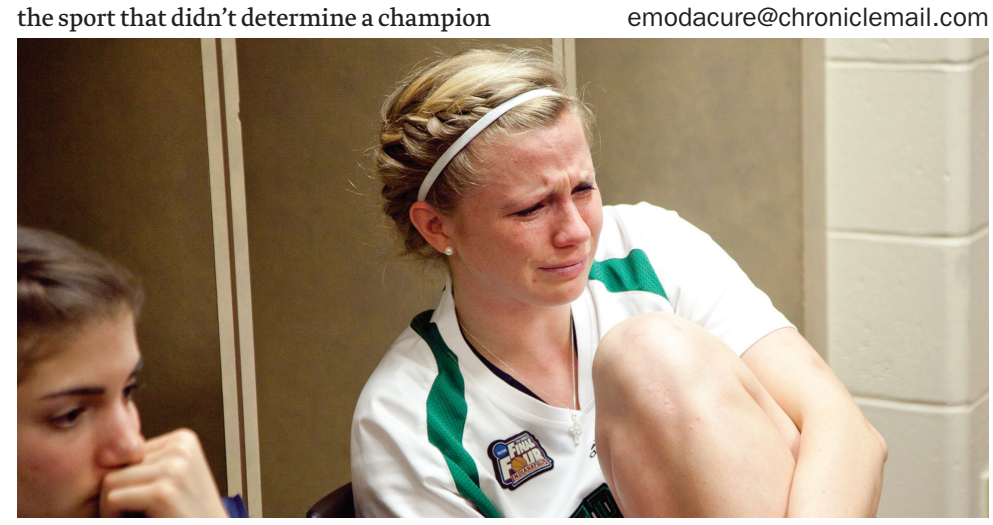

Photos Etheria Modacure THE CHRONICLE

(Top) University of Notre Dame players reflect on losing the national championship game on April 5. (Bottom) Texas A & M University Head Coach Gary Blair with the championship trophy after the game.

STAYIN' SAVVY

Living key chains cruel, unusual

by Stephanie Saviola
Managing Editor

JUST HOW low will the human race stoop for a quick buck? Apparently, extremely low and often at the cost of other living creatures. People are willing to look the other way when it comes to cruel and inhumane treatment all for a simple, trendy materialistic possession.

Street vendors in China are starting to sell tiny key chain trinkets containing live animals. For the same price as a tacky souvenir you find in a tourist gift shop, you can buy a small animal sealed in an airtight plastic bag filled with colored water, which contains "nutrients" for the animal to survive off of.

Vendors claim they can live for months inside the airtight bag, but some veterinarians are claiming it's impossible for them to survive in those conditions.

According to a GlobalTimes.com article, customers get to choose between either a Brazil turtle or two Kingfish enclosed in a bag less than 3 inches long. I read about a similar scenario in a novel by one of my favorite authors, Margaret Atwood. In "Year of the Flood," the second installment in Atwood's three-part series about a post-apocolyptic-esque society, there are girls who have live jellyfish bracelets. In the book, these bracelets symbolized society's extreme greed.

Straight out of a fiction novel's pages and onto the streets of modern day China, this practice is sadly legal.

I don't want to sound like a spokesperson for PETA, but this is of the utmost cruelty. To put a living thing inside a bag with no space is incredibly cruel. A customer gets to have a crappy, trendy trinket because it's a fad at the time and what are the consequences? An animal being held prisoner and wasting away in a bag it can't even move in.

Some of the people who bought the key chains said they did it because they liked the way it looked or because they thought it would bring them luck.

One customer interviewed said she bought a key chain because she felt bad for the animal and wanted to release it. Unfortunately, by buying the key chain, it only boosts sales and give vendors more of a reason to keep selling the animals.

According to the article, in China there are only laws protecting wild animals, so these turtles and fish are not protected because they have already been captured.

Chinese government officials need to find a way to make these key chains illegal as soon as possible, especially before the trend spreads to other countries where this is also tolerated. Another solution: People should find another cheap fad item to buy and one that doesn't harm another living thing.

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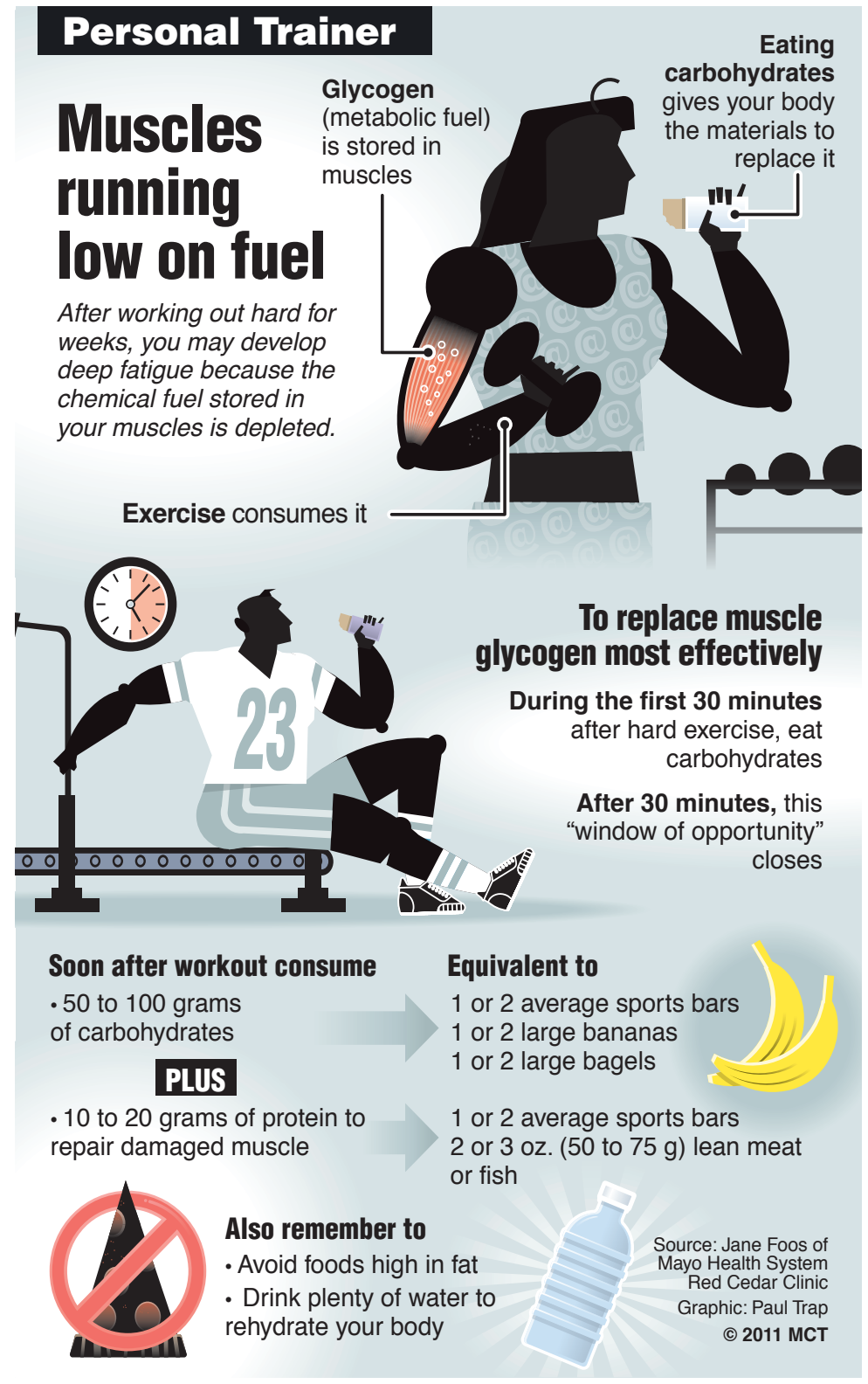

» LIFE

Continued from Front Page

"Formaldehyde appears to have been a major player in the chemistry that preceded life's origins," said Cody, who works as a geophysicist at Carnegie in Washington, D.C., and one of the study's primary researchers. "Our unique discovery is that the majority of organic solids are derived from formaldehyde."

Scientists succeeded in identifying an origin for an abundant and complex molecular solid, formaldehyde, which is a 4.6 billion-year-old compound, Cody said.

For the study, scientists set up chemical reactions in the lab that would recreate compounds found on meteorites returned to Earth by the NASA Stardust mission to Comet 81P/Wild 2. Formaldehyde was used as the preliminary ingredient. They found the chemical reactions in the lab created compounds like the ones found on the meteorites, according to Cody.

stock photo

"Formaldehyde is poisonous to us in this stage of development," said Arthur Weber, research scientist at the Set Institute in Mountain View, Calif., who studies the origins of life. He has worked in this field since the 1960s and said based on his research, early cells would not have been poisoned by formaldehyde.

The same energy that makes formaldehyde toxic is also the energy that allows it to help make organic compounds, said Steven Benner, distinguished fellow at the Foundation for Applied Molecular Evolution in Gainesville, Fla.

"A poison is something defined by a particular biology," Benner said. "To many bacteria, for example, oxygen is poisonous."

Formaldehyde comprises two hydrogen atoms, one carbon atom and one oxygen atom. The ratio is the same as sugar glucose, which has 12 hydrogen atoms, six carbon atoms and six oxygen atoms. This means formaldehyde can reassemble to form sugars, and sugars are the foundation of life. Sugars have an internal energy they carry in their structure, and they can react without any other energy source.

"You can take formaldehyde, incubate it and it will form sugars and then the sugars will form more complex molecules in the presence of ammonia and other amino acids," Weber said.

These chemical reactions take place in moderate conditions, so extreme heat, for instance, is not required. Sunlight may be initially needed to make formaldehyde, but once the chemical is involved, it can change on its own.

"[This is] very important to understanding our solar system's early evolution and the origins of the most abundant form of carbon in primitive bodies," Cody said.

Once life took form on Earth, its evolution had nothing to do with formaldehyde chemistry, Cody said. Early life looked different from life as we know it today, but understanding the earliest stages of development will help scientists understand everything that followed thereafter.

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UPCOMING EVENTS

4/11/11

Oakland Athletics vs. Chicago White Sox

On a tight budget but want to see a baseball game? Head to U.S. Cellular Field for half-price Monday where tickets start at $10. The White Sox, led by first baseman Paul Konerko, face the Athletics in the first of a three game series.

U.S. Cellular Field
333 W. 35th St.
7:10 p.m.

4/13/11

New Jersey Nets vs. Chicago Bulls

Most valuable player candidate and All-Star point guard Derrick Rose leads the Bulls, who are the No. 1 seed in the Eastern Conference against the Nets in the season finale for the team.

United Center
1920 W. Madison St.
7 p.m.

4/15/11

Los Angeles Angels vs. Chicago White Sox

The Angels visit U.S. Cellular Field for a three-game weekend series against the White Sox. Chicago will look to counter the offensive production of outfielder and free-agent acquisition Vernon Wells.

U.S. Cellular Field
333 W. 35th St.
7:10 p.m.

Circle City attracting broader sports audience

Nation's 11th largest municipality hosts various sporting events annually

by Etheria Modacure
Assistant Health & Fitness Editor

INDIANAPOLIS—FLOCKING FROM all around the country and globe, fans descend upon this city once a year to see the world's biggest sporting event, the Indianapolis 500. Thirty years ago, this was the one sporting event the city could tout as its own.

Fast forward to 2011, and the town hosted the Men's (2010) and Women's (2011) NCAA Final Four, NFL Scouting Combine and FINA World Championships. In February, Super Bowl XLVI will be held here.

These are a small sample of sporting events to come to a city that has seen its downtown area revitalized in the past 30 years. Conseco Fieldhouse, home of the Indiana Pacers and Lucas Oil Stadium, home of the Indianapolis Colts, are within walking distance of each other. It gives visitors and fans the ability to conveniently enjoy a sporting event no matter the season.

> On the horizon, we want to look at these Big Ten events coming up and try to keep those."
>
> -John Dedman

This wasn't the case in the late '70s, when there was one professional sports team in town, the Pacers, and the downtown area was vacant after dark. With the help of an ambitious mayor and city leaders, Indianapolis has seen growth economically through sporting events and tourism dollars generated from visitors.

U.S. Senator Dick Luger, R-Ind, who was former mayor, had a vision to bring an identity to Indianapolis other than the Indy 500, according to Chris Gahl, director of communications for the Indianapolis Convention & Visitors Association.

"He took four or five city leaders down into a log cabin, and they discussed the vision for Indianapolis," Gahl said. "It was using sports as an attractant to grow economically."

This was the beginning of the upward climb for Indianapolis' sporting culture and economic development. The city has attracted more than games. Sporting governing bodies such as the NCAA, USA Football and USA Track & Field have relocated to what is one of the nation's largest cities

When visitors come to the city for a sporting event, whether it is a Men's or Women's Big Ten Basketball Tournament game or the Final Four, they're able to shop, eat and drink close to the arena and never have to leave the downtown area.

"[Tourism is]critical for a city that's not a major media market," Gahl said. "If you've been here, you know we're sport minded. It's crucial to have that fan-festive atmosphere—that natural gathering that occurs before a sporting event or even a home Pacers or Fever game."

Helping the city receive these events is a nonprofit organization established in 1979 that has been a strong supporter of Indianapolis and the state: The Indiana Sports Corporation.

In the bidding process, John Dedman, vice president of communications for Indiana Sports Corp., said every step is different, as a city becomes competitive with other cities.

"We have to meet the specifications of the event owners put forward, saying at the very minimum, we can do what you ask," Dedman said. "Many of them are big business; they're great for city or regions. We have a volunteer base dedicated to doing any job possible and really takes a lot of work off that event owner's plate."

He said the hotels, restaurants and convention center in a downtown area that gives them the opportunity to explore other areas before and after games are helpful for visitors.

"All these other events have put us in the position to where now Indianapolis is hosting the 2012 Super Bowl," Dedman said. "When you look back 30 years ago—even 10 years ago Indianapolis wasn't in the conversation to host that. Now through showing what we can do and showcasing our city through these events, the NFL owners have a lot of confidence that the Super Bowl is going to be great."

Etheria Modacure THE CHRONICLE

(Top) Conseco Fieldhouse during the national anthem before the Final Four. (Center) Outside the arena with decorations. (Bottom) Lucas Oil Stadium towers above the Indiana Convention Center.

Helping the NFL showcase its marquee game was the Indianapolis Super Bowl Host Committee. Undeterred by not landing the game in 2007 when losing to Dallas, it returned in 2008 to the NFL owners meeting with an unprecedented $25 million on hand to show it was capable of hosting the Super Bowl.

Dianna Boyce, communications director for Super Bowl 2012, said they already had commitments from donors and charitable contributions for the event's budget.

"When the NFL comes, they're bringing $1 million to fund a youth education center.," Boyce said. "We're taking that $1 million and adding it to our $11.2 million to build a 27,000-square-foot Legacy Center. This is a center going on our Near East Side, and it is an area served by 32,000 residents that don't have a YMCA or Boys & Girls Club."

Dedman said while Indianapolis considers itself one of the "Big Boys," when the city sets its sights on an event, whether against regional, national or international competition, it's done with a winning mindset.

"On the horizon, we want to look at these Big Ten events coming up and try to keep those," Dedman said. "We've got Final Four, men's in 2015, women's in 2016; we'll have regional's in 2013 and 2014 on the men's side, so it's going to keep a lot us busy, but it's a good problem to have."

emodacure@chronicleemail.com

Skateboarders spring up

Skateboard subculture thrives, keeps tradition alive, gains following

by Katy Nielsen
Assistant Health & Fitness Editor

Brock Brake THE CHRONICLE

Brad Hendrickson, junior creative writing major, does a "blunt slide." He is part of the Chicago skateboard community, which has been growing since the 1980s.

ON A cloudy Wednesday afternoon in April, skaters in ripped jeans and wide-rimmed hats jump their skateboards, grinding down ramps at the Wilson Skatepark. Someone wipes out on the cement, but he's back up in seconds, trying the same trick again as his friends are cheering on his close attempts.

Skateboard culture in Chicago is not solely for hipsters and punks. This scene has firmly established its presence in Chicago throughout several decades, attracting all ages and professions, by giving many people who often felt like outcasts a sense of community and belonging.

"It's a giant family," said Stu Jacobs, who works at Uprise, 1820 N. Milwaukee Ave., one of many skateboard shops in Chicago. "We're all different types of people, but we all have skateboarding in common."

In 1996, Chicago skateboard culture was beginning to establish its roots, so when he was 17, Jacobs decided to leave his home-suburb of Palatine and move to the city.

"I used to come to the city at night," he said. "I'd take the train in and skate all day,"

Jacobs, now 32, said his skateboard crew would run into other skaters and all of them would hang out together, sometimes for the entire day. Many of his closest friends are guys he met this way.

"If you never saw them on skateboards, you'd never know they skated," Jacobs said.

He said he considers himself part of the skateboard scene, but its atmosphere has changed. A new wave of skateboarders has come along, and not all of them share the positive attitudes of the older skaters, he said. When he was getting into skating in the '80s, he said it wasn't part of mainstream culture. It was about rebellion.

"[Back then] it was all punk rock," Jacobs said. "We were outcasts everywhere we went. Now there are all these hipster kids with their skateboards. It's cool that it's spread out to the different neighborhoods, but some people get into it for all the wrong reasons."

Hipsters and rebellious youth today are less interested in the community aspect of the sport and more interested in doing something to look cool, Jacobs said.

"[A skateboard] is like a fashion accessory for some guys," he said. "There are some people [who] just bum me out."

According to Justin Nalley, 23, a Columbia alumnus who has skated for 11 years, the scene changed when skateboarding became popular, like when the X-Games gained a following in the '90s.

Despite the influx of the hipster crowd, Jacobs and Nalley agreed the skateboard community is strong in Chicago, especially in skateparks. With ramps and smooth cement, these are places where skaters can practice tricks around fellow enthusiasts. The parks seem to foster a sense of belonging and community according to skaters.

"At skateparks, you're all there for the same reason," said Brad Hendrickson, junior creative writing major, who has skateboarded for 10 years. "I would say it's the community aspect I like the most."

Age, race and gender are irrelevant at the park, and everyone can feel accepted, Hendrickson said. He added that the culture is what people make of it. People can skate competitively or for fun. They can learn tricks or cruise down the sidewalk.

"Everyone in the skateboard community is supportive," Nalley said. "It's such a personal battle that no matter what skill level you're at, everyone is supportive of you."

There are several parks in Chicago, including Wilson, 700 W. Wilson Ave.; Logan Boulevard Skatepark, 2430 W. Logan Blvd; and Burnham Skate Park, 3400 S. Lakeshore Drive.

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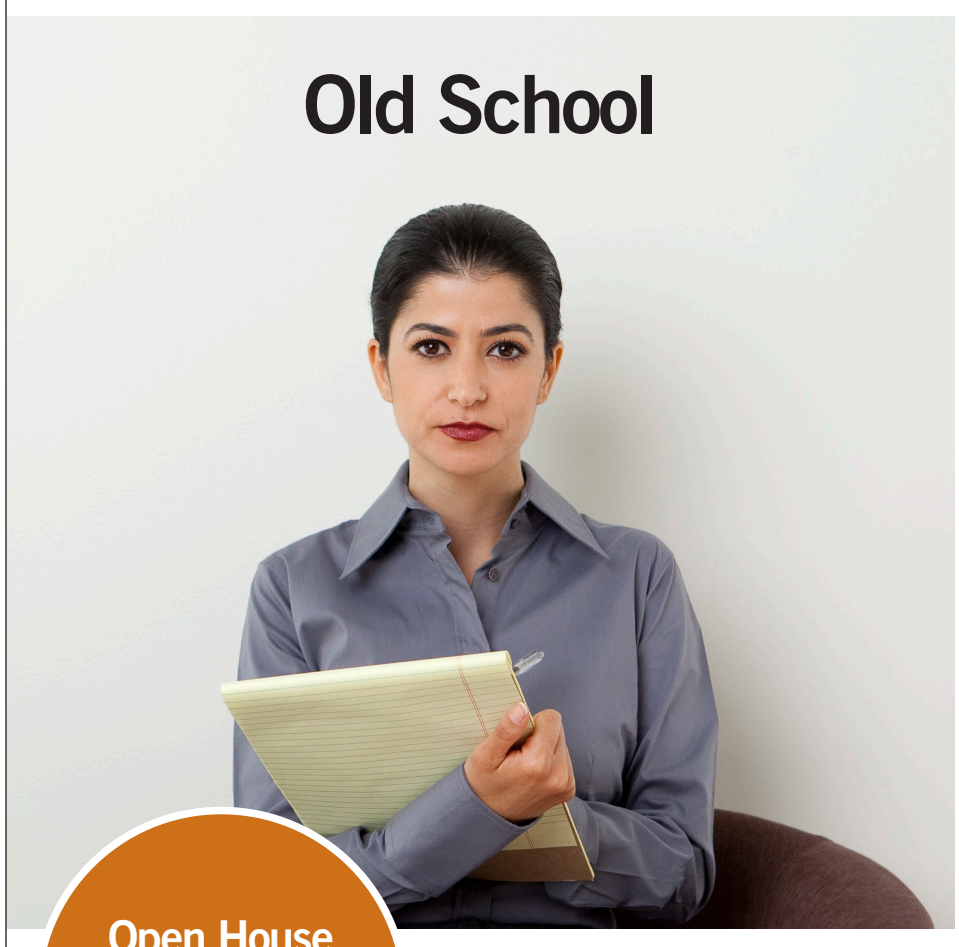
Old School



Adler School

Open House
Tuesday, May 24
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APPRENTICE

Red velvet cake

Tasty buttercream treat friends, family can enjoy this spring

by Erin Wilson
Contributing Writer

stock photo

THE PERFECT end to any meal is this delicious red velvet cake. Whether it is for a family meal or a dinner party, this dessert will be sure to impress.

