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Columbia Chronicle (11/28/2011)

Columbia College Chicago

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New mission for AEMM

Department adapts to reach out to non-majors, equip artists with business skills

Students enrolled in AEMM classes per academic year

2008 - '09: 6,265 enrolled

2010 - '11: 6,403 enrolled

2011 - '12 (projection): 6,673 enrolled

by Heather Schröering
Campus Editor

WITH FULLY functioning film, music, marketing and other departments, and an endless supply of creative minds, Columbia has the potential to run mini-industries right out of its campus buildings. With every industry, an ambitious management team is a necessity for success, and with the transformation of the

Arts, Entertainment and Media Management Department, the college is already developing more opportunities for the cross-collaboration of programs.

With the number of majors growing 40 percent since 2003, the AEMM Department

was in need of regrouping, according to Philippe Ravanias, chair of the AEMM Department. Since 2009, the department has gone through a major transformation, including changes in approach to pedagogy, reconstruction of curriculum and expanding its mission to include training for not only arts managers, but also growing artists working in similar fields.

"Our mission previously was really focused on preparing managers," Ravanias said. "The shift for us was to realize that we should be of assistance to all

Tara Grace, senior theatre major and arts, entertainment, and media management minor, is currently enrolled in Justin Sinkovich's Self Management for Artists. She is taking the class in hopes of owning her own theater someday. She said the class will help her learn to "self manage."

Columbia students. Not just be a department that trains professional managers, but a department that equips any future artist with essential skills to a sustainable career in their field of choice."

The goal of the transformation is to give artists and managers a chance to collaborate, Ravanias said. This is exactly what students in the class of Gary Yerkins—senior lecturer in the Music Department—are doing.

Students in Yerkins' Recording and Performance Ensemble class have the

» SEE AEMM, PG. 6

Smoking out crime

by Sophia Coleman
Assistant Arts & Culture Editor

FIGHTING CRIME never tasted so good.

By serving up hamburgers, hot dogs and vegetarian-friendly grilled goods, the Bridgeport, Canaryville and Back of the Yards communities are taking a different approach to battling crime and gang activity.

These barbeque get-togethers, called "smokeouts," usually take place in front of drug dealers' homes or in known gang territory. Community groups, like the Bridgeport Citizens Group, round up residents, Chicago Alternative Policing Strategy officers and aldermen to attend the event and promote safety awareness.

"We make sure that everyone in the neighborhood knows we are there," said Daniel Pugh, director of the Bridgeport Citizens Group. "We aren't even opposed to the gang members coming out and joining us."

Typically, the smokeouts take place in the summer months. However, most communities are unopposed to conducting the potlucks through late fall. Pugh said

the smokeouts aren't the ultimate solution, but in order to be effective, they must be consistent and held every month, when weather permits.

At the four events held in Bridgeport so far, at least 50 people have attended each time, rain or shine, Pugh said.

In summer 2010, Pugh held Bridgeport's first smokeout outside the home of an alleged member of The Satan Disciples. The building was across from where Pugh and his wife, Lynn, live, and was owned by an absentee landlord. Pugh said there were drug deals out of the building and every other week, there were fights outside the property. He said he has heard shots fired there as many as four times, as well.

The dividing line between the turf of the Latin Kings and Satan Disciples is within the Bridgeport neighborhood, which results in heavy gang activity.

The smokeout tactic, which was originally thought of in Canaryville, was a way for all residents to take part without feeling singled out or threatened. Gangs are bold when the community is

» SEE SMOKEOUT, PG. 24



Heidi Unkefer THE CHRONICLE

Fake weed, real consequences

by Greg Cappis
Assistant Metro Editor

GETTING HIGH on synthetic marijuana could boost not only your spirits, but also your chance of suffering a heart attack.

Dr. Colin Kane, pediatric cardiologist at University of Texas Southwestern Medical Center, studied three cases of teenage boys who all suffered heart attacks after smoking the fake cannabis known as "K2," "Spice" or herbal incense in early 2011. He said he couldn't prove that the chemical compounds that produce a marijuana-like high caused the heart attacks, but said "the timing is just very suspicious."