Preheat the oven to 350 degrees, and lightly oil two 8-inch round cake pans.

To make the batter, combine the flour, sugar, baking soda, salt and cocoa powder into a large bowl. Create a well in the center. Add the milk, oil, food coloring, vinegar, vanilla and stir until thoroughly mixed.

Divide the batter evenly between prepared cake pans. Place the pans in the oven spaced evenly apart. Bake for 35 minutes, rotating 45 degrees halfway through. When a toothpick inserted into the center of each comes out clean and the cakes pull away from the side of the pans, they are ready.

Let the cakes cool for 10 minutes in the pans, then run a knife around the edges to loosen them from the sides. One at a time, flip the cakes onto a plate, and then flip them back onto a cooling rack, rounded-sides up, until they are completely cooled.

To frost the cake, place one layer, rounded-side down, on a plate or cake stand.

Using a palette knife or offset spatula, spread frosting atop the cake. Carefully set the other layer on top, rounded-side down, and repeat.

Cover the entire cake with the remaining frosting. For a red velvet cake, buttercream frosting is recommended.

chronicle@colum.edu

INGREDIENTS

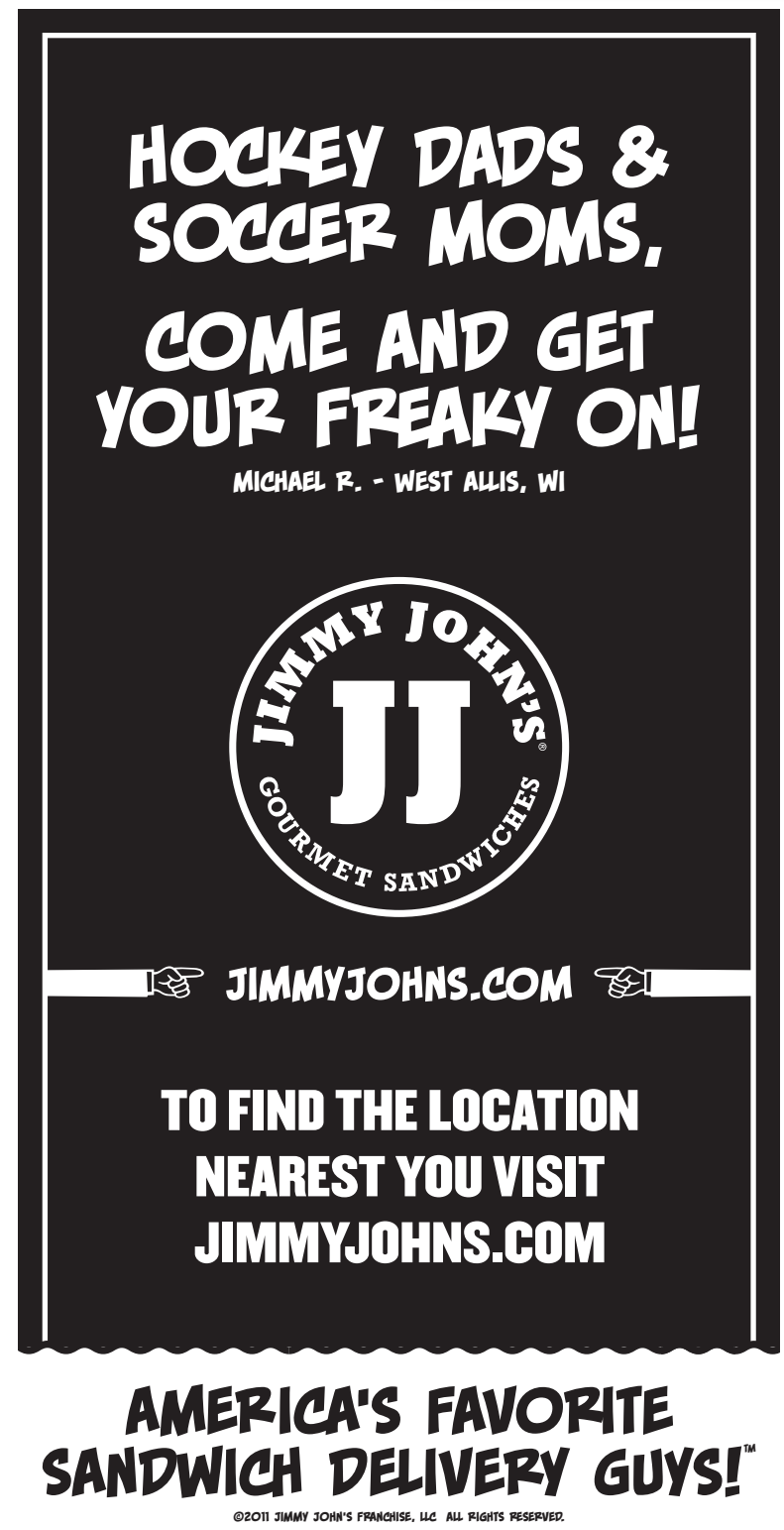
- 3 1/2 cups unbleached all-purpose or whole-wheat pastry flour
- 1 1/2 cups granulated sugar
- 2 teaspoons baking soda
- 1 teaspoon salt
- 2 teaspoons cocoa powder
- 2 cups non-dairy milk
- 2/3 cup canola oil
- 3 tablespoons red food coloring
- 2 tablespoons distilled white vinegar
- 2 teaspoons vanilla extract

INSTRUCTIONS

1. Preheat oven to 350 degrees
2. Combine flour, sugar, baking soda, salt and cocoa powder in a large bowl
3. Create a well in the center of batter, and add milk, oil, food coloring, vinegar and vanilla
4. Mix until thoroughly combined
5. Divide batter evenly in two oiled pans
6. Bake for about 35 minutes, turning the cake pan halfway through
7. Let cool for 10 minutes, run a knife around the edge of the cake to cool
8. Frost and enjoy

KEY

NOVICE APPRENTICE GURU



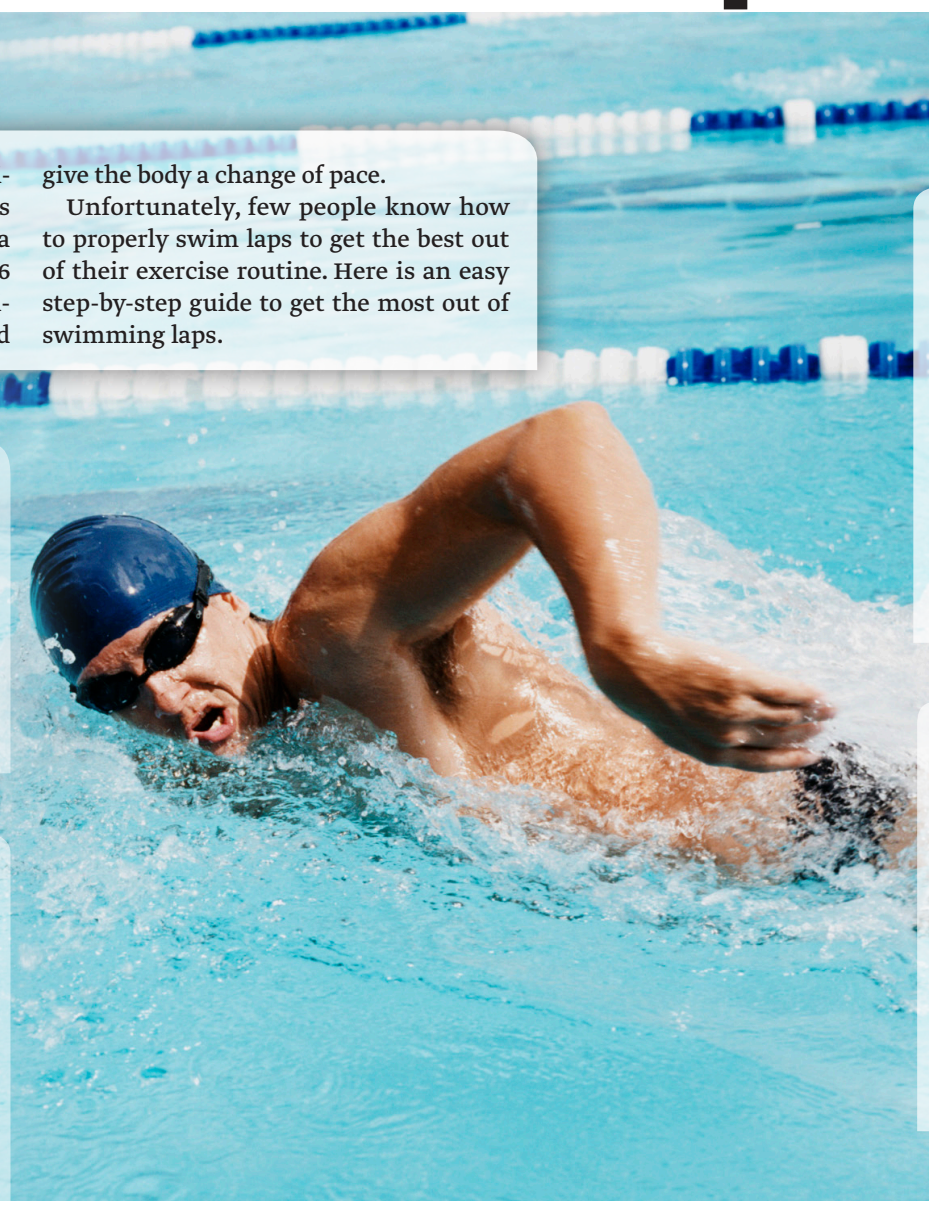
How To: Swim Laps

Design by Ying Kau THE CHRONICLE

by Erin Wilson
Contributing Writer

SWIMMING IS better than running for individuals who want to stay in shape. It burns more calories per workout than taking a run. Finding a pool is never hard, with 26 indoor and 51 outdoor public pools in Chicago. Laps can help switch up exercise and give the body a change of pace.

Unfortunately, few people know how to properly swim laps to get the best out of their exercise routine. Here is an easy step-by-step guide to get the most out of swimming laps.



1. Set a goal

"Always go into the pool with a set amount of laps in mind," said Thomas Bouvier, instructor at Foss Swim School and coach at Medina Country Club. "Try to get at least two more in to increase your stamina. Build yourself up from previous workouts." Try to time yourself if there's a clock or timer near the pool. "Timing yourself makes the workout more intense. There's that goal in the back of your mind to try and beat your old time."

2. Start slow

"The main problem inexperienced swimmers have is pushing themselves right away," Bouvier said. "Instead, take two easy laps before picking up speed to avoid fatigue or boredom." Setting a slow pace to begin with gives the body time to adjust to the resistance and water temperature. Some swimmers, when going too fast, have the tendency to swallow water. "Going fast without good practice can result in a lot of water in the mouth."

3. Use Freestyle

"Freestyle, or front crawl, is the most basic swim stroke," Bouvier said. "It's what we all first learn. It uses your arms, legs and core muscles. It's the easiest for any type of swimmer and gives you the best workout." To swim freestyle, visualize a line running down your body, which is the axis the whole body should pivot. Keep your legs straight but not rigid as you kick, and move your arms in a windmill motion opposite each other. Hands should be flat with the thumb separated from the index finger. "Think of your hands as anchors. You're using your hands to pull yourself through the water," he said.

4. Proper breathing

"Breathing is the most important part of your workout," Bouvier said. "The most common problem swimmers have is not breathing under water." Breathing under water releases carbon dioxide from the lungs and the inhale is the only thing that happens when the head moves from the water. When not breathing, keep the head still. "Moving the head too much can result in dizziness and loss of coordination," he said. Never lift the head to breathe. This creates a bend in the body, which makes you sink. Just turn your head to the side for a quick breath, and turn it back into the water."

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SEEING IS A KIND OF THIINKING

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This exhibition presents the rich and varied visual and cultural universe that has informed Nutt's work as well as works by a younger generation of artists who have been directly inspired by Nutt.

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Eric Lebofsky, *Anxiety Man or Anxiety Woman*, 2009. Courtesy of the artist

'VERTICAL SUBURB'

Original Photography COURTESY JENNIFER MAIR

SEE PG. 22

Arts& Culture

Old station gets artistic makeover

Abandoned rest stop goes from tool shed to gallery space

by Matt Watson
Assistant Arts & Culture Editor

Courtesy JESSIE DEVEREAUX

Logan Square Preservation, a nonprofit organization, renovated the Comfort Station, 2579 N. Milwaukee Ave. Once a rest stop for travelers, the station was transformed from a Chicago Park District tool shed into an interdisciplinary art space.

IN A grassy park, sitting directly across from the Logan Square Monument, is an unassuming building that looks like an abandoned tool shed. Built in 1915, the space was originally a place for weary travelers to escape the harsh Chicago winters while waiting for the train. After sitting vacant for decades, it was finally transformed into an interdisciplinary art gallery.

The Comfort Station gallery, 2579 N. Milwaukee Ave., opened on April 2 with a show featuring art from painter Jordan Martins and live music by the John Rapson Quartet. Martins' artwork will remain up throughout April, with live bands playing at the gallery's events on Mondays and Thursdays until April 28.

Jessie Devereaux, curator at the Comfort Station, said plans to feature an artist each month from April until September are in the works. The space will also host music events, acting performances and other forms of art displayed in the gallery. Devereaux said it's all part of the gallery's interdisciplinary mission.

"We're trying to bring in programming that's as eclectic and conceptual as possible," Devereaux said. "We want to push the boundaries and have people do projects that are challenging."

After a successful opening, the Comfort Station's small crew planned projects throughout the summer with local organizations.

"We're planning on having openings the first Saturday of every month," Devereaux said. "We have a film event planned, and we're going to have a silk screening event weekly. There are a million things just getting under way."

David Keel, director of the Comfort Station, said the building was built before the current Chicago Transit Authority Blue Line and sat on an old train route. It was a place for commuters to wait for trains to keep out of Chicago's unpredictable weather. Keel said in the past 30 years, it was used by the Chicago Park District as a shed for lawn mowers.

Logan Square Preservation, a nonprofit historic organization, rented the Comfort Station from the Chicago Park District and restored the building over the past five years. Keel, who has worked with LSP for approximately four years, urged the organization to use the building to display artwork.

"The original plan was to turn it into a museum," Keel said. "But we decided it would better serve the community if we turned it into an art gallery."

The renovations were finally completed in early 2011, and the gallery was ready for presentation. Devereaux said Martins, who had previously displayed his work in his home, was the kind of artist she wanted to showcase.

"He's an incredibly talented artist who's had a difficult time getting into the tough gallery scene," Devereaux said. "I would love for that to be one of our functions, to be a stepping stone where people can come to us with a rather wild proposal. We're looking for people with conceived bodies of work."

Martins' work comprises large collages with six to 10 layers of resin, a clear substance similar to enamel, giving the art a 3-D feel. Emily Torem, a DePaul University student and friend of the gallery operators, said although the gallery isn't large, the curator did a great job utilizing the space.

"It's just a really free, casual way of going into this gallery and enjoying some music," Torem said. "[The curator] has visions for it, but they're also just kind of running with it and letting it develop on its own."

The Comfort Station partnered with Summer Sessions on the Square, an outdoor concert series in Logan Square that runs every fourth Saturday of the month from June until September, to combine forces and create a larger event. The gallery also plans to work with the Chicago Underground Library, a collection of Chicago-specific media, to bring an exhibit to its space.

In an effort to diversify its exhibits, Devereaux said the Comfort Station is talking to artists in New York City and Los Angeles.

"That's sort of part of our mission," Devereaux said. "We want to be that nomadic stopping point for artists. We're not a traditional gallery, so we can really push the concepts of shows and push things that are more original."

Courtesy DAVID KEEL

Painter Jordan Martins' work is on display at the Comfort Station throughout April, alongside live musical performances on Mondays and Thursdays.

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"A" To Zepeda

Eliminate the clutter, simplify life

by Benita Zepeda
Managing Editor

MATERIAL POSSESSIONS can bring people a lot of happiness but they can also bring stress. The more we start to collect and own, the more we need to worry about all of the objects in our lives. What if living with less allowed us to be happier?

After a recent move to a new apartment, I noticed there was plenty of unnecessary stuff adding up throughout the past five years. Since moving out of my parent's house, I have relocated each year, and every time I move, I collect more clothes and other frivolous knickknacks I don't need. Some of the boxes I had stored under my bed or in my closet remained completely untouched from the previous move, which prompted me to wonder: What is the point of all these things?

The fact that clothes remain untouched in a closet or old gadgets are left uncharged and dead in their box, proves everyone could use some spring cleaning. People tend to live in a "more is better" mentality. This excessive mindset can be quite suffocating, especially when one has little space or doesn't like clutter.

Recently, a woman was featured in a Yahoo! video who lives in a 90-square-foot Manhattan apartment. Normally rent in that area costs roughly $3,600 a month, but she pays just $700. This woman fully utilizes her small space and is completely happy with it. By not holding on to extra, unnecessary objects, this is all she needs and avoids living in a cluttered mess.

It's refreshing to see someone appreciate what he or she has. There are many people who complain about how they want more even if they already have a lot. Bigger may be better for some, but for those who crave simplicity, going the minimal route is the way to do it.

I'm not saying living in a tiny New York City apartment is the only way to eliminate having too many things. I am realizing, though, it's possible for me to do so. But wanting to simplify isn't the hard part, it's finding the time to make it happen.

Perhaps it's because I am starting the next chapter of my life after graduation, but I want to make a change. If there were an opportunity, where I could just pack up my belongings and travel on a whim, I would like to do that. Although I probably won't up and leave any time soon, being able to if I wanted is key.

That is why making a promise to do a little bit of spring cleaning can help eliminate the clutter and stress associated with it. Organizing, sorting and cleaning might seem like a huge chore, but it's worth it.

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Music awards trimmed down

Grammys aim for more focused award show, slashes 31 categories

by Todd Martens
MCT Newswire

THE 2012 Grammy Awards will look a little trimmer. The Recording Academy, on April 6, unveiled a massive overhaul of its categories and voting process, most notably slashing the number of nominated categories by 31 to 78. The Grammys had swelled from 28 categories in 1959 to 109 at the most recently televised awards.

"The message isn't anything about cutting," said Recording Academy President and Chief Executive Neil Portnow at an April 6 press conference.

Instead, the Grammy czar said the academy had previously taken a "collage" approach that lacked a specific vision and noted changes to the Grammy format began in earnest in 2009.

"This growth springs from a tradition of honoring specific genres and/or subgenres within a field, and it has basically been approached one category at a time without a current overall guiding vision and without consistency across the various genre fields," Portnow said of the past increases in Grammy categories.

The official Grammy site has posted a category-by-category comparison. Some of the most noted changes include the cutting of the "best contemporary R&B album" category and going with the more simplified best R&B album.

In recent years, artists such as Mary J. Blige jumped back and forth from best contemporary to best R&B album without any rhyme or reason because the contemporary field lacked an easy definition.

Elsewhere, the best rap performance by a duo or group has been streamlined to best rap performance, and seven Latin categories have been condensed to four. Since the launch of the Latin Grammys in 2000, many have questioned the need to repeat some of the Latin categories at the broader Grammy Awards.

The American roots music field has been heavily trimmed, going from nine categories down to five, doing away with best zydeco/Cajun music album, and combining best traditional folk album and best contemporary folk album into the more direct best folk album.

The pop and rock fields have also been given a clearer directive. No longer will best pop solo performance be divided by the sexes because best female pop vocal performance and best male pop vocal performance are now a thing of the past. Likewise, best rock instrumental performance and best rock solo vocal performance can now be found in best rock performance.

Other Grammy changes are more of the behind-the-scenes ilk.

For a category to receive a full five albums there must be at least 50 submissions. If anywhere between 25 and 39 albums/artists are submitted, there will be only three nominated releases. If a category receives fewer than 25 submissions, it will go on "hiatus." Submissions to a category headed for hiatus will be reassigned to "the next most appropriate" category, read the official rule changes.

Additionally, voters have been granted more freedom because they may now vote in up to 20 genre categories rather than nine.

The genre votes are in addition to the four general field nominations—album, record and song of the year and best new artist.

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STUDENT FINANCIAL SERVICES

FINANCIAL REGISTRATION HOLDS were placed on March 7th

If you were recently placed on Financial Registration Hold we informed you via your student Loopmail account. You can also log into the OASIS Student Portal, select the 'Students' tab and click on the 'Holds' link to check your status. If a financial registration hold has been placed on your account and you have not resolved this issue, here's how you can get back on track...

- Log on to your OASIS portal and select the Student Financial Services tab to view your Student Account Detail. Review your account to make sure all of your aid has been credited, you have completed all missing documents, and all payments have been received.
- If your aid has been credited and you have no missing documents, yet you still have a balance, visit our Payer Identity Plans webpage and explore all of our payment plan options. Discuss these with your support network and talk about your next steps.

These steps will help you resolve your current financial registration hold and will help you avoid holds in the future. For more information please visit the SFS news section at www.colum.edu/sfs

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The Columbia College Library presents the Big Read, six weeks of special events featuring:

THE THINGS THEY CARRIED

A WORK OF FICTION BY TIM O'BRIEN

The Big Read Keynote Address: Veterans in Conversation
Tue Apr 5, 2011 6pm - 8pm
Stage 2 Auditorium, 618 S. Michigan Avenue
Please join us as a panel of Vietnam War Veterans discusses the novel, The Things They Carried and about their own wartime experiences. The panel will be moderated by Tom Nawrocki, faculty member in the English Department.

Opening reception: "The Allure of Viet Nam"
Wed Apr 6, 2011, 5:30pm - 7:30pm
Columbia College Library, 624 S. Michigan Ave., 2nd Floor
Vietnamese-American photographer Liat Smestad will present an exhibition of photographs of contemporary Vietnam. She is an adjunct professor in fashion at the School of the Art Institute of Chicago, and her studies have taken her to China, Vietnam and Thailand. Her work has been shown in the Rice Gallery, San Jose; The National Vietnam Veterans Art Museum, Chicago, and The National Exhibition Hall in Ho Chi Minh City, Vietnam.
Co-sponsored by the Center for Asian Arts and Media at Columbia College.

Escaping Vietnam: A Boy's View
Thu Apr 7, 2011 6:30pm - 8pm
Columbia College Library, 624 S. Michigan Ave. 3rd Floor North
Cuong Chau reads from his recently published memoir, *Escaping Vietnam: A Boy's View*. Cuong was 8 years old when he fled Vietnam with his parents, and he tells his family's story from his youthful perspective. Copies of his book will be available for purchase after his presentation.
Co-sponsored by the Office of International Student Affairs at Columbia College.

Opening reception: "Necessary Fictions" Alumni on 5 Art Exhibition
Fri Apr 8, 2011 5pm - 8pm
Columbia College Library, 624 S. Michigan Ave., 5th Floor
Inspired by *The Things They Carried*, "Necessary Fictions" showcases Columbia College alumni artists who answer the questions: What experiences do you carry with you that inform your work? What are the true facts and the necessary fictions you use?
Co-sponsored by the Office of Alumni Relations at Columbia College.

Book Discussion Group
Wed, April 20, 2011 1 - 2:30pm
Columbia College Chicago Library, 624 S. Michigan Ave., 3rd floor north
Join us for a moderated discussion of *The Things They Carried.* For more information, contact Sonja Smally (312) 369-7712
Sponsored by Follett's Campus Bookstore at Columbia College.

Telling Stories About the War
Mon Apr 11, 2011 6:30 - 8:30pm
Film Row Cinema, 1104 S. Wabash Ave., 8th Floor
Veterans read recent fiction and non-fiction about their wartime experiences in Iraq, Vietnam, and Korea. Moderated by John Schultz, Fiction Writing faculty.

Film Series: The Vietnam War on Film
Tue Apr 12, 2011 5pm - 10pm
600 S. Michigan Avenue, Room 921
Documentary films. *Two Days in October* (PBS) 5-7pm and *The Other Angels* 7:30-10pm

The Language of War: A Panel Discussion
Wed Apr 13, 2011 6:30pm - 8pm
Hokin Auditorium, 623 S. Michigan Ave., Room 109
Join us as a panel of veterans, moderated by faculty member in the Department of Humanities, History and Social Sciences Louis Silverstein, discusses "the language of war."

Friends of the Library Signature Showcase: The Veterans History Project
Thu Apr 21, 2011 7pm - 8:30pm
Hokin Auditorium, 623 S Wabash Ave., Room 109
This spring, the Library is pleased to have Erin McCarthy, Associate Professor of History in the Department of Humanities, History & Social Sciences as our speaker for the Spring 2011 Friends of the Library Signature Showcase. Dr. McCarthy has been teaching "Oral History: the Art of the Interview" at Columbia College since 2000 and her students have contributed over 200 transcribed interviews to the Library of Congress' Veterans History Project. She will discuss her participation with the project in documenting the lives of veterans and its historical and cultural importance.

Film Series: The Vietnam War on Film
Tue Apr 26, 2011 5pm - 8:30pm
600 S. Michigan Avenue, Room 921
Documentary films. *Soldados: Chicanos in Vietnam* 5-5:30pm, *As Long As I Remember: American Veteranos* 5:30-7pm, and *No Vietnamese Ever called Me N****r* (Cinema Guild) 7-8:30pm

Parting Shot: Depicting War Across Media
Thu Apr 28, 2011 7pm - 9pm
Hokin Auditorium, 623 S. Wabash Ave., Room 109
Artists in various media discuss the challenges of depicting war, as well as the impact of their personal wartime experiences on their work. This panel discussion is sponsored in part by the College's *Critical Encounters Showcase: Image and Implication*. Panelists include: editorial cartoonist Matt Bors; Vietnam War veterans and faculty members Tom Nawrocki and Kimo Williams; and Sarajevo born artist Goran Maric.

Film Series: The Vietnam War on Film
Fri Apr 29, 2011 5pm - 10pm
600 S. Michigan Avenue, Room 921
Documentary films. *Maya Lin: Strong Clear Vision* 5-7pm and *Dear America: Letters Home from Vietnam* (HBO) 7:30-10pm

In Their Own Words: the Veterans History Project at Columbia College
Thu May 5, 2011 12:30pm - 3pm
623 S. Wabash Ave., Room 203
Columbia College students enrolled in Erin McCarthy's "Oral History: the Art of the Interview" present their final projects capturing oral histories of Vietnam War veterans.

In Their Own Words: the Veterans History Project at Columbia College
Thu May 12, 2011 12:30pm - 3pm
623 S. Wabash Ave., Room 203
Columbia College students enrolled in Erin McCarthy's "Oral History: the Art of the Interview" present their final projects capturing oral histories of Vietnam War veterans.

The Combat Paper Project
Fri May 13, 2011 12pm - 7pm
NE Corner of Wabash and Balbo Avenues, Chicago, IL
Brooklyn, NY-based *The Combat Paper Project* invites former service members to turn their used uniforms into paper. This program is co-sponsored by "Manifest: An Urban Arts Festival," Columbia College's end-of-the-year celebration of the arts and The Big Read at Columbia College.

MANIFEST

A limited number of free copies of* The Things They Carried *will be available at each event.

All events listed here are FREE and open to the public. For more information about these events and schedule updates, or to find a book discussion group, please visit: colum.edu/bigread.

For more information on The Big Read, please visit: neabigread.org

The Big Read is a program of the National Endowment for the Arts in partnership with the Institute of Museum and Library Services and Arts Midwest.

NATIONAL ENDOWMENT FOR THE ARTS

THE BIG READ

INSTITUTE of Museum and Library SERVICES

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CRITICAL ENCOUNTERS

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create... change

ARTS MIDWEST

Tenants have long since moved out, and layers of the last remaining Cabrini-Green high-rise have fallen, but stories of the community have found new life amid destruction.

On-site, 1230 N. Burling St., blinking lights shining through the cracks convey expressions of home, destruction and issues of public housing, acting as beacons of those who consider the Cabrini-Green community home. Internationally, the housing development's social issues and narratives of the community were brought to life through film, using images and audio of the final days of the local high-rises to connect the story globally.

Wrecking balls struck the last standing high-rise in Cabrini-Green at the end of March. Built in the 1940s, the buildings comprised 10 structures and housed around 15,000 people in their heyday. Throughout the years, however, gang violence and deterioration led to Cabrini-Green's reputation as one of the most dangerous public housing projects in the country. As a result, the community has been undergoing a transformation: the rehabilitation of low-rise buildings and the demolition of the high-rise buildings.

In an effort to document the highly ritualistic demolition, Chicago-based journalists and artists are using everything from light shows to audio interviews to illustrate the human experience. Internationally recognized, Web-based documentary "Highrise/Out My Window" and local light show "Project Cabrini Green" are two examples in which people who have lived in the neglected housing project for decades talk about what the change will bring.

STORIES BY MINA BLOOM
AND BRIANNA WELLEN
DESIGN BY ZACH STEMERICK

'HIGHRISE / OUT MY WINDOW'

by Mina Bloom
Arts & Culture Editor

When David Schalliol was a high school student living in Indianapolis, he drove to the city and took notice of public housing projects in Bronzeville, like Robert Taylor Homes and Stateway Gardens alongside the Dan Ryan Expressway.

"I was thinking about how close they were to the Loop—a massive center of commerce and wealth," Schalliol said. "There was this obvious disparity there."

These kinds of observances at an early age led Schalliol to work toward earning his doctorate in sociology at the University of Chicago and becoming the visiting assistant professor of Social Sciences at the Illinois Institute of Technology.

In addition, he works as the managing editor for Chicago-centric news blog Gapers Block.

But Schalliol's contribution to international Web documentary "Highrise/Out My Window" is a point of pride for him because it's gained critical success, including winning an International Digital Emmy on April 4—the award for best digital nonfiction program in Cannes, France. Directed by Canadian filmmakers Katerina Cizek and Gerry Flahive, "Highrise/Out My Window" explores the social stratification of high-rise apartment living in 13 cities across the globe, using 360-degree photography, video, audio and text to showcase 49 nonfiction vignettes from December 2009 to January 2010.

Chicago is one of the cities featured in the film. Specifically, the soon-to-be fully razed Chicago Housing Authority development Cabrini-Green was chosen by Schalliol and creative associate Heather Frise, among others, because of its imminent demolition. Schalliol said this particular housing project on the Near North Side is an excellent example of how the elimination of similar developments will change the reference point for thinking about poverty.

> "There was this obvious disparity there."
>
> - David Schalliol

"This project provides the opportunity to situate Chicago—the peoples' lives being affected and crafting those experiences in those places—side by side with people who are doing the same thing around the globe," Schalliol said.

Families being forced to move are experiencing mixed emotions, which is illustrated throughout the film.

"On one hand, there's a real sense of loss for the community disappearing, and physically there's a feeling of, 'My gosh, the places of my childhood or where I raised my child are being erased,'" Schalliol said. "And there's sort of an excitement about going somewhere else. They were in a position [where] they knew they had to move sometime soon, but they didn't know when, and they knew they were going to have to move somewhere but they didn't know where. In some ways, the feelings were anticipation, loss and also anxiety about what that change was going to bring."

Frise said the production team wanted to represent a young person's perspective on home and the experience of living in a high-rise. Cabrini-Green residents Donna Batom, 36, and her 14-year-old daughter, Brittany McIntosh, provide audio clips that reinforce the general research done about the move.

"There are some people who are really excited to move into mixed income development or Section 8 or other people who have concerns about it," Schalliol said. "You're leaving a place that is meaningful—in some ways tragically and in some ways life-affirming."

Frise added that McIntosh expounds on what it means to lose her home and the memories tied to her family.

"The Chicago story was unique in that way to the project," said Frise, who worked with director Cizek on a Webby Award-winning Filmmaker-In-Residence project that began in 2004.

Under the National Film Board of Canada, Cizek said she experimented with form and content in the ecosystem of an inner-city hospital. The result was one of the world's first feature-length online documentaries.

"Highrise/Out My Window" is similar to "Filmmaker-In-Residence" in that it's entirely Web-based and involves many different components. After more than a year of research that involved exploring interesting high-rises around the world, Cizek said creating a virtual high-rise to house interviewees from around the world using Flash seemed like a natural product. Housing advocates, technology teams and animators are among the kinds of people who worked for two years to produce the Web package.

In addition to awards, the amount

Original Photography COURTESY JENNIFER MAIR

FUTURE HOUSING PLANS

Demolition at 1230 N. Burling started March 30 and is expected to continue for 4-8 weeks.

Residents, stakeholders, CHA, Aldermen, the City of Chicago and others are considering future options for the property at 1230 N. Burling, among them: mixed-income housing. There are no definitive plans at this time, according to Chicago Housing Authority spokesperson Matt Aguilar.

Twelve years into a 15-year Plan for Transformation, CHA has delivered more than 81 percent of the planned unit delivery goal of 25,000 units, Aguilar said. The plan's mission is to rehabilitate or redevelop the entire stock of public housing in Chicago.

Residents have relocated all over Chicago and live in 75 of the city's 77 neighborhoods. Some live in other traditional CHA developments while others have moved to the private marketplace either using a Housing Choice Voucher or independently, Aguilar said. The Housing Choice Voucher uses federal funds to provide low-income families the means to rent outside public housing.

Sara Maya THE CHRONICLE

JOURNALISTS AND ARTISTS U
HIGH-RISE DEMO
TO ILLUSTRATE THE HUMAN EXPERIENCE

of praise on social media sites excited Cizek and her team.

"When I saw a Twitter [post] from a mother in NYC that her 6-year-old had just spent an hour on the site…," Cizek said. "This is not a project that I ever thought would speak to a 6-year-old, but the way they created a game-like navigational system where you move through the collages of all the different apartments [helps]. That, to me, speaks volumes."

Schalliol said he was approached by the National Film Board of Canada because of his visible reporting on social stratification and public housing and his photography skills. Originally, Frise and Schalliol chose Archer Courts, 2242 S. Princeton Ave., in Chinatown, but later decided Cabrini-Green made more sense in the context of the project. Conversely, Archer Courts is a community-based model for urban renewal.

Cizek created a film titled "Seeing Is Believing" 10 years ago, which explores the relationships between new technologies, democratizing movements around the world and use of technology to defend human rights.

From there, she began working with the National Film Board of Canada, which went on to produce "Highrise/Out My Window." Cizek said the reason she's found success is due to her fluid filmmaking process.

"The idea is that we're not too concerned with the way we're going to deliver our content until we understand our subject, these relationships and research," Cizek said. "The best way to tell the story will emerge as we get to know the story. 'Out My Window' took [more than] a year of research."

Ultimately, this particular project highlights what it means for a community to change and to leave a community. Using interactive visual media, cultural snapshots of Cabrini-Green, along with high-rises in 12 other cities, provide a lens to look at urban density and affordable housing. What makes a place home, how to create safe and affordable neighborhoods and fostering supported communities come to mind.

"You can hear it in their voices and the stories they're telling," Schalliol said. "This is something that has that kind of complexity. There's a lot of possibility about leaving, but there's a lot that they're leaving behind."

For more information, visit Highrise.nfb.ca/.

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SE
OLITION

'PROJECT CABRINI GREEN'

by Brianna Wellen
Assistant Arts & Culture Editor

A creation from local artist Jan Tichy gave Chicago youth involved in the community's educational programs a chance to address their feelings about the demolition of the last building in the housing development. Those involved in the project were encouraged to creatively reflect on social issues in their community while highlighting a historic moment in Chicago's history.

"I felt like this particular demolition could be seen as a historical moment, and therefore it felt important to find a way to relate to it," Tichy said. "I don't think this project is about whether this building should be taken down or not; it's more a way to speak about these things, and it's definitely a tribute to the lives lived here."

To translate the poems of the students for "Project Cabrini Green," Morse-code like programming was created so 134 battery-powered LED lights would blink each word, spelling out the students' writings in the windows of the 134 apartments of the high-rise. A model at the Museum of Contemporary Art, 220 E. Chicago Ave., demonstrates how the translation works along with a print publication of all the poems and a live feed of the demolition.

According to Tichy, the purpose wasn't to make a statement for or against Chicago's public housing but to get a conversation started among young people about how the demolition affects their lives.

Tichy reached out to surrounding educational centers, such as Cabrini Connections tutoring center, 800 W. Huron St., and spoke with students from all different backgrounds about the project. Workshops addressed issues of public housing and demolition to hear students' voices on the subjects and discussed public art as a way to express these points of view, he said.

> "I know Cabrini-Green wasn't the safest place in the world, but it was a place people did call home."
>
> -Mylana Williams

Bradley Troast, assistant program coordinator of Cabrini Connections, involved his art classes as a group project but soon realized the project's impact. According to Troast, at least half the kids at the center come from the Cabrini-Green area. For those unfamiliar with the housing unit and project surrounding it, a live feed of the building's demolition currently plays in the Cabrini Connections lobby. When people ask what the blinking lights are about, Troast points them in the direction of a student to share their work and view on the subject.

"Previously when people have said, 'Cabrini-Green is gone,' it's talked about in terms of city ordinances, but this is a more human connection," Troast said.

The demolition hits students especially close to home because, unlike the older residents, they haven't finished growing up there, according to 16-year-old Mylana Williams, who contributed three poems to the project. She said having to leave one's home as a teenager, whether the circumstances surrounding it are good or bad, is always a difficult thing, and this is no exception.

"I have a poem based on the destruction of Cabrini-Green, how people's homes are being taken away from them," Williams said. "Good and bad have come out of Cabrini-Green, but I have family and friends who had to move out. That was someone's home. I know Cabrini-Green wasn't the safest place in the world, but it was a place people did call home."

For Williams, being involved with the project provided her with stronger emotional connection once the building began to fall. Aside from her personal memories of Cabrini-Green, there is now a physical representation of her connection inside the building. She said it hurts to see the building destroyed, and part of her is going down with it.

"It's a powerful moment when you know it's your poem blinking, you can locate it and you see it like it is now with all the destruction around it," Tichy said.

These strong reactions aren't solely from students. Every night since the demolition started, Tichy comes to the site and finds people drawn to the lights, relaying their stories and feelings about the building to him.

Through the site, the exhibit at the MCA and students telling their stories, Troast said the best outcome is the awareness of the community surrounding Cabrini-Green, whether buildings stand there or not.

"We've been trying to use these lights as a visual symbol as students still being in the area," Troast said. "Even if you were to argue [Cabrini-Green] is all gone, we feel there's a strong community that grew [throughout] 40, 50 years, and our students still like being part of that."

The lights blink from 7 p.m. to 1 a.m. every night at 1230 N. Burling St. A live feed of the demolition along with students' written poems, spoken word recordings and a model of the high-rise are on display at the Museum of Contemporary Art, 220 E. Chicago Ave., until the demolition is expected to be completed on April 30.

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Original Photography COURTESY JENNIFER MAIR

FILM REVIEW

Life's lonely road, 'Rubber' style

Shlocky slasher flick not nearly as smart as it claims to be

by Drew Hunt
Film Critic

'Rubber'
Starring: Stephen Spinella
Director: Quentin Dupieux
Run Time: 90 minutes

Rating: ☹ 😕 😐 🙂 ☺

Now playing on IFC's OnDemand service.

IMDB

The film "Rubber" was directed by French electronica musician Quentin Dupieux and tells the story of a tire that has come to life.

SOMETIMES A film builds a reputation for itself based not on its quality as a piece of cinema but for the sheer nerve of its presence. Such is the case with French director Quentin Dupieux's debut feature, its premise adequately described as "that killer tire movie."

"Rubber," a sort of homage to the bloody road thrillers of the late '70s, is the story of a discarded tire in the middle of a California desert that somehow springs to life, shakes off the dirt and begins to roll down a lonesome highway on its own accord. Along the way, the tire shows a propensity for extreme violence and soon embarks on a murderous spree, killing everyone in its path.

As these events unfold, a group of tourists, or "viewers," gather on a hill, equipped with binoculars to watch the action. As a primer, a local sheriff played by Stephen Spinella informs them—and therefore, us—that they're here to watch a movie in which things happen for "no reason."

The sheriff goes so far as to apply this philosophy to film in general. "Why is the alien in Steven Spielberg's movie 'E.T.' brown?" he asks. The answer: "No reason." Sure enough, "Rubber" is a film that truly embraces this ethos of "no reason." The film makes good use of unruly transgressions, completely disregarding logic in favor of sheer inanity. Characters frequently address the audience, and the film follows a free-form narrative structure, breaking every screenwriting rule possible.

This lawlessness is funny and intriguing in stretches, but Dupieux quickly runs out of tricks. He doesn't so much explore the fringes of surreal experimentation as much as he toys with the audience and simply gives it the moniker of surreal experimentation.