In Chicago, the synthetic drug can be purchased at a variety of stores, including gas stations, food marts and smoke shops. On Dec. 14, "Max's Law" will go into effect, which will prohibit the sale of the laboratory-produced drugs that "mimic the effects of marijuana." Violators will be subjected to a \$1,000 fine if caught selling the product, but there is no legislation prohibiting possession of the designer

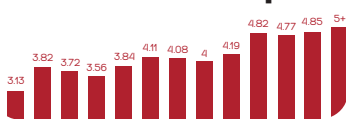
» SEE DRUG, PG. 37

Sports & Health

» PG. 14



A look at child abuse in sports



Commentary

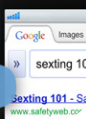
» PG. 31



Ayo, baby—whats up? lol ;)

Sexting scandal embarrasses school

WTF?!



Metro

» PG. 38

Trump's friends serve dinner



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EDITOR'S NOTE

Stand strong in protests



by Brianna Wellen
Editor-in-Chief

I OFTEN find myself glamorizing the protests that took place in the '60s and '70s opposing the Vietnam War. What I wouldn't give, I thought, to be among the crowds and riots, being arrested for my beliefs, standing up in the face of tear gas and making a difference! Of course, in these imaginary time-travel situations, I am never in as extreme danger as those who were harmed at actual protests, such as the shooting at Kent State University. I would be involved just enough to have some harrowing tales to share with my grandchildren.

Now, in the face of a reoccurrence of on-campus protests, the consequences-to-results ratio seems less appealing to me and, I would imagine, others my age.

The recent incident at the University of California at Davis, in which police officers pepper-sprayed student protesters who were peacefully assembling, caused the media to finally shed some serious light on the tuition issues at hand.

While this was a disturbing incident that certainly shouldn't be taken lightly, it was a regular occurrence in the mass campus protests of the past.

Times have changed, and this event was looked upon as an error on the part of the police, not bravery or loyalty to their cause on the part of the students. Reactions such as these hinder the involvement of students in U.S. protests.

Students these days live much more

comfortable lives and are less willing to put themselves in harm's way for the sake of a national movement, especially one that doesn't seem to be getting much major attention.

And so we have the chicken-egg situation: Are students not participating because nothing is getting done, or is nothing getting done because students aren't participating?

In countries, such as Egypt, students have rallied together to create major governmental change by facing the risk of execution and putting family and friends in danger based on association alone. These students are accomplishing real things, not simply talking about change as is too often the case with students in our country. Now, with actions in the U.S. reflecting, even in the smallest amount, those abroad and those of the past, I hope students recognize what it may take to stir the pot enough to make a difference and change the current economic climate. These protests cannot be taken lightly and should not be seen as a fad.

There are many reasons to protest. Economic woes will long affect college students, political unrest will always be present in our country and every passing day brings a new set of problems, which students should be standing up against.

There is no in-between when it comes to supporting a meaningful cause; it's either worth fighting for or it isn't. In light of the UC Davis events, the stakes have been raised and students need to decide whether or not it's worth standing their ground and continuing to fight the good fight.

chronicle@colum.edu

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Blacklisted artists exhibited

by Corey Stolzenbach
Contributing Writer

WHAT IF you were an artist forced to work under a dictatorial government?

The art exhibit, "Unfree Freedom: An Exploration of Identity in Central Europe," opened on Oct. 29 and is curated by Janeil Englestad of threewalls, a cultural organization in Chicago that focuses on cultivating art.

The showcase includes the work of blacklisted artists created during oppressive European regimes and what their work was like after the revolutions.

"I wanted people to have the opportunity to see how artists who were not officially recognized by the socialist regimes, as well as [how] younger artists, who came of age after communism ended, were responding to the world around them," Englestad said.

Jessica Cochran, curator of exhibitions at Columbia, said students could gain perspective from the gallery.

"Because the show features artists who have been working before and after the fall of the Berlin Wall in Central Europe, I hope it will give students a little bit of a perspective of what it might be like to be an artist working underneath an oppressive regime," Cochran said.

On display are the works of artists Rudolf Sikora and Peter Szabo. Sikora is a Slovak who focused on themes outside of government. He co-founded the group Public

Against Violence, which played a role in the 1989 fall of the communist government in then-Czechoslovakia.

The gallery displays Szabo's work from the Delta-Haggadah series, which contains images of the 1956 Hungarian Revolution and imprisonments, as well as 11 charcoal still sketches from that time.

According to Jeremy Jennings, arts entertainment and media management and audio arts and acoustics double major who works at the exhibit, 135 people visited the gallery during the first 10 days. Jennings was fond of some of the displayed work.

"You have the opportunity to really stop and feel [the artwork] as you're working," Jennings said. "Just getting to spend time around here is a neat experience."

Englestad will conduct a curator talk on Dec. 9 at 11 a.m. She will discuss artists' books, as well as works on paper in the former Soviet countries.

"Created for political protest, social critique and to promote independent thought, this work is increasingly relevant today as artists participate in and respond to Occupy [Wall Street] and other social movements," Englestad said.

The free exhibit is on the second floor of the Conaway Center, 1104 S. Wabash Ave., until Dec. 10, from Tuesdays through Saturdays at 11 a.m. to 5 p.m.

Someone You Should KNOW TARA GRACE SOUTHARD



Courtesy YEVA DASHEVSKY

Name: Tara Grace Southard
Year: Senior
Major: Theatre

Tara is currently cast in Columbia's mainstage production of "Celestial Bodies," premiering on Nov. 30 in the Getz Theater. She has acted in several theater and film productions at Columbia during the last 3 1/2 years. Last semester, she studied with The Second City through Comedy Studies and is currently taking Level 3 Improvisation at the Improv Olympics. She can't wait to graduate and move on to bigger and better things.

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The Chronicle
33 E. Congress Parkway, Suite 224
Chicago, IL. 60605-1996

Main line: (312) 369-8999
Advertising: (312) 369-8984
Newsroom Fax: (312) 369-8430
www.columbiachronicle.com

Campus: (312) 369-8986
Metro: (312) 369-8963
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PROLIFIC FACULTY CUTS LOOSE

by Alexandra Kukulka
Assistant Campus Editor

“WHEN I am working in the field” is a statement that many Columbia students hear in their classrooms while teachers draw on their professional experiences. Many students would view having a professor who is still actively working in the field as beneficial.

As reported by The Chronicle on Nov. 7, most faculty members have not received salary raises this year, which some say has caused a decrease in morale.

Never-the-less, faculty continue to achieve national success in books, exhibits, film, performances and music year by year.

“There is no question that there is a link between how active a person is in his or her profession and his or her work in the classroom,” said Deborah Holdstein, dean of the School of Liberal Arts and Sciences. “I think [faculty] inspire our students, and they inspire other faculty members.”

“Historic Diaries” is a recently published book written by Anthony Trigilio, professor in the English Department. The book used the diary of the alleged John F. Kennedy assassin Lee Harvey Oswald to explore the myths of the Kennedy assassination through poetry.

“The [assassin’s] diary is in the public domain,” Trigilio said. “I worked with the diary, and I did a couple years of research, [which included] interviewing people for the book. It’s an investigation into the psychology of Oswald through his diary.”

David Trinidad, an associate professor in



Courtesy RYAN BOURQUE

Heather Gilbert, an assistant theatre professor, is currently a lighting designer for “The Caretaker.”

the English Department, “Dear Prudence,” a collection of his published poetry from the ‘70s to the present. Trinidad has been touring and doing readings in New York, Iowa City and Maine.

“[My publisher] gave me two years, and I wrote a new book in that time to go with my selected [work],” Trinidad said. “It took me a year and a half, but I wrote 40 new poems.”

In the Art and Design Department, Professor Adam Brooks and adjunct faculty member Mathew Wilson collaborate as “Industry of the Ordinary,” installing a mural in the Wicker Park and



Ting Shen THE CHRONICLE

Anthony Trigilio, professor in the English Department, recently published “Historic Diaries.”

Bucktown area.

Brooks and Wilson were commissioned to do “History as Idea,” a permanent public work for the Nebraska State Historical Society’s headquarters building in Lincoln, Neb. The project has received national attention as an alternative method of looking at history, Brooks said.

As a curator, Fo Wilson, a faculty member in the Art and Design Department, was in charge of a show that deals with the intersection of craft with new technology. The show has been traveling around the country and is currently in the Ashville Museum

of Art in North Carolina and will later travel to Arkansas.