"Rubber" is at its best when reveling in B-movie tropes—its extreme gore and self-aware humor is just amusing enough to not be annoying. Unfortunately, these gimmicks are all Dupieux really has. Considering he's not much of a visual stylist and is clearly unconcerned with thematic rumination, "Rubber" finds its footing in provocation.

In most instances, this provocation is entirely primal. But Dupieux also manages to explore the metaphysical properties of an audiences' interaction with cinema. Acting as his subject is the "audience" of tourists watching the tire's adventures.

By closing the gap between these viewers and the "actors" they're observing, Dupieux assesses the submissive nature of the average moviegoer. Following the theme of "no reason" faithfully, his biggest aim is to denigrate mainstream cinema for the way it promotes compliance in viewership: If the events in a film happen for no reason, then the audience has no reason to care.

When his renegade tire eventually fixes his gaze toward the ubiquitous Hollywood sign, it's all too clear where Dupieux is aiming his punches. Which is fine, but entirely obvious. Dupieux's metaphors are overwrought with on-the-nose anarchism. When the sheriff's musings find their way into the realm of nature—"Why can't we see the air around us? No reason."—Dupieux's absurdism crosses the line into utter stupidity.

It turns out there are plenty of reasons we can't see air. And by the same token, there are any number of reasons why things happen in a film. Rather than examine the conviction—or lack thereof—behind "reason," Dupieux relies on lazy nihilism. "Rubber" falls victim to its own strained pointlessness.

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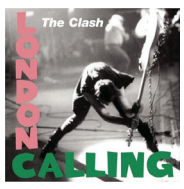

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Week ending April 5, 2011

#1 Album

Songs for Japan
Various Artists

Top tracks

( ) Last week's ranking in top five

United States

E.T. • Katy Perry	(3)	1
Just Can't Get Enough • Black Eyed Peas	(1)	2
S&M • Rihanna	(2)	3
On the Floor • Jennifer Lopez		4
Rolling in the Deep • Adele		5

21
Adele

United Kingdom

On the Floor • Jennifer Lopez	(1)	1
Party Rock Anthem • LMFAO	(5)	2
Someone Like You • Adele	(2)	3
Just Can't Get Enough • Black Eyed Peas	(3)	4
Don't Hold Your Breath • Nicole Scherzinger	(4)	5

Songs for Japan
Various Artists

Spain

On the Floor • Jennifer Lopez	(2)	1
Mr. Saxobeat • Alexandra Stan	(4)	2
Lead the Way ... RMX • Carlos Jean	(1)	3
Lead the Way • Carlos Jean	(3)	4
More • Usher		5

Source: iTunes

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CHICAGO AUDIOFILE

Courtesy MELINDA GREEN

From left: Max Martini (drums), Aled Fain (bass), Nick Bush (saxophone), Evan Fazio (guitar, clarinet, auxiliary percussion), Nick Cardelli (guitar) and Maxx McGathey (keyboard) make up the band Mapmaker.

Mapping out music

by Brianna Wellen
Assistant Arts & Culture Editor

BLENDING EQUAL parts rock, pop and funk with strong jazz influences, the members of Mapmaker have a sound outside the typical college garage band genre. Saxophone and clarinet riffs play alongside guitar and drum solos. After finding their stride playing a steady rotation of local music venues, such as the Empty Bottle, 1035 N. Western Ave., and Subterranean, 2011 W. North Ave., they released their second full-length album "House on Stilts" on April 8, thanks to the support of their fans.

The six-piece band met at Loyola University Chicago in 2009, and despite jobs, classes and other obligations, they put their music first. The Chronicle caught up with Mapmaker to talk about the spontaneity of jazz, collaborative songwriting and the cost of making and selling an album on your own.

The Chronicle: How did the band start?

Max Martini: The Mapmaker story is that regardless of what actually happened, we would have ended up being together. Maxx [McGathey] and I, we share a name, initials and birthday. He plays piano and I play drums, so we decided to jam. At the same time, the rest of us got together under different circumstances. We slowly ended up coming together, and then Maxx started introducing songs he had written.

The Chronicle: Why is the jazz influence an important part of your music?

M. Martini: As performers it's really important to all of us that things feel live and spontaneous. We keep this element of improvisation as much as we can within a framework. That ends up being a lot of jazz influence, even on funk and rock and indie, whatever, it comes down to [a] jazz mentality.

Nick Cardelli: A lot of our songs are pop tunes, but then the second half of the song, it's all-out jazz free form.

Nick Bush: That's how they're written, too. There [are] chords and structure, but then they're written as a jazz musician would improvise them.

The Chronicle: How do you guys collaborate on the songwriting process?

Maxx McGathey: One of us will bring something we've been working on to the group—usually it's like chord, melody lyrics, some thing you can play on an acoustic guitar, piano or sing. It's like, here [are] the bare bones of the song, now as the six piece to cover that we create the sound of Mapmaker from these basic skeletons of songs.

NC: The finishing touches take weeks but the song generally is there after a few hours. It's like everyone has [his] color and [his] background, like Nick Bush brings jazz saxophone every time while, Max McGathey or myself have these different textures with [guitar and keyboard] effects.

M. McGathey: There's not a certain formula for a song. Each song is a completely different experience as to how we create it.

The Chronicle: How did your new album come together?

M. McGathey: We had a Kickstarter account, and the support was unbelievable. We surpassed our goal in two and a half days.

NC: We asked for $3,000, and we ended up with $3,780. The community was like, "Bam! You want to make an album? You got it."

M. Martini: For three months before we recorded, twice a week we played the album.

NC: It was down to the point where we would be like, "Oh, man, that one snare hit at 2:36 isn't working out." We played every possible combination.

The Chronicle: Why sell your album using the pay-your-own-price strategy?

Aled Fain: It was really cool that we got to pay for it before we got in [the recording studio], more or less. Last time we had to sell the album because we were in the hole a couple thousand dollars. This time we raised the money beforehand, so we can afford to put it up like that.

The Chronicle: What's next for the band?

M. McGathey: We're going to go back to normal Mapmaker stuff if you can call it that. For the two years prior to this project it [was] if we have a show, we'll practice for that show, if we don't have a show, we're writing new songs. [Now] we'll be working on getting bigger shows and keep writing new music.

To download or stream "House on Stilts" and for more information on upcoming shows, visit Mapmaker.BandCamp.com.

bwellen@chroniclemail.com

Courtesy ANN FINK

The Bailiwick Chicago theater company is kicking off its second season with "Passing Strange," a rock musical.

'Strange' theater

Bailiwick Chicago presents Midwest premiere of Broadway rock musical

by Matt Watson
Assistant Arts & Culture Editor

IN A rare combination of rock 'n' roll and musical theater, "Passing Strange" forced audience members out of their seats to jam along with the music at its Broadway premiere in 2008. With rave reviews from critics and a twist on traditional theater, the show is moving on to the Second City.

The Bailiwick Chicago theater company will produce the Midwest premiere of the Tony Award-winning rock musical beginning on April 21. The show, which features Chicago band JC Brooks and the Uptown Sound, runs through May 29 and will kick off Bailiwick's second season by casting a rock band as well as actors.

Mark Stewart, who goes by the stage name "Stew," wrote the story about growing up in Los Angeles and the trials he encountered. Stewart gave Bailiwick creative freedom to produce the musical.

"Stew gave us carte blanche to do whatever we wanted with the show," said Kevin Mayes, Bailiwick's executive director. "He told us it would be ridiculous to re-enact it as he did on Broadway, and that we should just own it. That gave us incredible freedom."

"Passing Strange" tells the story of a young African-American man growing up in LA who decides he needs to get out of the city and discover himself. This leads him to travel across Europe to explore his musical talents.

"It's a coming-of-age story," said Jayson Brooks, lead singer of JC Brooks and the Uptown Sound. "On the inside, it's about relationships and about [the main character] learning to be a more full, better artist by being himself."

Lili-Anne Brown, director of "Passing Strange," chose it to launch Bailiwick's second season after she stumbled upon it while browsing Netflix. Director Spike Lee recorded the Broadway performance of the musical and made it into a DVD. After watching it, Brown said she was instantly sold on the idea.

"Once I saw it, that was the end of that," she said. "I could not believe what I was seeing, especially because I was like, 'I know someone [who] could do that!' I was electrified."

The group she was referring to was JC Brooks and the Uptown Sound. Brown contacted Brooks immediately and asked if he'd ever heard of the show. Coincidentally, Brooks said he'd been dreaming of doing the show for quite some time.

"She texted me out of the blue and said, 'You'd be perfect for this.' I said, 'Yeah, right,'" Brooks said. "A couple of months later, we're in rehearsal."

Brown said the challenge of putting on "Passing Strange" was the fact that they needed a rock band whose lead singer also had theater experience. Brooks, who had been an actor before he started the Uptown Sound, was a perfect fit, Brown said.

Mayes said the musical was attractive to Bailiwick because the themes of the story represented the company's quest. As a new collective, as the group calls itself, Bailiwick is also maturing in its second season.

"All the shows we're producing this year have something to do with exploring self-identity and self-image," Mayes said. "This sort of details us as a company. This is our second year, and we're asking ourselves, 'Who are we really?'"

According to Mayes, Bailiwick strives to put on shows that have not been done in the city or give old shows a unique twist.

"We will never produce a show, ever, that someone could say, 'Oh, that looked a lot like somebody else's production,'" Mayes said. "It will be our unique take on it. We're all about reinventing the classics and bringing in new work."

Brown said Bailiwick made a profit on all but one of its first season shows, which helped launch such a strong second season.

"To start a theater company is like being born in the wild," Brown said. "If it makes it past its infancy, which most won't, then it stands a chance."

The show will be a defining moment for the young Bailiwick crew, Brooks said. "Passing Strange" combines groups of fans who would normally not interact.

"It's going to be like comparing a Pentecostal service to a Catholic Mass," Brooks said. "It's bringing elements of live music and theater together. People who see live music shout stuff, and people who see theater tend to clap at the end of songs or appropriate places. I'm hoping I can get theatergoers to participate and come out of their comfort zone and into a more interactive show."

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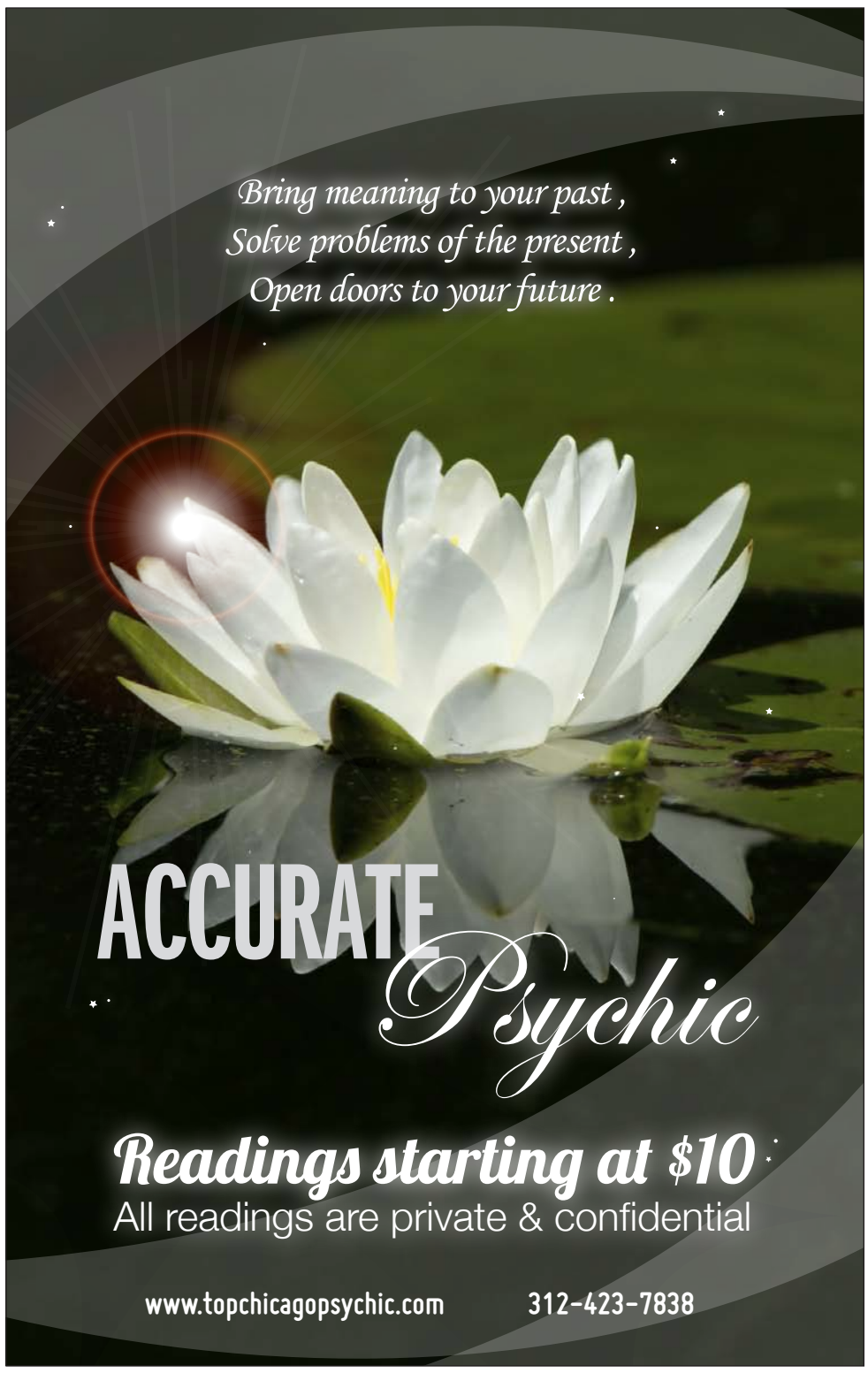

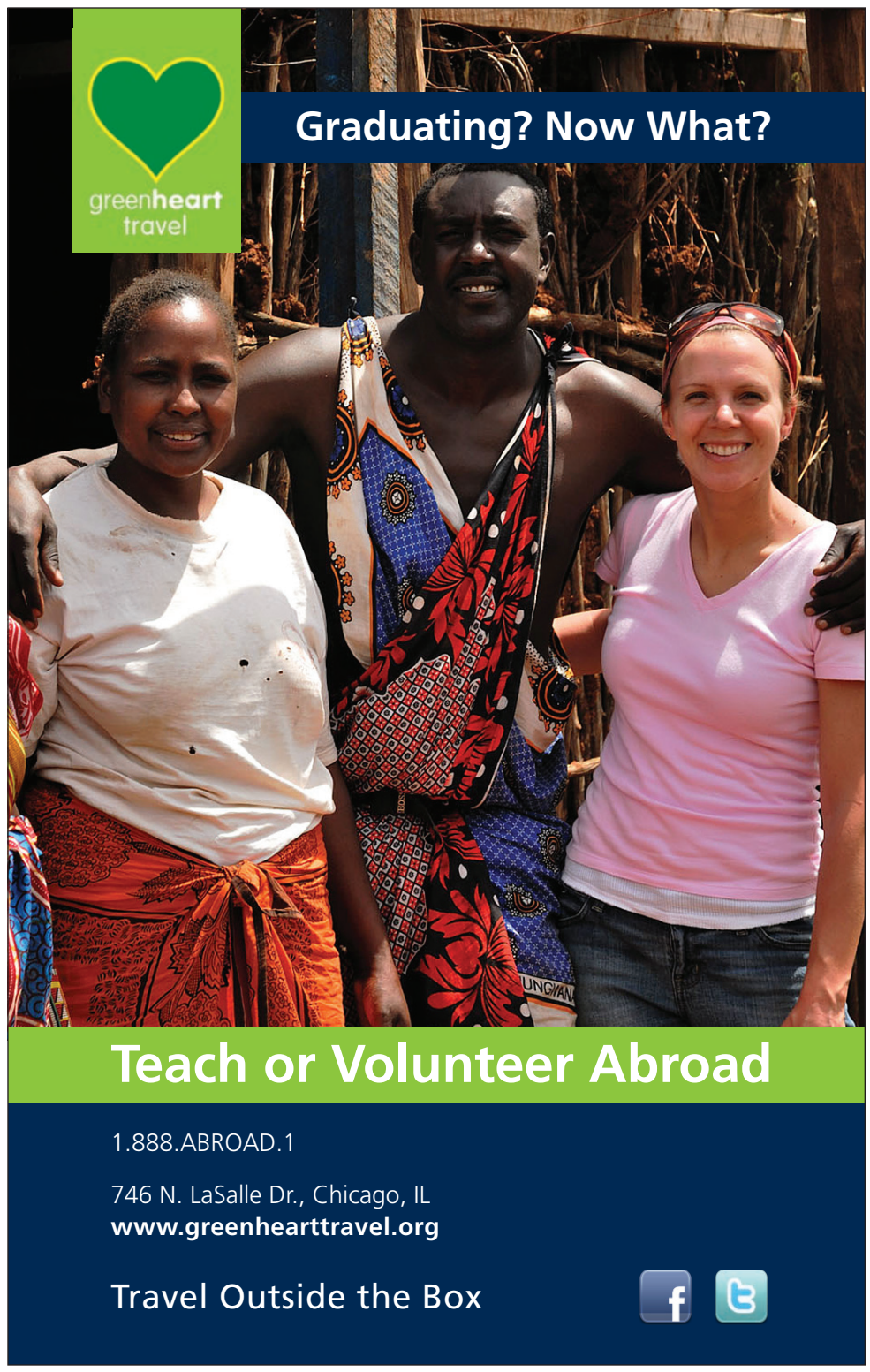

Oberst continues music with new 'Key'

Bright Eyes frontman reconnects with band to tour, put out new album

by Chris Riemenschneider
MCT Newswire

MCT Newswire

After four years, Conor Oberst got back together with Bright Eyes to release a new album and go on tour.

WITH ALL the cosmic imagery on his recent albums, Conor Oberst could not have asked for a better setting than the riverfront park, where his band Bright Eyes played in Austin, Texas, during the South by Southwest Music Conference. Those deep-in-the-heart Texas stars served as a backdrop, along with a concert-ending fireworks display, plus a glowing moon that was closer to Earth that night than it had been in 18 years. Oberst dedicated one of his new songs, "Approximate Sunlight," to the so-called supermoon.

"That was a first," the singer gushed a few days later. "Not just the moon. That's the first time I've had fireworks accompaniment at one of our shows."

A prolific songwriter who recorded his first cassette in his Omaha, Neb., bedroom at age 13—and put out nine albums between 1998 and 2007—Oberst uncharacteristically went four years between the last Bright Eyes album and the latest, "The People's Key." There have been murmurings this might be his band's last effort, too, but Oberst doesn't seem to believe that anymore.

Not that indie-rock's youngest veteran star, now 31, is ready for way-early retirement. Since Bright Eyes went on hiatus following 2007's "Cassadaga," Oberst has put out two albums and toured as Conor Oberst & the Mystic Valley Band. He also made one album and hit the road with the supergroup Monsters of Folk, with pals Jim James (My Morning Jacket), M. Ward and Bright Eyes producer/multi-instrumentalist Mike Mogis.

The Monsters' run—killer live show, so-so record—was sort of a fun fluke Oberst hopes will strike again. The Mystic Valley Band, however, grew more directly out of what he said was "a deliberate move to put Bright Eyes on the sidelines."

"After 'Cassadaga,' we felt like we hit a wall in a sense of it feeling good and fresh," he admitted. "To me, it was important to try to make a record without Mike, because he has been such a safety net with me over the years, having more or less worked exclusively with him in the studio."

He said he appreciates Bright Eyes more than ever, though, now that he's a few weeks into the tour. The lineup includes Mogis, longtime keyboardist Nate Walcott and Omaha pals Clark Baechle (of the Faint) and Andy LeMaster (Now It's Overhead). Oberst broke the Bright Eyes mold in two essential ways with the Mystic Valley Band, which he debuted at a pair of Minneapolis gigs in late 2007. For starters, he pursued more of an off-the-cuff live-band sound.

"The Mystic Valley Band was really immediate: I'd write the songs, and then I'd start playing it in a room with the guys, and within a few times of playing the song, it's more or less formed," he said. "With Bright Eyes, everything starts with a demo, and then sort of brick-by-brick it becomes the song in the studio through a lot of arranging and production. There's no telling what instruments will wind up on the song or what the approach will be."

"The People's Key" is loaded with sci-fi themes, transcendental lyrics and even some vague references to Mexican immigration, with a loose concept overall about making connections as the universe is drifting apart. Among its most curious features is a series of spoken-word interludes/rants delivered by a guy Oberst met while recording near El Paso, Denny Brewer.

"The first time I met Denny, I thought, 'This guy is a rare, special person,'" Oberst remembered. "We had a lot of late nights listening to him pontificate on all these sort of wild subjects. Right about the time you get to the point where you say, 'This guy is a maniac,' he'll turn a corner and say something so profound and rings so true."

Oberst said all of these elements—the Mexican ruins, the Texas landscape, the out-there philosophizing—influenced "The People's Key."