Similarly, Ron Falzone, associate professor in the Film and Video Department, produced and wrote a film called “Typing” that he co-created with two other faculty members. The film made for Zaxie Films is about two screenwriters in 1939 who have been given an impossible job to write a screenplay about sex, adventure and a dog for a blind man. “Typing” has been shown at many festivals around the country.

According to Falzone, he promised himself there were three things he would never write about: Mafia comedies, stereotypes and Hollywood. Falzone ended up writing a script he fell in love with called “Safe and Affordable,” which is a Mafia comedy about stereotypes. After writing the first draft, he realized that he had broken two of his rules, Falzone said.

“I gave myself two hours to write a 10-page script,” he said. “It’s an exercise I do for myself. I decided what I would [do] first off, [to] violate the third rule, was I would write about Hollywood.”

Julian Grant, another film and video faculty member, has a film that is in post-production called “Roundabout American,” a comedy about a French chef who has a fondness for America and the American Dream. It was filmed in Chicago and will be ready for screening in 2012.

As for the Theatre Department, Assistant Professor Heather Gilbert is a lighting

» SEE FACULTY, PG. 6

Influential women with ‘Celestial Bodies’

First faculty-written production fictionalizes Galileo’s mistress

by Alexandra Kukulka
Assistant Campus Editor

THE CHANGING rooms under the stage are abuzz with actors preparing for the next scene. They grab clothing and makeup, while at the stairs, an actor who just came from the stage, jokingly yells that he is looking for actors to perform in the play and asks if he has come to the right place to find some.

“Celestial Bodies” is a new play that will open at the Getz Theatre at the 11th Street Campus, 72 E. 11th St., on Nov. 30. The play was written by Lisa Schlesinger, assistant professor in the Fiction Writing Depart-

ment, who is also the coordinator of the playwriting program. This is the first time the Theatre Department is featuring original work by a faculty member.

“‘Celestial Bodies’ is the first play in a trilogy of plays about women who were connected to well-known scientists in the 17th century,” Schlesinger said. “[The play] is about Maria Gamba, Galileo’s mistress. They lived together for 12 years and had three children.”

According to Schlesinger, the idea for such a play came to her in a dream in which she saw a female scientist wearing men’s clothing presenting scientific theories. Schlesinger later decided to do some research and learned about Gamba, though very little is known about her, Schlesinger said. She believes that Gamba had a powerful influence on Galileo because they spent



Sara Mays THE CHRONICLE

The faculty-written play “Celestial Bodies” opens on Nov. 30. actresses wait backstage at the Getz Theatre in the 11th Street Campus, 72 E. 11th St., during a dress rehearsal.

so much time together and would talk and share meals.

“I just know from myself, how I work as an artist,” Schlesinger said. “My partner and I are always talking about what we are

thinking about [and] what we are working on. I decided to write this play with the idea that she influenced a lot of his ideas as

» SEE CELESTIAL, PG. 7

THIS WEEK

11/28/11

"Crime Unseen"

The artists in "Crime Unseen" grapple with a retelling of disturbing events, from violent murders to “softer” crimes.

600 S. Michigan Ave.
1st floor

11/28/11

"Black Gossamer"

Artists use fashion, textiles and dress to articulate ideas on the revolution of black identity. 9 a.m. – 5 p.m.

1104 S. Wabash Ave.
Glass Curtain Gallery

11/29/11

Acoustic Kitchen

Come perform or just enjoy listening to great acoustic music in a welcoming environment. 7 – 10 p.m.

618 S. Michigan Ave.
Stage Two

11/30/11

Toni Asante LightFoot

Toni Asante LightFoot will discuss literary works by 20th century Belizean and Cuban writers. 7 – 9 p.m.

623 S. Wabash Ave.
Lecture Hall 109

12/2/11

MFA Thesis Films

The annual graduate thesis screening features documentary and narrative short films. 5:30 – 8 p.m.

1104 S. Wabash Ave.
Film Row Cinema

Student wins ‘Quit to Win’ contest

Columbia senior’s smoking warning displayed citywide on billboards, CTA, Soldier Field

by Lisa Schulz
Assistant Campus Editor

USING A wave of black and red design to convey a message that most children can’t communicate, Elizabeth Salinas created a winning advertisement highlighting the dangers of parental secondhand smoke that is about to spread across Chicago.

The senior art and design major won the “Quit to Win” anti-smoking design contest for the Chicago Tobacco Prevention Project,

hosted by the Respiratory Health Association of Metropolitan Chicago. Her triumph, announced on Nov. 17, earned her a \$5,000 scholarship and an iPad.

Five billboards and multiple CTA platforms across the city will display the design, which premiered on the Soldier Field Jumbotron during the Bears vs. Lions game on Nov. 13, according to the CTPP.

Entries were to be based on either the effects of secondhand smoke or the importance of smoke-free environments, accord-

ing to CTPP. Entries were judged on their effectiveness, visual appeal, originality, clarity in design and appropriateness. Two other winners were rewarded with a \$2,000 scholarship and an iPad for second place and an iPad for third place.

Salinas, who discovered her passion for graphic design when laying out greeting cards, focused on the disease-causing effects of smoking on children because of their inability to speak for themselves.

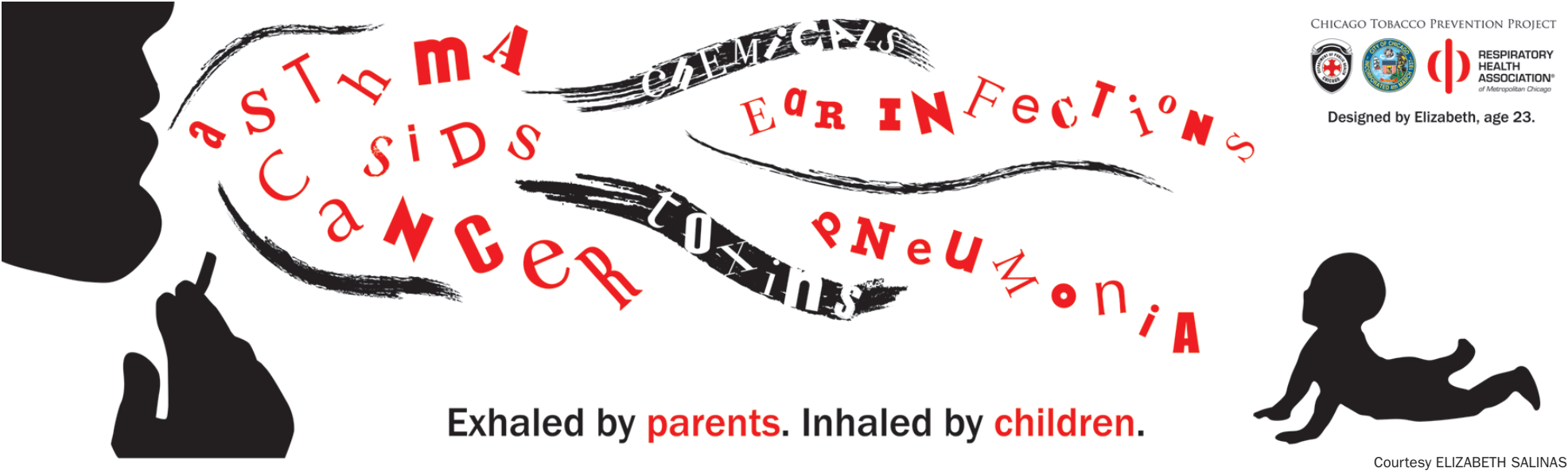
“Infants and kids are the most vulnerable,” Salinas said. “[Kids] can’t really do much. It’s not like they can say ‘stop.’ And if they do, it’s not always that [parents] are going to listen to them.”

The design reads, “Exhaled by parents. Inhaled by children.” Intertwined with smoke are the effects of secondhand smoke in children, including asthma, pneumonia, chemicals, ear infections, toxins and Sudden Infant Death Syndrome.

Joel Africk, president and CEO of the RHA, said the organization hopes the “powerful” messages will have a great enough impact to make smokers think twice about secondhand smoke and persuade attempting quitters to follow through with their effort.

“I think the design was creative, and the use of typography was creative,” Africk said.

» SEE DESIGN, PG. 7



Senior art and design major Elizabeth Salinas won a \$5,000 scholarship and an iPad for this original design. Her art was displayed on the Soldier Field Jumbotron during the Nov. 13 Bears vs. Lions game.