In a way, Oberst is facing criticism for going too deep, except now it's for his music's spiritual and transcendental exploration instead of all the growing-pains, inner-psyche stuff. Pitchfork's 5.0 rating of "The People's Key" rants against all its "shamanic allusions, futurist tail-chasing, Bono-like levels of evangelizing." Even some of Oberst's most loving fans say they long for the personal-toned confessional songwriter of old.

"These songs are still very personal," he said. "I'm still heavily drawing from experiences in my life and friends' lives. This album comes from the same sources as all my albums. But I think the biggest disservice I could do to anyone interested in my music is to phone it in or repeat something just because it worked in the past."

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Matthew Abbott, *Somewhere Over the Rainbow*, 2010. Detail. Courtesy of Dunham Place Salon.

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TOP 5

Drew Hunt/Operations Manager

Songs I want played at my funeral

"Girls Girls Girls" by Motley Crue: This song is a perfect example of how I lived my life—vicariously through a bunch of '80s rockers who got laid more times in one night than I did my entire life.

"The Rainbow Connection" by Kermit the Frog: If you don't think this is the most beautiful song about what it means to be human, I will hunt you down and fight you. I once bought a banjo with intent to learn this song, but then saw something shiny and forgot.

"Addams Family Rap" by MC Hammer: Why not? Seriously, why not? I do what I want to do. Say what I want to say. Live how I want to live. And so on.

"Heartbreaker" by Mariah Carey: Most people don't know this song was written about me. Mariah and I were an item between 1989 and 1994, and it's true: The girl was all over me. I was originally asked to do the rap Jay-Z performs, but I was feeling charitable and let him take the reins. And now look. You're all welcome.

"It's My Life" by Bon Jovi: With any luck, this song will be played while my body is lowered from the rafters as neon strobe lights and smoke machines fill the room. As the Dallas Cowboy cheerleaders sashay across the stage, the pallbearers will carry my casket down the aisle with my arms pointed straight upward so everyone can give me one last high five. Then everyone goes to the after party.

Amanda Murphy/Assistant Campus Editor

Reasons I'm kidnapping my cat and bringing her to the city

She makes me giggle: Tallula provides the best entertainment in my life. Whether she's darting around the house, attacking my legs or squirming about on the floor trying to get my attention, she makes me laugh on a daily basis.

Doing homework just isn't as much fun: If I have my laptop open, she is sitting on it. She has erased pages of essays before, sent nonsense messages to important people and somehow always finds porn sites.

She's my alarm clock: She has multiple ways of waking me up in the morning. First, there's the classic sit-in-my-face so her fur tickles my nose, or I choke on a mouthful of hair. Then, there's the loud purring in my ear until I hear her. But my all-time favorite, and the one I miss the most, is when she sits on my alarm clock and turns it on. Waking up just isn't as much fun without her.

She cuddles me so good: Although it may be at the most inopportune moments, like when I wake up late or just fall asleep, that little creature sure knows how to cuddle. I have somehow even got used to her sleeping on my head.

She has the best greetings: When I used to get home from work or school, she would be waiting for me at the door. If I caught her off guard, she would come running from whichever room she was in and tackle me with love. I want those types of greetings again.

Sam Charles/Campus Editor

Better-than-the-movie books

"Running with Scissors": This is the ultimate story of a messed up childhood. Though the movie's cast was great (Annette Bening, Alec Baldwin and Evan Rachel Wood) several important scenes in the book were cut out that could have made it a lot better.

"The Grapes of Wrath": It's hard to hate on a movie in the National Film Registry in the Library of Congress. But the adaptation, while great in its own right, fails to encapsulate the plight of the Joad Family as poetically as John Steinbeck did in the book.

"The Shining": This one is a no-brainer. As a film alone, Stanley Kubrick's "The Shining" is a masterpiece of horror. But compared to Stephen King's original, they're vastly different, especially the endings. The character development between the two works is also a huge point of contrast.

"To Kill a Mockingbird": The film is great, but the book is amazing. However, this may be one of the best film adaptations ever, especially due to Gregory Peck's performance. Harper Lee managed to capture the spirit of the evil behind segregation in the south during the Great Depression, and she did it through the eyes of a child.

"Of Mice and Men": This novella was adapted into film three times, and none of them can touch what Steinbeck accomplished. To attempt to capture the voice and ideas so many times is an insult to the work itself.

tweets of the Week

@BronxZoosCobra

So, the vote is in. They want to name me Mia. But in my heart I'll always know that my true name is Mrs. Justin Bieber.
April 7

@MTV

There is a Miley Cyrus inflatable sex doll and it's selling like hotcakes: http://at.mtv.com/FNL #PoorMiley
April 5

@DavidBlue

I meet so many TSA staff who are #SGU fans ... just wish they'd tell me BEFORE the cavity search.
April 8

@JoelMcHale

Shot a bit for @sesamestreet yesterday. It's a dream come true to be on that show although I'm always a little hesitant about nude scenes.
April 8

@TheDailyShow

Tonight: @foxnews cancels @glennbeck's TV show. Guess that explains all the dead puppets scattered on 6th avenue.
April 8

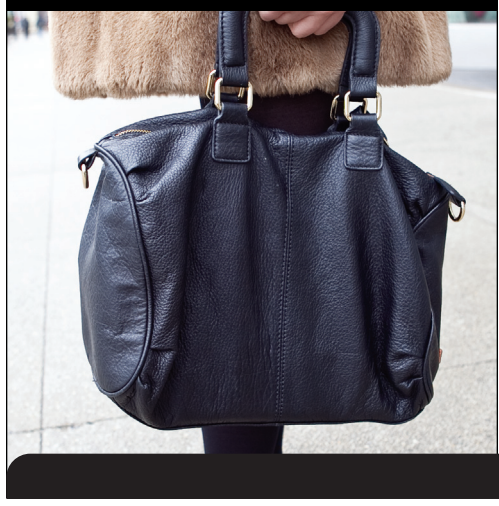
Follow the Columbia Chronicle at Twitter.com/CCChronicle

check me out

Leina Kameyana, sophomore arts, entertainment and media management major

"I dress like any character I feel like when I wake up."

Fur coat: thrift store, $7; Purse: Zara, $90; Shoes: Vintage Ferragamo, $6



Photos Brock Brake THE CHRONICLE

Chad Green, senior theater major

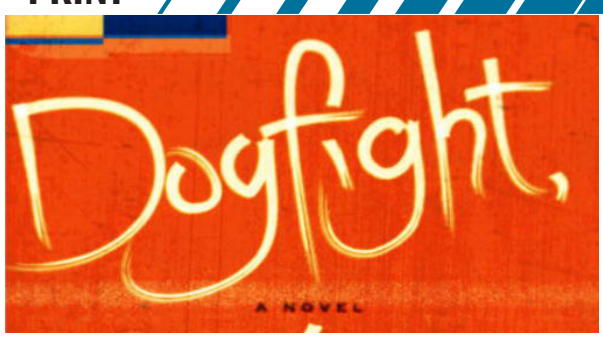
"It's like what I choose to eat for breakfast. It's just how I feel."

Sweater: gift from dad, free; Jacket: thrift store, $10; Hat: Ragstock, $5

HOT & COLD

Nothin' | Could be worse... | Not bad, not bad | I'm feelin' this | HOT HOT HOT

PRINT



"DOGFIGHT, A LOVE STORY" BY MATT BURGESS

Alfredo Batista, the 19-year-old protagonist in Matt Burgess' debut novel, is not what comes to mind when you think of drug dealers: He's scrawny, a wiz at math and he hates stealing. Wanting to prove himself to his older brother, Tariq, who's being released from prison in two days, Alfredo and his buddies decide to beat up and rob a 15-year-old drug dealer. But something goes wrong and Alfredo has to choose what's more important to him.—*A. Meade*

"BOSSYPANTS" BY TINA FEY

Finally, my comedic hero translates her witty quips into a book! Every line is a zinger, mixing her personal memoir with thoughts on beauty, meaty foods and what it means to be bossy. The jokes even make their way onto the cover blurbs; under praise for the book, trees are quoted as saying, "Totally worth it." Her embarrassing childhood memories leading to her huge success in comedy make me hopeful for what my future holds.—*B. Wellen*

"THE CHEESE MONKEYS" BY CHIP KIDD

When Chip Kidd visited Columbia, I was already a huge fan of his graphic design work. He is the Elton John of design. So when I learned about his first novel "The Cheese Monkeys," I wasted no time in acquiring it. This quirky novel, covering the life of an art student in the mid 20th century, is a hilarious and relatable journey through the artist's self discovery while sifting through the crap of the evolving art world.—*J. Allen*

MOVIES / TV / DVD

HBO'S "GAME OF THRONES" PREVIEW

HBO recently aired a 14-minute preview of its upcoming series "Game of Thrones." If the preview is any indication, it will be a faithful adaptation, blending the books' gritty realism, dark undertones and political infighting into something more medieval "Sopranos" than "Lord of the Rings." I can't wait to see my favorite characters come to life and try to stab one another in the back come April 17.—*L. Wilusz*

"MAD MEN"

After much debate between Lionsgate and AMC, "Mad Men" won't be coming back for a fifth season until 2012. At first, this news was disheartening. What am I to do without a Don Draper or Roger Sterling in my life for a whole year? But the show is indeed coming back, something that was uncertain at the end of season four. While I'm grateful for that, I can't help but wish it were just on now.—*B. Wellen*

"PEDOPHILE BEARDS" BY JON LAJOIE

I'm a huge fan of Jon Lajoie's videos. From "Sunday Afternoon" to "Everyday Normal Guy," Lajoie makes mundane life hilarious. His video "Pedophile beards," turns something everybody thinks to themselves into an infomercial. Pedophile beards, rapist glasses and the public masturbator trench coat are just some of the items advertised on the "infomercial." Lajoie has a dry sense of humor, which is the best kind.—*K. Nielsen*

MUSIC

NICKI MINAJ FEAT. DRAKE: "MOMENT 4 LIFE"

I've always loved Nicki's over-the-top personality, one-of-a-kind wigs and creativity when it comes to her songs. Her latest song "Moment 4 Life" has become my theme song as I count down to graduation. It's one of her softer hits as it showcases her singing abilities. The video has a present-day Cinderella theme to it with Nicki as Cinderella and featuring one of her alter egos, Martha, as her fairy godmother and Drake as Prince Charming. —*J. Thomas*

MORNING TELEPORTATION: "EXPANDING ANYWAY"

Maybe it's just my obsession with everything about Portland, Ore., at the moment (I plan to move there after I graduate), but I've become addicted to Morning Teleportation. The five-piece band's new album "Expanding Anyway" is a great mixture of banjo, trumpet, bass and other random instruments. They don't run over but compliment one another in a way that makes me put the album on repeat.—*M. Watson*

FLEET FOXES: "GROWN OCEAN"

In this new song, starry-eyed Robert Pecknold describes a dream of his where he's "as old as the mountains, still as starlight, reflected in fountains." The song is lovely because of its whimsical arrangements. If this song is any indication of what their next album sounds like, I'm certain fans will be delighted. Also, because they're no longer indie darlings, there's something to be said about taking risks, and this song reeks of the same.—*M. Bloom*

RANDOM

THE MONTH OF APRIL

Seriously, you are still far too cold for my liking, rainshower month. The cold wouldn't bother me as much if you didn't insist on constant teases of glorious sunshine and wonderfully warm breezes. If you're going to be a jerk and keep me in my winter coat, then don't give me false hope. Make up your mind, or get lost. I'm sure May flowers will come without you.—*H. McGraw*

WORDS WITH FRIENDS

I got a smartphone last semester, but to be honest, I still don't use many apps. Words with Friends, however, is always open on my phone. As a word nerd, I feel victorious placing a thesaurus word on the triple word spot for 70+ points. This Scrabble on-the-go is my go-to train or bored-at-my-desk entertainment. My only qualm with the game is that it freezes often, and I lose my excellent words. But as a copy editor, this is heaven.—*M. Keyes*

WAITING TO TURN 21

Thirteen days are left until I turn 21. One of my good friends asked me to hang out with him last night, but I couldn't because it was at a 21+ bar. I stayed home and drank grape juice instead. When I was grocery shopping at Jewel Osco last night, wine bottles whispered sweet nothings into my ear as I passed them. Waiting for your 21st is hard enough, but I'm convinced the last two weeks are the worst. I'm almost there, but not quite. All I can do is continue waiting.—*M. Keith*

Commentary

Editorials

Prepaid tuition a risky gamble

ILLINOIS HOUSE Speaker Michael Madigan recently announced a state probe of the Illinois Student Assistance Commission regarding its management of the College Illinois prepaid college tuition program. The program allows families to pre-purchase a certain number of college semesters at state universities and community colleges to lock in current rates and avoid future tuition increases. However, the state doesn't guarantee a return on parents' investments in the program if its funding runs out. The state probe will look into the Commission's investment of program funds into risky assets. College Illinois tried to invest in real estate and hedge funds to make up for being 31 percent underfunded.

The commission has since changed the way it invests its money, but the attention it received was enough to draw the whole program's viability into question. Rather than paying into a program that isn't guaranteed to cover their children's tuition, parents would be better off saving independently for their education. That way, they don't limit their kids' educational options, and they can cover tuition costs even if they decide to go out of state or attend a private college.

The state needs to find a more effective way to cover college costs so parents who do pay into the program can be confident it will pay off. Restricting the age at which parents can begin to prepay for their children would allow the state to more confidently guarantee a return on their investments.

Tuition prices go up for a reason. State colleges and universities have daily operational costs just like any other institution. According to Crain's Chicago Business, tuition at the University of Illinois at Urbana-Champaign increased from $8,624 for the 2005–2006 school year to $13,508 for 2010–2011. Expecting an outdated tuition rate to cover a modern-day student's time in college is wildly unrealistic. If parents could prepay for tuition when their children are in ninth grade or above, it would make costs more manageable for everyone while providing some savings for frugal families.

Despite the program's recent shift to a more secure investment strategy, Illinois parents should look for more reliable ways to pay for their children's education. Safer investing on the part of College Illinois doesn't change the fact that the program is underfunded and parents can lose their investments if it goes under. Unless the state can find a way to secure the prepaid tuition program's funding and guarantee a return on families' investments, it doesn't seem like it's worth the gamble.

Privatize recycling with caution

THE CHICAGO Sun-Times recently broke the news that Mayor Richard M. Daley planned to sign a 10-year contract to privatize the city's recycling programs. A union leader told the Sun-Times Daley planned to sign those contracts soon, rushing them through to pre-empt a union-backed ordinance to keep recycling work in-house among city workers.

While the loss of city jobs is regrettable, the current state of Chicago's recycling program is, to put it bluntly, awful. Only one-third of Chicago households has its recycling picked up. The city halted its program to implement recycling in-house with city and union workers halfway into it and hasn't made any moves to continue it since.

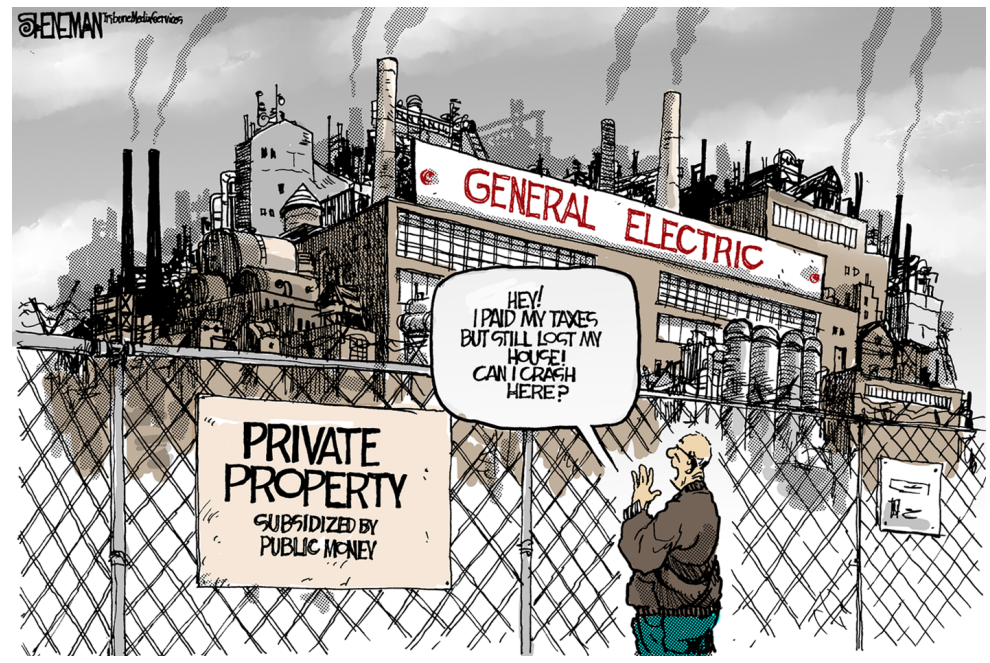
Third-party contractors, like Waste Management, already have the resources and infrastructure in place to coordinate curbside recycling pickup across the city, so hiring them is the most efficient way to get the programs implemented and running smoothly in the least amount of time.

However, awarding a 10-year contract to private companies to run all of Chicago's recycling pickup without seeing their performances first seems irresponsible. Instead of awarding such long-term deals right off the bat, Daley's administration should start the privatization with a shorter trial period and leave the long-term decision up to incoming Mayor-elect Rahm Emanuel, who will have to deal with the outcome of privatization whether it ends up being successful or not.

Whatever deal ends up going through to privatize recycling should create jobs for Chicagoans. The contracts should require the independent contractors to primarily hire workers from within the city when implementing new programs. Just because those jobs won't go to city employees anymore doesn't mean they shouldn't go to Chicago residents. If the contractors agree to such provisions, privatization could end up creating hundreds of much-needed jobs in communities around the city. The contractors should also be asked to use the blue recycling carts originally manufactured for Chicago's initial recycling program so that $1 million investment doesn't go to waste.

While it would have been ideal to keep the work in-house, privatization seems like the only efficient way to implement a successful Chicago recycling program any time soon. As long as the deal can create jobs and doesn't end up forcing taxpayers to foot the bill, privatizing recycling might go down as Daley's last major achievement on his way out of office.

MCT Newswire



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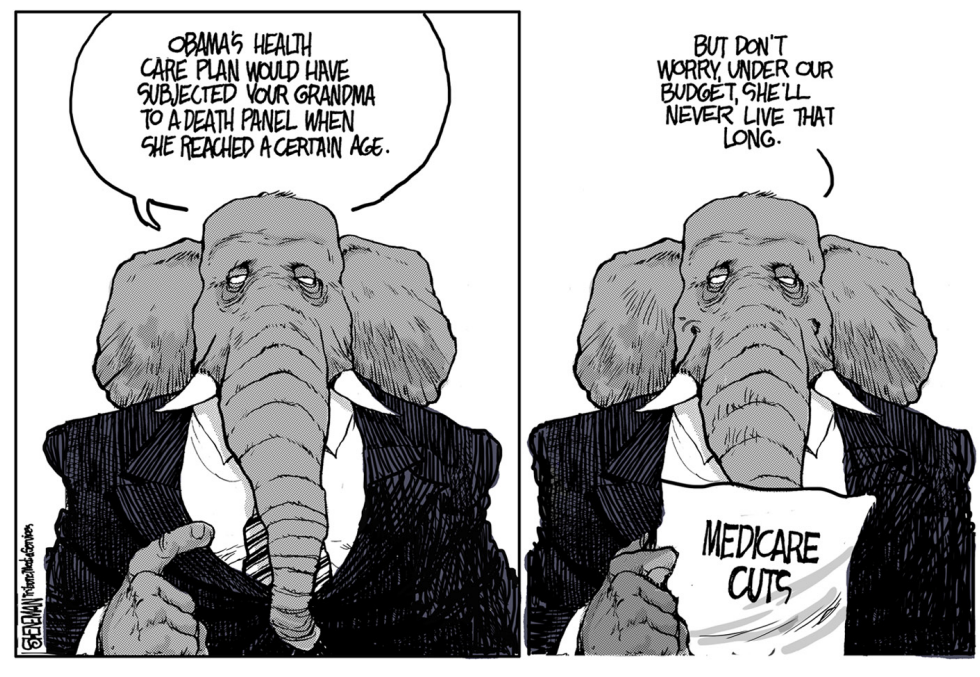

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Have an opinion about something you read in this newspaper?

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

Social networks ripe for exploitation by stalkers, thieves

"In reality, what may seem like harmless or worthless information actually tells potential thieves where you live and when you won't be home."

by Luke Wilusz
Commentary Editor

AS SOCIAL media and online interaction continue to be a growing part of many people's lives, privacy becomes a more prominent concern. Despite the rampant complaints about Facebook's latest privacy policy changes or the increasing threat of online identity theft and credit card fraud, people continue to post private information where anybody can access it with a little digging.

Personal information, like full names, phone numbers, addresses and birth dates are invaluable to identity thieves, yet most people make the majority of this data openly available in one convenient place: on their Facebook profiles. They're practically gift-wrapping their information for anyone who wants it. All that's missing are their social security and credit card numbers, and those same people are often the ones who cry foul when Facebook sells their information to advertisers and other third parties.

What many people seem to forget is that this is how Facebook makes its billions. Although its exact source is unclear, a popular quote is often used in online discussions referencing Facebook's privacy practices: "If you aren't paying for the product, you are the product." Facebook isn't free to use because Mark Zuckerberg wanted to be a nice guy by not charging for it. It's free because the site makes its revenue by selling user information to anyone willing to pay for it. The easiest way to avoid privacy issues on Facebook is to not post any information that would best be kept private.

However, irresponsible disclosure of personal information isn't limited to Facebook. The geolocation features in services like Twitter and Foursquare allow someone to broadcast his or her home address, jobs and frequent hangouts for the whole world to see. There's no valid reason to publicly announce when you're at work, in class or sipping on a latte at your favorite coffee shop. In reality, what may seem like harmless or worthless information actually tells potential thieves where you live and when you won't be home. It also tells potential stalkers where you are and your daily schedule. Either way, the inherent risks far outweigh the seemingly nonexistent benefits of publicly broadcasting your exact whereabouts and actions at all times.

Some people may think simply increasing the privacy settings on their social networking accounts will prevent them from such bleak possibilities, but these measures can only go so far. A person's full Facebook profile is accessible to the creators of any apps he or she has agreed to use, and there's no guarantee all of his or her "friends" will keep that personal information private.

Furthermore, advances in technology allow would-be stalkers or creeps to track people down using virtually no effort. A new application called Creepy was designed by Greek programmer Yiannis Kakavas to point out the glaring security flaws in several social networking systems. Creepy allows users to simply enter a Twitter, Foursquare or Flickr username and automatically generate a map—based on GPS data pulled from the account—showing all of the places the person has posted from. Even if users disable geolocation features in their social network profiles, Creepy can analyze GPS data automatically embedded into posted photo files by many digital cameras and most smartphones. The resulting map will show large amounts of posts clustered around specific areas, handily revealing where a target lives, works or frequently hangs out—in other words, everything a stalker could want.

The most basic way to defend against online privacy breaches is to limit what personal information is posted, disable geolocation features and avoid GPS-based services like Foursquare altogether. Embedded GPS data can be removed from photos before they're posted to the Web using freely downloadable software such as Geotag Security. Your information can't be accessed if you don't put it online in the first place, so the best defense against crime, fraud and general creepiness is to use some basic precautions and common sense online.

lwilusz@chroniclemail.com

ROAMIN' NUMERALS

83 Percentage of men who ignore GPS directions on a regular basis, according to a March 31 ChicagoTribune.com article. Sixty-three percent of women disobey GPS directions regularly, while the combined percentage for both genders is 79.

Percentage of likely U.S. voters who said they were OK with a partial government shutdown if it leads to deeper budget cuts, according to an April 1 Rasmussen Report. Thirty-one percent said avoiding a government shutdown was more important than cutting spending, while 12 percent weren't sure. **57**

Thousands of people who follow a Twitter feed posing as a poisonous Egyptian cobra that escaped from the Bronx Zoo, according to a March 30 ChicagoTribune.com article. Notable followers include New York Mayor Michael Bloomberg and Ellen DeGeneres. **160**

Percentage of U.S. citizens who were unemployed in March 2011, according to an April 1 SunTimes.com article. This is the lowest the unemployment rate has fallen in two years. Private employers account for the majority of 230,000 new jobs added in March. **8.8**

New York Times paywall decision is reason for optimism

"There is no difference between paying for online content and paying for the physical copy of the paper."

by Sam Charles
Campus Editor

FEW PEOPLE go into print journalism expecting to get rich. If they do, they're either naive or dumb. The industry has never paid well, but its allure captures many doe-eyed college students who yearn to break into the vastly changing field.

Two weeks ago, The New York Times, which has long been considered the gold standard of newspapers, began imposing fees on nonsubscribers who visit its website and read more than 20 articles every month.

The technological revolution has rapidly changed the way the media work, especially on the print side. In the last 10 years, newspapers have folded at alarming rates, all while more college journalism students hope to land jobs upon graduation. It's a scary time to be a journalism major, but this decision is a sign of hope.

Just because getting a job in journalism—as hard as that may be now—doesn't pay well, that shouldn't mean hard-working professionals should have to live paycheck to paycheck. It appears people now entering the field should be a little less scared.

There is no difference between paying for Internet content and paying for the physical copy of the paper. If anything, the online version should cost more because of the amount of extra content that can be included online.

The fees are reasonable, too. The site now charges a basic $15 every month to those who read more than 20 articles per week and do not subscribe to the print edition. That translates to $195 annually. In the long run, that's not a huge amount of money. And it's important to remember the fee is only applying to those who do not already have a subscription.

Compared to a magazine subscription this fee may sound ridiculously high. All outlets of print media should be worried about the shift from print to web. But the iPad can serve as a saving grace to magazines in a way it can't for newspapers, by offering more content through various apps.

Fees and figures are not the important part of the story. What is, though, is the fact that a newspaper of the utmost quality has made the relatively bold decision to charge for online content.

While this is a great idea that may be the start of something bigger, what's more vital is the way it is received by consumers. As of press time, there have been no riots demanding The New York Times repeal its pay-to-read program.

The Times' circulation is more than 800,000. That number combined with the number of people who subscribe solely to the Sunday edition brings the total to more than 1.3 million. Being the third-largest newspaper in the country, behind USA Today and The Wall Street Journal, The Times has a lot of power. Many middle-tier papers probably couldn't pull something off like this because chances are their readership isn't as large or loyal.

But that's another reason to be hopeful.

This giant of a publication so steeped in history is embracing the move from print to Web and volunteering itself as a guinea pig in one of the first meaningful experiments of its kind.

This decision alone will not save print media. It appears nothing will. The Internet is no longer the future of journalism, it's the present. Those who have not and will not adapt are already being phased out.

Websites everywhere, not just media sites, have long searched for a way to generate revenue online. Advertising was often the answer, but it wasn't a definitive one. But taking a step back—is this really a revolutionary idea? No, not at all. A company is charging consumers for goods and services it provides to them. That's the way it's supposed to work.

While everyone deserves the opportunity to get access to news, it doesn't mean it should necessarily be free.

Again, no one goes into journalism to get rich, but the reporters and editors at The New York Times work too hard and proficiently not to be rewarded for their efforts.

This is bigger than The Times asking for more money. This is about journalists doing what they have to do to make a decent living, survive and improve.

Frankly, it's about time.

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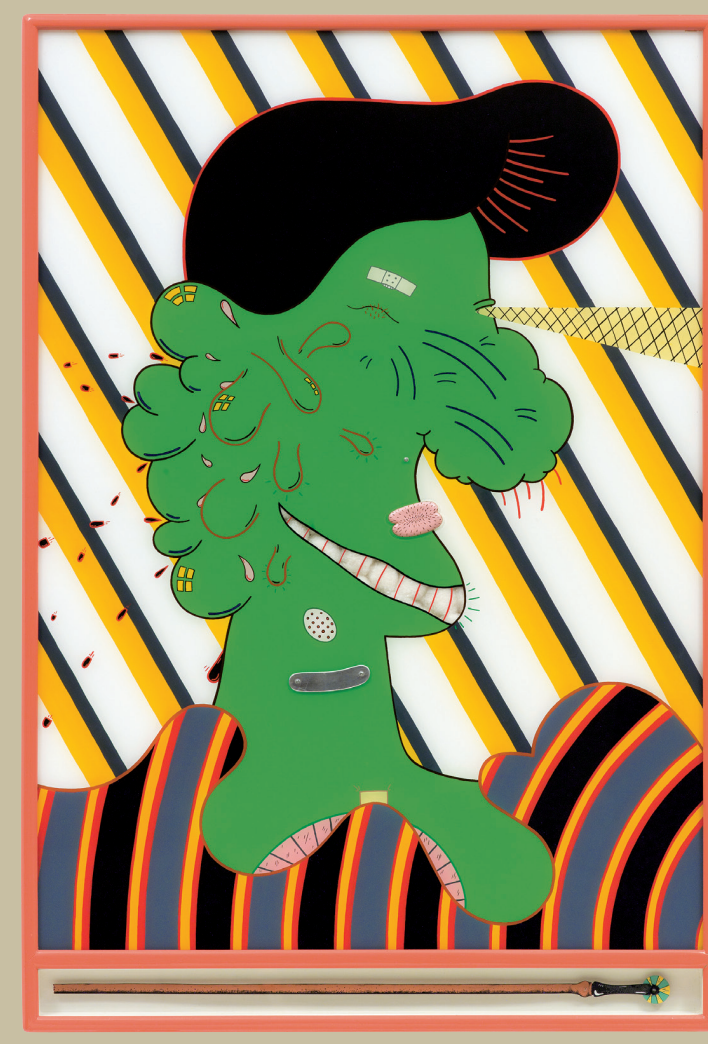
JIM NUTT COMING INTO CHARACTER



Cotton Mouth, 1968. Courtesy of the artist. Photo: Nathan Keay, © MCA Chicago

THROUGH MAY 29

Slip, 1990. Collection of Barry and Monica Kramer, Salisbury, North Carolina. Image courtesy of the artist

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Generous support for Jim Nutt: Coming Into Character is provided by The Henry Luce Foundation.

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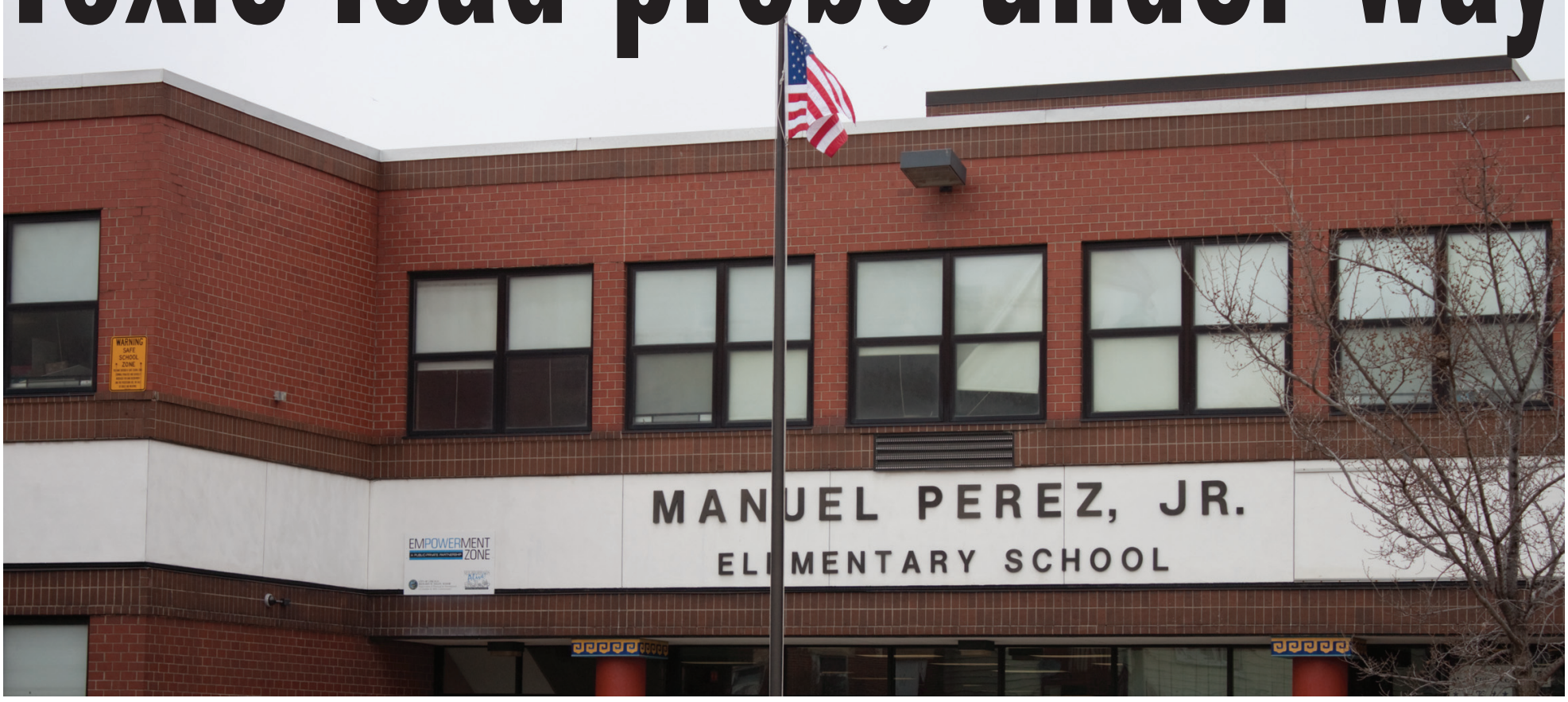
Metro

Toxic lead probe under way



Tiela Halpin THE CHRONICLE

In response to requests from local community organizations, the Illinois Environmental Protection Agency began an investigation of high lead levels recorded with air monitor devices located on the roof of Manuel Perez, Jr. Elementary School, 1241 W. 19th St. The school is less than two miles from several toxic emitters in the area.

Neighborhoods plagued with toxic air quality find more harmful emissions

by Vanessa Morton
Contributing Writer

CHICAGO'S PILSEN and Little Village communities, which have struggled for years to build concrete evidence that verifies harmful levels of air pollution, may have finally gotten the proof they've been looking for.

New air monitoring data released by the Illinois Environmental Protection Agency in March showed high levels of toxic lead that polluted the air throughout 2010 outside Pilsen's Perez Elementary School, 1241 W. 19th St. In response to requests from the communities and residents at risk because of the high lead levels, a joint investigation was launched by the U.S and Illinois EPA in March.

The agencies will continue to evaluate the air monitor posted on the roof of Perez Elementary and another at nearby Juarez Community Academy, 2150 South Laflin St., in attempt to locate the high lead concentration's source.

"We're really glad community members are now able to prove that the pollution is worse than we originally thought," said Kimberly Wasserman Nieto, executive director of the Little Village Environmental Justice Organization. "The people in this neighborhood are tasting and smelling [lead] in the air and know there is something wrong."

According to an EPA Ambient Monitoring Data sheet collected during a three-month period in 2010, the average lead levels at Perez Elementary School were either at or above .15 micrograms per cubic meter of air, the safety limit set by the U.S government.

"This has been an issue for both neighborhoods for a very long time," Nieto said. "Our concern, overall, is the people in our community and what it is they are dealing with on a daily basis. In regards to not having access to clean air, unfortunately, part of the problem is bureaucracy and part of the problem is politics."

Although the source of the high lead concentration isn't determined yet, both Pilsen schools are located within two miles of two of the most notorious air polluters in Chicago—the H. Kramer and Co. smelter, 1345 W. 21st St., and the Fisk coal-fired power plant, 1111 W. Cermak Road.

Aware of the recent reports regarding air quality in the Pilsen community, the city's public school district announced its cooperation with the agencies. While the EPA is responsible for monitoring the outside air quality, the district found no signs of any problems with the indoor air quality at Perez or Juarez schools.

"As a precaution, air quality sampling was conducted during the weekend at Perez and Juarez schools," said Frank Shuftan, Chicago Public Schools' communications officer. "All samples have been analyzed, and there were no detectable levels of lead found at either school."

However, according to Maggie Carson, Illinois EPA director, finding the source of the high lead concentration will be a complicated process. Carson said they have to scientifically analyze all the probable

» SEE LEAD, PG. 40

A new 'Open' door policy

Inspector General unveils website aimed at increasing access to city information

by Darryl Holliday
Metro Editor

GENERATING TRANSPARENCY in city government is a never-ending struggle. However, plans aimed at achieving that goal are taking shape as a new administration prepares to take office in May.

A new initiative from the Inspector General's Office called Open Chicago was introduced on March 29 and seeks to enhance access to nonclassified governmental information. A section currently available on the IGO's official website will attempt to continually track and detail information regarding budget reports, tax increment financing funds and statistical performance measurements, among others, for researchers and the public.

"One reason why we're doing this is because there's a lot to be desired that the city is either unable or unwilling to provide," said Jonathan Davey, spokesman for the IGO.

The website is meant to detail processes involved in IGO audits and documents related to corruption, waste and mismanagement of resources within Chicago's finances, which is in line with its mission statement as an independent "watchdog for the taxpayers of the city."

Though the city has made attempts at increasing governmental transparency, the Open Chicago Initiative will seek to broaden the scope through up-to-date online technology. According to the report accompanying notice of the initiative, the project will use hyperlinks and social

» SEE OPEN, PG. 40

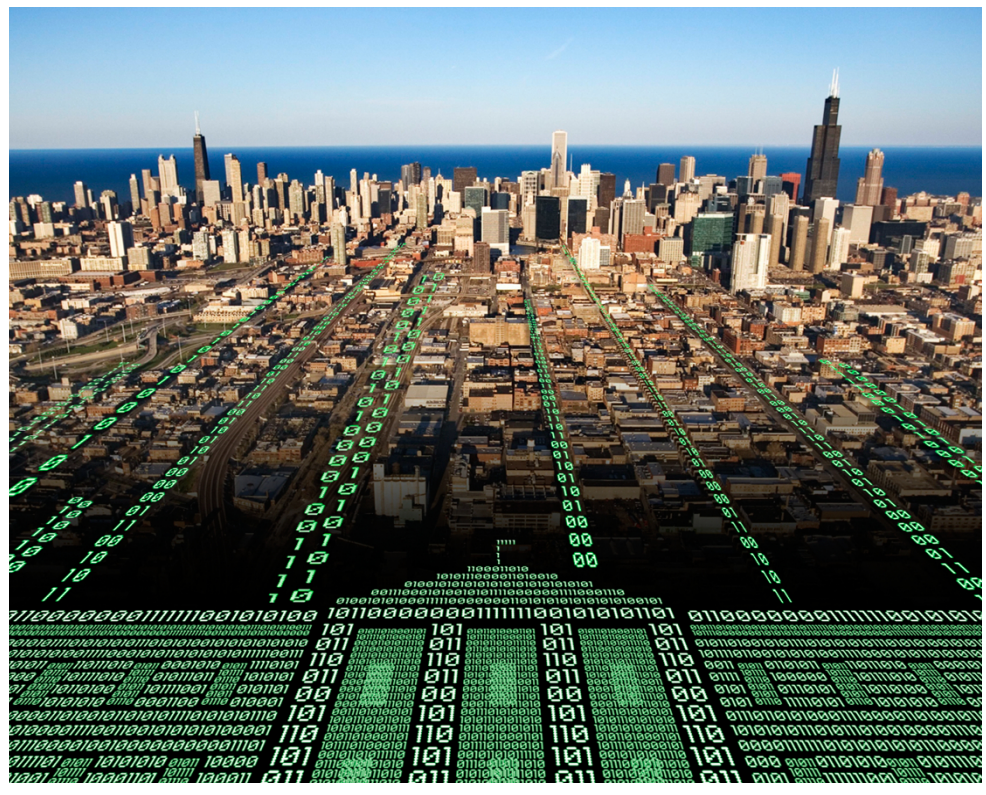
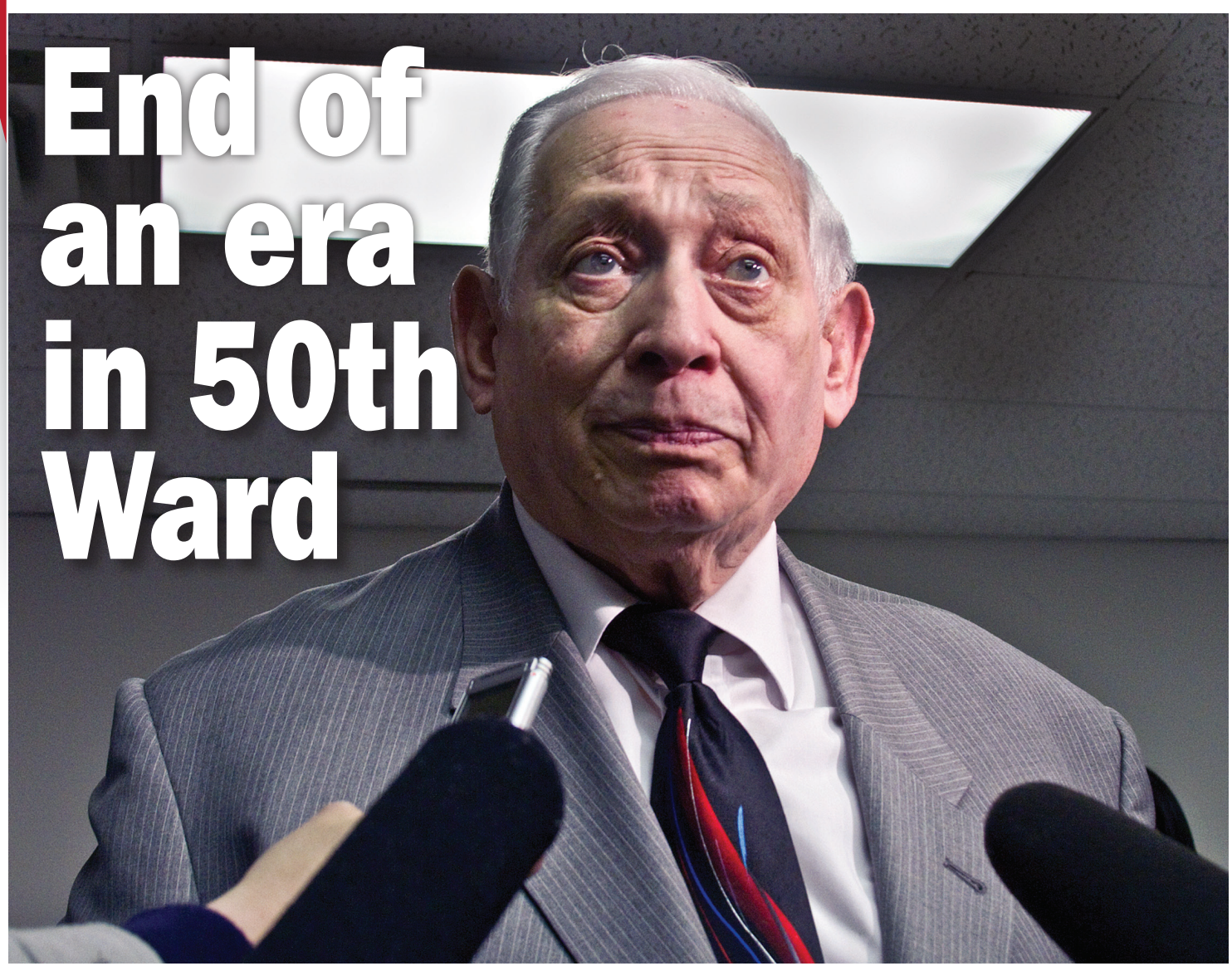


Photo-illustration by Ed Kang THE CHRONICLE

Open Chicago, a new transparency initiative from the city's Inspector General, will attempt to increase the ease with which residents can analyze and gather information.

ELECTION RUNDOWN

End of an era in 50th Ward



Sara Mays THE CHRONICLE

Alderman Berny Stone held his position in City Council for 37 years. He is one of four incumbent alderman to lose a seat in the April 5 runoff elections.

Second longest-serving alderman in City Council unseated in runoff election

by Darryl Holliday & Heather McGraw
Metro Editor & Assistant Metro Editor

HAVING LOST his bid for re-election to what would have been an 11th term, Alderman Berny Stone (50th Ward) said he still has some things he wants to say about Chicago and the changing face of its City Council.

Stone was drawn into a runoff race in the Feb. 22 general election after nearly 40 years of representing the 50th Ward. On April 5, the second longest-serving alderman in the City Council lost his seat when challenger Debra Silverstein took nearly 62 percent of the vote. Stone won 38 percent of the 9,629 ballots cast, according to the Chicago Board of Elections.

"There are so many things to do," Stone said as the results came in to his ward headquarters at 6199 N. Lincoln Ave. "There are so many things I wanted to finish off. I've never been one who hid his light under a basket, and I won't do it now. There are things I will have to say, and I'm not afraid to say them either."

At 83 years old, the World War II veteran noted his welcoming home of Vietnam War troops as one of his many political highlights, alongside the saving of Thillens Stadium, 6404 N. Kedzie Ave., and development of the 50th Ward.

"We did what we could," Stone said. "I'm sorry that in the judgment of the voters it wasn't what they felt was good enough, but I'm not ashamed."

Silverstein, a certified public accountant and wife of Illinois State Senator Ira Silverstein, will assume the role of alderman on May 16.

"I just really feel, and I've been saying this the entire election, that the people of the 50th Ward are ready for change," she said. "It could be really something special, and I think this is what the people want. They want somebody [who is] going to be out there that's going to listen ... and [who is] going to take what they say to heart and to try and do things for the betterment of the community."

The two opponents faced a contentious election from the start as allegations of ageism, sexism and inappropriately used funds ran throughout the race. A legal complaint filed by the Silverstein camp against Stone is awaiting decision from the Board of Elections, which will decide whether funds from Stone's campaign were misused by a local ward group to target Silverstein in mailers and so-called robo-calls.

Silverstein gained the support of Mayor-elect Rahm Emanuel in the general and runoff election, as well as large donations from local unions who contributed to her campaign.

Commenting on the lead-up to his loss, Stone said a combination of factors contributed, including the powerful backing behind his opponent.

"I was going against the machine, [and] in the past I've been with the machine," Stone said on the night regarding Chicago's aldermanic progressives. "I had everything going against me. I had the committeemen, I had the mayor-elect [and] I had the unions. I had everything against me."

Bill Holland, an 88-year-old Rogers Park resident, considers Stone's loss one for the whole neighborhood.

"What's coming in now is inexperienced, absolutely no background—[there's] nothing there," Holland said. "[Stone] has all the brains. He knows [the ward] inside and out, and he can do a lot more with this area by staying in."

However, 50th Ward resident Bob Tisch, a Silverstein supporter who claims to be "approximately the same age as the ward," attended her celebration for similar but opposite reasons.

"This race was over at 7:01 [p.m.] when the judge closed the door," Tisch said of her victory. "They knew it from who was voting where."

As the 50th Ward prepares for its first aldermanic change in nearly four decades, an era of Chicago's City Council is changing as well. Eighteen new aldermen will fill the chamber seats in May, while four incumbent aldermen have found themselves suddenly out of work.

> There are so many things I wanted to finish off. I've never been one who hid his light under a basket, and I won't do it now. There are things I will have to say, and I'm not afraid to say them either."
>
> - Alderman Berny Stone (50th Ward)

Despite her high-powered backing, Silverstein said she won't be a rubber stamp for the coming Emanuel administration.

"I'm looking forward to being an independent person in the City Council," she said. "I think it's time. I think we need to get the confidence back to the people that government is actually working for them."

Alderman Joe Moore, independent representative of the 49th Ward, was on hand at Silverstein's "landslide victory" to support the alderman-elect.

"I am very pleased to report that I'm going to have a new neighbor," Moore said.

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6th Ward

- Roderick T. Sawyer won with slightly more than 50 percent of the 10,121 ballots cast in the 6th Ward.
- Sawyer is the son of late Mayor Eugene Sawyer. He beat incumbent Alderman Fredrenna Lyle, who was appointed to office in 1998 by Mayor Daley.

20th Ward

- Willie B. Cochran won the 20th Ward with nearly 54 percent of the 4,524 ballots cast in the 20th Ward runoff election.
- Che "Rhymefest" Smith claimed there was massive voter fraud in the election, and as of press time, had suggested he may challenge the results.

25th Ward

- Incumbent Daniel "Danny" Solis beat challenger Cuahutemoc Morfin, who received almost 46 percent of the 7,276 ballots cast.
- Morfin said he has reason to celebrate because of Solis' recent flip-flop in support of the Clean Power Ordinance.

38th Ward

- Alderman Timothy Cullerton defeated his opponent, Tom Caravette, with more than 60 percent of the 7,873 total ballots.
- Cullerton was appointed by Mayor Daley in January. Cullerton's family has controlled the ward almost exclusively since the 19th century.

46th Ward

- James Cappleman won the open seat in the 46th Ward with 55 percent of the 9,956 ballots cast, becoming the second openly gay city councilman.
- Cappleman's opponent, Molly Phelan, had been accused of including homophobic undertones in her campaign.

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Countdown to ticket

Alderman wants more pedestrian lights, public argues luxury expense

by Alex Kukulka
Contributing Writer

A newly proposed ordinance could have Chicago motorists stopping short at intersections. The city is trying to eliminate unreasonable red light tickets to keep the roads safer for drivers and pedestrians.

Alderman Ray Suarez (31st Ward) has proposed an ordinance that requires intersections throughout Chicago, including ones with red light cameras, to be equipped with a pedestrian countdown device.

The ordinance was introduced by Suarez on March 23 during a City Council meeting. The plan is currently assigned to the Committee on Traffic Control and Safety, which has jurisdiction over matters regarding vehicular and pedestrian traffic. It is not known when the proposal is to come up for consideration, according to Alderman Emma Mitts (37th Ward), member of the committee.

According to Suarez, having red light cameras and pedestrian countdowns will help avoid unjust red light tickets because drivers are not aware of how much time is left until the light changes. He is planning to have approximately 200 red light cameras and pedestrian countdowns systems installed throughout Chicago.

The ordinance states the red light cameras will record cars running red lights by photographing them and their license plates. On the photos, the time, date and location of the violation will be displayed.

"Drivers will have an opportunity to know how much time they have to cross the red light," Suarez said. "So when it says one, you don't stop in the intersection [and get a ticket]."

The intersections that will have these red light cameras and pedestrian signals are in tax increment financing areas, Suarez said. This means future property taxes Chicagoans pay will go toward the project.

"I think [the pedestrian countdown service] looks great if money grew on trees," said Joe Schwieterman, public service management professor at DePaul University. "[The pedestrian countdown service] is easy to regulate but hard to pay for. The last thing the city needs is a cash drop on a new unfunded mandate."

The new red light cameras will help limit people from slamming on their brakes to avoid running a red light, which will keep pedestrians safe, according to Alderman Brian Doherty (41st Ward) and vice chair of the Committee on Traffic Control and Safety.

Doherty said this new system would be beneficial, but expensive. The city has to figure out how to get the money needed for these pedestrian countdown systems.

"Most of the red light cameras are already installed," Doherty said. "It will be more financially [appropriate] if they put pedestrian lights in because all the tools will be there and it will cut down on construction costs."

However, the proposed system is financially flawed, according to Schwieterman.

Brent Lewis THE CHRONICLE

One of the red light cameras at 119th Street and Halsted Avenue. Alderman Ray Suarez (31st Ward) has proposed putting a countdown on the red light cameras.

The city has to make sure all these pedestrian countdowns and red light cameras are a good use of taxpayers' money, he said, noting the money would be better spent fixing potholes and other traffic problems.

"[The ordinance is] a luxury expense that should be used in a more targeted way," Schwieterman said.

However, Suarez said he does not feel these red light cameras and pedestrian countdowns will be a luxury expense.

"I think it's a safety factor," he said. "Everyone gets a fair chance to avoid a ticket."

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State plans $11.5 billion for road work

Interstate system to be redone, money to pay for projects through 2017

by Jon Hilkevitch and Richard Wronski
MCT Newswire

Associated Press

Gov. Pat Quinn announces at a news conference on April 7 that Illinois plans to repair more than 3,200 miles of road and replace or fix 611 bridges throughout the next six years as part of the latest update to the state road program in Chicago.

ILLINOIS' $11.5 billion roadway strategy for the next six years places maintenance ahead of relieving traffic congestion.

Yet despite the ongoing improvements, transportation officials said they expect the backlog of highways and bridges needing major overhauls will increase as the money is spent.

"Rebuilding the Interstate system in Illinois is needed," said state Transportation Secretary Gary Hannig, adding that many of the roads are more than 50 years old and have "run their useful life."

The new statewide highway improvement program is smaller than the last six-year plan, which totaled $12.8 billion. The funding is dependent on Gov. Pat Quinn's stalled bond program for construction. But the state's $31 billion public works program is tied up in court over a legislative deal that legalized video poker and raised taxes on liquor and other products.

Assuming the matter is resolved, the fiscal 2012-2017 highway construction program released on April 7 by the Illinois Department of Transportation will channel more than $5 billion of the state's total road budget to the Chicago region.

Funding is being provided for the final phase of the reconstruction of Lower Wacker Drive in downtown Chicago. The project will take place in 2012 from Monroe to Van Buren streets, picking up from the ongoing rebuilding of Wacker between Randolph Street and Monroe.

In the suburbs, the construction of the Algonquin Bypass around downtown Algonquin in McHenry County, in the planning stages since 1996, will finally begin next year, IDOT said.

A new four-lane alignment of Illinois Highway 31 will be built west of the village's downtown. It is intended to relieve traffic at the intersection with Illinois Highway 62 and allow traffic flow to improve across the Fox River, said Jeff Young, assistant engineer in McHenry County.

Work is also scheduled to begin next year on Interstate Highway 190 entering and exiting O'Hare International Airport. Balmoral Avenue will be extended from Bessie Coleman Drive to west of the Canadian National Railway.

Other elements to be scheduled include building about three miles of additional lanes on Mannheim Road from Higgins to Irving Park roads.

IDOT's plan also provides money to continue planning and buying land for the proposed extension of the Elgin-O'Hare Expressway and the O'Hare western bypass in DuPage County. The Elgin-O'Hare now runs between Lake Street in Hanover Park and Interstate Highway 290 in Itasca. The state intends to extend it east to the airport to connect with a new western O'Hare bypass linking the Tri-State Tollway to the south, the expressway in the center and the Jane Addams Tollway to the north.

The entire project could cost $3.6 billion, according to preliminary estimates. IDOT and local officials have proposed all or parts of the new highways would be paid for by drivers as part of the Illinois Tollway system.

Meanwhile, the multiyear highway program does not mention the most important project to many motorists in the western suburbs and the O'Hare area—a long-sought western-access roadway into the airport as an alternative to I-190.

A deal reached in March between the city of Chicago and the major airlines to move ahead on O'Hare expansion without a proposed western passenger terminal complex and parking facilities leaves the western-access roadway in limbo.

The state's transportation chief indicated he isn't expecting a breakthrough soon.

"From our point of view, we can only control the road-building side," Hannig said on April 7. "We believe the airport will get their problems settled, and we need to be sure we will be ready when they are ready."

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» LEAD

Continued from PG. 35

emitters in the surrounding areas, and monitor the weather conditions that could possibly affect the trajectory of the pollutant from its possible sources.

"This is an ongoing process because we know there are several potential sources in the area," Carson said. "However, we're trying to move quickly because of the area this is in, because there are schools and children involved."

But local activist Jerry Mead-Lucero, founding member of the Pilsen Environmental Rights and Reform Organization, objects to the IEPA's time frame. Though Mead-Lucero supports a thorough IEPA investigation, he said the organization tends to act slowly unless a strong citizen participation effort is present to monitor the situation.

"We're encouraging them to really try and track down those sources to try and figure out what needs to be done to clean them up," Mead-Lucero said. "But we're also thinking they need to rethink how they deal with this problem because they do allow these properties to put a certain amount of lead in the air regardless."

Nieto agrees with Mead-Lucero and thinks IEPA is slow to take action. However, she thinks individuals from the communities are responsible for getting involved when it comes to environmental issues.

"We've been harping on the IEPA for eight years," Nieto said. "We've been able to move the federal government and have been trying to move our local government. There has been progression but through a very slow process. Really, the commitment comes from community people who stuck it out for eight years."

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Tiela Halpin THE CHRONICLE

The toxin-emitting H. Kramer and Co. Smelter, 1345 W. 21st St., is located less than half of a mile from Perez Elementary School.

» OPEN

Continued from PG. 35

bookmarking to reference sources and connect users with related content.

"What we want to do is provide more dynamic information that people can use," Davey said.

While the Open Chicago Initiative is a positive step, further improvements in transparency require continual forward progress, according to Andy Shaw, president and CEO of the Better Government Association.

"I think taxpayers have a right to see how money is flowing in and out of the city government at any given time in a budget year," Shaw said. "We need to see if revenues are keeping up with expectations and if expenditures are exceeding or matching expectations."

Subjects in the public domain, such as salaries, contracts, ethics statements and budgets, need to be available online and easily searchable, Shaw said.

"I don't mean they need to keep track of every dollar in every category," he said. "But I think there are ways to let people know in the large expenditure areas how [spending] is matching revenues and expectations."

The IGO is currently working on a way to make the total use of Tax Increment Financing funds increasingly accessible online as part of Open Chicago, according to Davey.

TIFs, or tax dollars set aside in various districts for blighted and underserved areas of the city, are notoriously difficult to track and comprehend, despite their high degree of significance to the daily lives of city residents.

"The main thing, at this point at least, is that a lot of the information isn't available in any meaningful form for citizens or community groups. So anything that makes more of it available is a good thing," said Dick Simpson, head of the political science department at UIC.

Simpson notes that data on City Council voting records located on the City Clerk's website is continually improving under current clerk Miguel del Valle and an example of a useful public transparency tool.

The IGO, BGA and Simpson agree that a more transparent tracking of funds should be made available to the public.

With a comprehensive and coherent TIF database, residents would be able to further hold government accountable through public debate, Simpson said.

Currently, how much the city has in total TIF funds and how it spends them is not accessible—specific TIF projects can be searched, but the entirety of TIF funds is not available.

"Many groups, including the BGA, have suggested TIF budgets be part of the city budget ... and if that were the case, then TIF transparency would be appropriate and we'd be able to see it in full coherent form," Shaw said. "That doesn't exist now."

Both groups expressed hope that Mayor-elect Rahm Emanuel will make good on campaign promises to increase government and financial transparency, but as far as a current transparency ranking, Shaw said the state is average compared to others.

"An unofficial answer is: We're in the middle of the pack," Shaw said. "It's no longer an entirely closed door city as it had been for decades, but neither is sunshine the rule of the day. Let's just say it's partly sunny."

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FEATURED PHOTO

Brent Lewis THE CHRONICLE

Jaybo, of the band Flying Skeletons, points and yells at members of the nuclear community as they walk out of the Swissotel, a hotel at 323 E. Wacker Dr., during the Rally to End Nuclear Power. The establishment was housing members of a nuclear convention. Members of the National Energy Information Service and Rainforest Action Network protested the use of nuclear energy in the Chicagoland area on April 6 outside of the hotel. They marched to Navy Pier, where the conventioneers were having a party.

IN OTHER NEWS

Final farewell

Mayor Richard M. Daley is embarking on a farewell Neighborhood Appreciation Tour in the month before he leaves office, according to ChicagoTribune.com. Daley, first elected mayor in 1989, made his initial stop on April 7 at a women's center on the city's Near West Side. Daley spent $1 million in tax dollars to renovate the women's center. He plans to visit communities all across Chicago before saying adieu, and representatives said Daley will thank Chicagoans for their help in moving the city forward. Daley leaves office on May 16 when Mayor-elect Rahm Emanuel will be sworn in.

Civil wrongs

Civil rights charges were announced on April 7 against four officers once assigned to the Chicago Police Department's disgraced Special Operations Section, according to ChicagoTribune.com. The section was disbanded in 2007 after allegations of illegal searches and robberies of Chicago residents. Among those charged was Jerome Finnigan, accused ringleader of the police group who allegedly terrorized numerous residents with home invasions, illegal searches and trumped-up charges. The U.S. Attorney's Office said all four officers intend to plead guilty to the charges.

Heck yes to recess

After a 38-year hiatus, recess may return to most Chicago public grammar schools. According to SunTimes.com, Chicago Teachers Union President Karen Lewis said on April 5 she favors having all elementary school teachers consider moving their 45-minute lunch from the end of the day to the middle, during which kids could eat and then have recess—a switch that could extend the school day for kids by 45 minutes. Chicago Public Schools officials said they support recess, but a special task force has recommended adding only 10-minute recesses.

Candy gone wrong

The mother of a Chicago Public Schools second-grader whose Jolly-Rancher-filled hairstyle was mocked on Facebook is suing the teacher who allegedly posted the photo, claiming the act inflicted "emotional distress" upon her daughter. According to ChicagoTribune.com, the girl's teacher took pictures of the student and posted two of them to her Facebook page with the comment, "And y'all thought I was joking!" Several friends of the teacher posted comments mocking the girl's hairstyle. One post read, "I laughed so hard that my contact popped out."

OFF THE BLOTTER

Compiled by Chronicle staff with information provided by the Chicago Police Department. Map created by Jonathan Allen THE CHRONICLE.

1 Tainted love

A woman at 1530 S. State St. told officers she was in an argument with her boyfriend in her apartment building on March 31, according to police reports. The victim said her boyfriend pulled out a butterfly knife and threatened to cut her up. The victim fled her apartment and called 911. Officers later located the suspect and took him into custody.

2 Building bully

According to Chicago police reports, a man who lived at 1801 S. Wabash Ave. called police to report an altercation on April 7. The victim said another man who lived in the building ran up to him while he was standing on the sidewalk. The suspect then pushed the victim but did not injure him. The victim said he was reporting the incident so it could be documented.

3 Failed robbery

At approximately 10 a.m., a woman on a No. 3 CTA bus that was stopped at 1200 S. Michigan Ave. was the victim of an attempted theft, according to police reports. The victim told officers a man attempted to loop her purse with his hand as he exited the bus. The suspect did not take any further action. The victim told police she was reporting the incident in case the suspect tried to snatch someone else's purse.

4 Caught in action

A security officer at the Harold Washington Library Center, 400 S. State St., called officers on April 1. According to police reports, the security officer said he was walking the floor when he noticed a man he recognized looking at child pornography on one of the computers. The suspect was then brought to an office to wait for police, where he said he did not know his actions were illegal.

Games

HOROSCOPES

ARIES (March 21–April 20) Business partnerships may this week enter a brief period of intense negotiations. During the next seven days, watch for new time or financial restrictions. Key officials will be temperamental: If possible, avoid bold public statements or fast explanations. Late Friday, a close friend may criticize loved ones, challenge new ideas or ask probing questions. Romantic history, past alliances or complex social dynamics will soon demand detailed description. Don't hesitate: Clarity is needed.

TAURUS (April 21–May 20) Close friendships this week will experience minor tensions. During the next four days group loyalty, canceled plans or recent social disappointments may require detailed discussion: React quickly to all comments, inquiries or suggestions. A recent stage of distrust needs to fade: Expect friends or lovers to express deep feelings and compete for your attention. After Thursday, business contracts and financial negotiations work in your favor. Stay focused: there's much to consider.

GEMINI (May 21–June 21) Revised paperwork and new regulations may this week require diplomacy. During the next few days, carefully examine money habits and financial obligations. By midweek new employment proposals demand decision. Expect team projects and social acceptance to offer tangible but slow rewards. Some Geminis may also be asked to act as leader. If so, workplace politics may prove insurmountable. Ask for assistance: Your ability to involve others will be appreciated.

CANCER (June 22–July 22) Unique career paths are now intriguing: After Tuesday, watch for friends or relatives to reclaim lost business dreams or return to uncompleted projects. Workplace diplomacy will soon provide valuable new beginnings: Offer support, guidance and continuing respect. Wednesday through Saturday, also highlight unexpected romantic overtures. Someone close may wish to explore new levels of intimacy, trust or affection. Respond with caution: Private tensions may be unavoidable.

LEO (July 23–Aug. 22) Colleagues and officials this week will notice your past efforts and personal style. After Tuesday, respond honestly to unusual overtures for your expertise and advice. Some Leos, especially those born after 1962, may also encounter fast financial proposals: If so, thoroughly check all facts, dates and figures. Later this week a minor disagreement between friends may quickly escalate. If possible, avoid subtle romantic discussions, social gossip or group speculation.

VIRGO (Aug. 23–Sept. 22) During the next seven days loved ones may express restlessness, irritation or social isolation. At the same, time long-term relations are deepening, fresh social or romantic attractions may compete for your attention. Remain philosophic and avoid quick decisions: Revised information will soon clarify the value of long-term commitments. After Thursday, family tensions will fade. Ask loved ones to participate in new social plans or group activities: You won't be disappointed.

LIBRA (Sept. 23–Oct. 23) New business alternatives will arrive early this week; after Tuesday, watch for written permissions or uniquely creative contracts. Recently unanswered questions will no longer be bothersome: Pace yourself and let others define their workplace roles. Wednesday through Saturday accent romantic triangles and strained relations between friends. Carefully consider the needs and expectations of all involved: At present, emotional complications may quickly escalate.

SCORPIO (Oct. 24–Nov. 22) Social disagreements may soon involve family politics, parent/child power struggles or the emotional obligations of loved ones. During the next seven days conflicting values, traditional roles and daily duties may be intense topics: Remain patient and avoid strong statements. Later this week, workplace methods inspire public debate. Friends and co-workers may openly questions the wisdom of officials. If so, remain quietly detached: New ideas will not be easily accepted.

SAGITTARIUS (Nov. 23–Dec. 21) Late messages or sudden cancellations may cause tension throughout the next few days. Before midweek, watch for family obligations to be complicated by new social demands. Loved ones are this week easily influenced by public pressure: Expect scattered promises and vague responses. Thursday through Saturday, mistakes from the past may reappear. In the coming weeks business obligations will expand: Expect key officials to verify records, clarify duties and assign new titles.

CAPRICORN (Dec. 22–Jan. 20) Travel plans or last-minute news may soon be revised. Before Wednesday, watch for home events to be canceled or postponed. Be diplomatic: Unavoidable circumstances should not be taken personally. After midweek, physical vitality returns: Skin, upper chest and throat are accented. Some Capricorns, especially those born early in January, may also encounter a dramatic romantic proposal. Stay dedicated to reliable progress: Passions will be high.

AQUARIUS (Jan. 21–Feb. 19) Relatives and friends this week may be restless or easily irritated: During the next seven days, expect subtle criticisms or unusual requests for social clarity. Areas affected are romantic promises, family obligations or disappointing decisions. Restate the obvious and wait for progress: At present, loved ones need extra encouragement. After Saturday, rest and enjoy quiet times with trusted companions. A demanding week: Avoid confrontation and watch for positive change.

PISCES (Feb. 20–March 20) Workplace confidence is now on the rise. Expect difficult assignments to be completed during the next four days. Some Pisceans may also be asked to act as team leader or group adviser. Wait, however, for managers or officials to offer direction: This is not the right time to review or criticize past projects. After Friday, loved ones may suggest unusual group events. Unique entertainment and artistic creativity are highlighted. Remain open: Your attitude will be closely scrutinized.

SUDOKU Level 2

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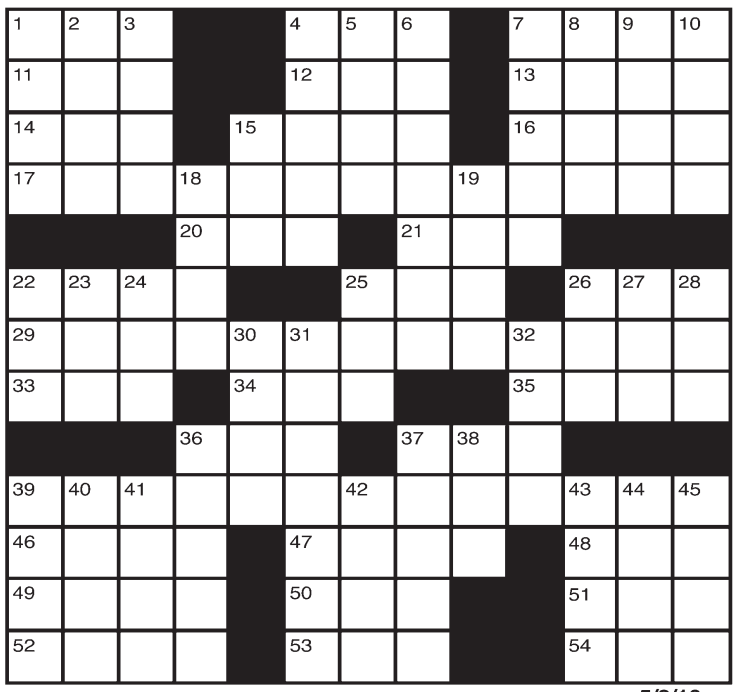

5/2/10

ACROSS
1 Actor Rifkin
4 Tit for __
7 Actress Mia __
11 Gorilla
12 Actress McClanahan
13 Bleachers level
14 Brief life history
15 Manufactured
16 __ Garrett; role on "The Facts of Life"
17 Actor on "Law & Order"
20 Poisonous snake
21 Actor McKellen
22 Judd Hirsch's role on "Numb3rs"
25 Role on "Alice"
26 Fruit spread
29 Newsmagazine show host
33 "Please Don't __ the Daisies"
34 "Old MacDonald had a farm, E, __, O. And on that farm there..."
35 Actress Barbara
36 "Not __ Stranger"; Sinatra movie
37 __ West
39 "The __"; Wolf Blitzer's series
46 "It's __, Mad, Mad, Mad World"
47 Brass instrument
48 Org. for the Lakers & the Knicks
49 Ankle-length skirt
50 "__ Life to Live"
51 Denver's state: abbr.
52 Fit of anger
53 Tina __
54 Long, slimy fish

DOWN
1 Harmon __; lead role on "JAG"
2 Mayberry resident
3 __ lights; marquee borders
4 "Lady and the __"; Disney film
5 German car
6 Smaller
7 Isaac or Howard
8 Verdi opera
9 Payment to a landlord
10 Smell __; suspect trickery
15 Barker and Bell
18 __ Marie Hupp
19 "Road to __"; Crosby/Hope film
22 "Ice __"; hit animated film
23 Actor Nicholas
24 __ Linkletter
25 How Miss Piggy refers to herself
26 Role on "The Beverly Hillbillies"
27 "Car 54, Where __ You?"
28 "The __ from U.N.C.L.E."
30 One of the Simpsons
31 "__ a Salesman"; Frederic March film from an Arthur Miller play
32 Change directions
36 Review the books
37 Mr. Amsterdam
38 Sothern or Jillian
39 Shepard and Elliott
40 "__ old cowhand from the Rio..."
41 Danny DeVito sitcom
42 Actress __ Skye
43 "__ and Again"
44 Woodwind instrument
45 "Scenes from a __"; Midler film

Solution to Last Week's Puzzle

J	A	C	K		C	S	I		A	B	I	E	
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A	M	I	D		R	E	L		I	G	E	T	
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5/2/10

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Stay In

"John Fischetti Exhibition"

4.11.11, 8 a.m. – 6 p.m. // Columbia Library, South Campus Building
624 S. Michigan Ave., 1st floor
(312) 369-8689
FREE

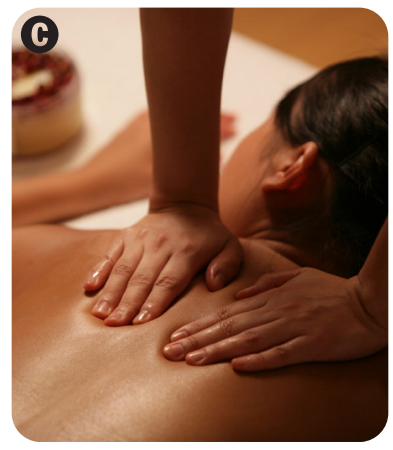
View the display of works from Pulitzer Prize-winning editorial cartoonist John Fischetti. The exhibit showcases Fischetti's political cartoons and sketches that capture his take on the Vietnam War. Held in conjunction with the Library's Big Read programming for the book "The Things They Carried," by Tim O'Brien, and the College's annual John Fischetti Editorial Cartoon Competition, the exhibit focuses on the U.S. involvement in the Vietnam War from 1960 to 1975 and the various reactions to it in American culture.

An Evening with Angry Asian Man

4.14.11, 6 – 9 p.m. // Residence Center
731 S. Plymouth Court

Phil Yu is the blogger behind AngryAsianMan.com, a popular Asian-American news and culture website. Join in on the conversation as Yu shares his perspective and answers questions on creating the site, being an "angry" blogger and promoting future Web-based activism. He worked previously at the Center for Asian-American Media in San Francisco and currently serves on the board of Visual Communications in Los Angeles.

(312) 369-8664
FREE



Spring Wellness Fair

4.13.11, 6 – 9 p.m. // Residence Center
731 S. Plymouth Court

Come to the Residence Center for free Jimmy John's sandwiches., massage therapy, condoms and lube. Enter the raffle to win one of many exciting prizes.

(312) 369-8595
FREE

Monday 4.11

"Alumni on 5 Exhibition: Necessary Fictions"
All day
Columbia Library,
South Campus Building
624 S. Michigan Ave., 5th floor
(312) 369-8837
FREE

"Imaginary Landscapes: Works from the Department of Audio Arts and Acoustics"
9 a.m. – 5 p.m.
The Arcade
618 S. Michigan Ave. Building,
2nd floor
(312) 369-8177
FREE

Meet the artist: Nico Muhly
Noon – 1 p.m.
Music Center
1014 S. Michigan Ave.
(312) 369-6179
FREE

Tuesday 4.12

"18th Annual Hokin Honors Exhibition"
9 a.m. – 5 p.m.
C33 Gallery
33 E. Congress Parkway Building,
1st floor
jkiekeben@colum.edu
FREE

"Babylon, Wisconsin"
10:30 – 10:45 a.m.
33 E. Congress Parkway Building,
1st floor
(312) 369-8163
FREE

"The Big Read: Film Series: The Vietnam War on Film"
5 – 10 p.m.
Alexandroff Campus Center
600 S. Michigan Ave., room 921
(312) 369-3295
FREE

Wednesday 4.13

"U-n-f-o-l-d. A Cultural Response to Climate Change"
9 a.m. – 5 p.m.
Glass Curtain Gallery, 1104 Center
1104 S. Wabash Ave., 1st floor
(312) 369-6643
FREE

African-American Cultural Affairs Village lunch
Noon – 1 p.m.
Multicultural Affairs Multipurpose Studio
618 S. Michigan Ave. Building,
2nd floor
kweatherly@colum.edu
FREE

Thursday 4.14

Biggest Foot
7 – 9 p.m.
Stage Two
618 S. Michigan Ave. Building
spb@colum.edu
FREE

It's a Wrap! concert featuring The Pinker Tones
8:30 p.m.
Green Dolphin
2200 N. Ashland Ave.
(312) 369-7812
FREE

Friday 4.15

Jazz Gallery in the Lobby
Noon – 1 p.m.
Music Center
1014 S. Michigan Ave.
(312) 369-6179
FREE

Athanasios Zervas in concert
7 – 8 p.m.
Music Center
1014 S. Michigan Ave.
(312) 369-6179
FREE

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

Saturday 4.16

Gender Fusions – "Queer Superhero Spectacle" featuring Slanty Eyed Mamas
6 p.m. – midnight
Stage Two
618 S. Michigan Ave. Building,
2nd floor
(312) 369-8664
FREE

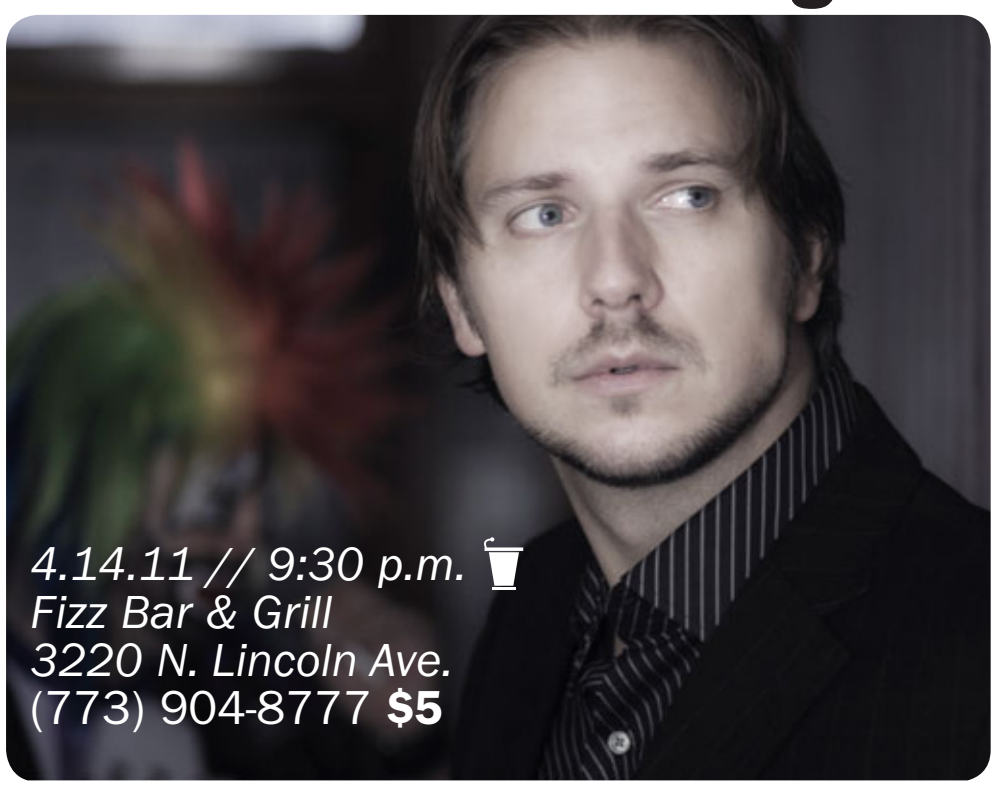
Sara Garrett senior recital
4 – 5 p.m.
Music Center
1014 S. Michigan Ave.
(312) 369-6179
FREE

Taiwan Centennial Cinema: Orz Boyz
Noon – 2 p.m.
Film Row Cinema, 1104 Center
1104 S. Wabash Ave., 8th floor
(312) 369-8214
FREE

music · columbia · photo · tv · cultural studies · audio arts · childhood · dance
theater · english · a+d · radio · iam · exhbibit · marketing · film

Get Out

Paul Thomas: Comedogenic



As seen at the Just for Laughs Festival, the New York Fringe Festival, iO and a member part of the sketch comedy duo, Defiant Thomas Brothers, and comedic rock band Lola Balatro, local comic and filmmaker Paul Thomas performs a solo sketch show.

Chicago League of Lady Arm Wrestlers: CLAW IX
4.15.11 // 10 p.m
Joe's Bar, 940 W. Weed St.

Witness 16 strong-armed, costumed and crazy lady arm wrestlers as they battle for the championship sash in the Chicago League of Lady Arm Wrestlers. Fusing an open bar, arm-bending strength, shady referees and audience participation, CLAW is the perfect fundraiser that makes the audience part of the action.

(773) 809-4782
$25; includes open bar; 21+

"Oprah! A Comedy! Live Your Best Laugh"
4.17.11 // 2 p.m
The Annoyance Theatre
4830 N. Broadway

In this new sketch revue-comedy play by The Second City directors Anne Marie Saviano and Marc Warzecha, the talk show queen is all set to leave town—until the ghost of the Richard J. Daley attempts to keep her trapped within the Chicago machine. Expect appearances by more than 70 characters from Chicago and Oprah's world, including President Barack Obama, Dr. Phil, Gayle King and the Empire Carpet guy.

(773) 561-4665
$15

Monday 4.11

Health and Beauty
9 p.m.
Empty Bottle
1035 N. Western Ave.
(773) 276-3600
FREE

"Iron Chef" dinner
5 – 10 p.m.
Mercat a la Planxa
638 S. Michigan Ave.
(312) 765-0524
$34.95, includes five dishes

Tuesday 4.12

"It's Always Sunny in Philadelphia" trivia night
7:30 p.m.
Ginger's Ale House
3801 N. Ashland Ave.
(773) 348-2767
$5; 21+

Knit Tails
7 – 8 p.m.
Three Peas Art Lounge
75 E. 16th St.
(312) 624-9414
$10

Wednesday 4.13

Salsa Dancing 101
6:30 – 8 p.m.
Carnivale
702 W. Fulton St.
312-850-5005
$25; RSVP required

"Million Dollar Quartet"
7:30 p.m.
Apollo Theater
2540 N. Lincoln Ave.
(773) 935-6100
$25–$77.50

Thursday 4.14

"A West (and North) Side Story"
8 p.m.
Chemically Imbalanced Theater
1420 W. Irving Park Road
(773) 904-8777
$15; 18+

Chicago Theater Stories walking tour
11 a.m., 1 p.m. and 3 p.m.
Southwest corner of Randolph Street and Michigan Avenue
(866) 811-4111
$10–$15; reservations required

Friday 4.15

"Twinkie and the Beast"
9 p.m.
Hydrate
3458 N. Halsted St.
(773) 975-9244
$10; 21+

"Neutron Bomb"
7 p.m.
Cal's Liquors
400 S. Wells St.
(312) 922-6392
FREE; 21+

Saturday 4.16

Spring Art Sale
10 a.m. – 5 p.m.
School of the Art Institute of Chicago
112 S. Michigan Ave.
(312) 629-6880
FREE

Modern Vintage Chicago Spring Fashion and Jewels
10 a.m. – 5 p.m.
Journeymen Plumbers Hall
1340 W. Washington Blvd.
(312) 666-1200
FREE for kids under 13; $8–10; $3–$5 for students with valid ID

Sunday 4.17

Orange Alert Reading Series: Heather Palmer, Brandon Will, Cassandra Troyan, Mark R. Brand
6 – 9 p.m.
The Whistler
2421 N. Milwaukee Ave.
(773) 227-3530
FREE; 21+

This Is My Fist
7 p.m.
Cafeteria y Restaurante de Pancho
2200 N. California Ave.
(773) 772-7811
$7

cultural · history · music · movie · theater · speaker · food · games · bar/nightlife · sport/fitness · tv · photography · performance · art · political · literature

FORECAST

AccuWeather.com Seven-day forecast for Chicago

Forecasts and graphics provided by **AccuWeather, Inc.** ©2011

MONDAY	MON. NIGHT	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
Windy and cooler	Mainly cloudy and windy	Partly sunny and breezy	Showers possible	Rain; windy, cooler	Cooler with rain	Rain	Plenty of sun
High 60	Low 43	High 60 Low 43	High 62 Low 41	High 54 Low 35	High 50 Low 43	High 47 Low 38	High 49 Low 44