The Music Center at Columbia College Chicago
1014 S. Michigan Avenue

C o n c e r t H a l l E v e n t s

Monday November 28
Pop Rock Ensemble: Performance 3 in concert
Senior Voice Studio Performance

12:00 pm

7:00 pm

Tuesday November 29
Men’s Chorus in Concert
Pop Rock Ensemble: Styles 1 & 2 in Concert
Columbia College Chamber Ensemble in Concert at the Sherwood

12:00 pm

7:00 pm

7:00 pm

Wednesday November 30
Jazz Pop Choir 1, 2, & 3 in Concert at the Conaway
Latin Jazz Ensemble in Concert
3CVJE in Concert with special guest Pitch Please!
Vocal Lab in Concert at the Sherwood

12:00 pm

12:00 pm

7:00 pm

7:00 pm

Thursday December 1
Songwriting 1 Recital
Pop Rock Ensemble: Performance Latin

12:00 pm

7:00 pm

Friday December 2
Drum and Percussion Recital
Jazz Forum
Columbia College Laptop Chamber Ensemble in Concert
Classical Guitar Recital at the Sherwood

12:00 pm

2:00 pm

7:00 pm

7:00 pm

*** All Concerts are FREE. For more information call 312-369-6300**

library
AT COLUMBIA COLLEGE CHICAGO

For your convenience, the Columbia College Chicago Library will be offering extended hours for the last three Fridays of the Fall 2011 Semester.

We will be open until 8:00pm on the following Fridays:

Friday, December 2, 2011

Friday, December 9, 2011

Friday, December 16, 2011

For assistance or more information, visit us in person at 624 S. Michigan, contact us at 312-369-7900 or online at www.lib.colum.edu.

GOOD LUCK ON FINALS!

Columbia
COLLEGE CHICAGO

create...
change

For Students Wanting to Make a Difference
through the Arts and Communications

THE DIANE DAMMEYER SCHOLARSHIP

The Diane Dammeyer Scholarship recognizes one outstanding freshman who has demonstrated interest and commitment to making a difference in the world through work with a community-oriented nonprofit organization. The recipient will be committed to using his or her work to enhance the mission and goals of a community-based organization with a human services mission while building a portfolio.

The Diane Dammeyer Scholarship will fully pay the cost of tuition, fees and on-campus housing for a full-time undergraduate student. Full-time students in their freshman year who have a 3.0 or higher GPA are invited to apply.

This scholarship was established by Diane Dammeyer, a philanthropic photographer who studied at Columbia College Chicago. After leaving Columbia, Diane worked as a volunteer documentary photographer, traveling all over the world recording images of children in impoverished, war-torn settings like Rwanda. Her experience doing this inspired her to create a scholarship at Columbia, hoping students of all majors will use their creativity to help a nonprofit organization better realize its goals.

INFORMATION SESSIONS

Friday, December 2, 2011 - 10am-11am
Wednesday, January 18, 2012 - 1pm-2pm
Friday, January 20, 2012 - 12pm-1pm

All sessions will be held in the Portfolio Center
623 S. Wabash / Suite 307

CONTACT

Enrollment Management with questions:
312/369-7079 or scholarships@colum.edu

VISIT

www.colum.edu/scholarships

» **AEMM****Continued from Front Page**

opportunity to form bands, write songs and perform. Throughout the semester, they also work alongside the Marketing Talent Agency class, a branch of AEMMP Records, the first student-run record label in the U.S. founded in 1982, according to Ravanas.

The bands in the Recording class, which is a yearlong course, are required to construct a three to five-song EP, a 50-minute showcase, a music video and other media materials, Yerkins said. Students in the Talent Agency course, which was launched in spring 2011, pair with the bands and deal with the managerial side.

"Music students spend all year developing a product, and then nothing happens," Yerkins said. "That's kind of a waste of resources; but if they develop that product in coordination with students who know how to exploit it, well, the sky is the limit."

Cody Scheppers, senior AEMM major, was one of the first to take the Talent Agency course in the spring and is also enrolled in it this fall. He is one of two main managers of the pop-rock band Idealist that grew out of last spring's Recording course.

According to Scheppers, this semester's Talent Agency class presented a proposal to the AEMM Department that outlined funding for Idealist to record an EP.

"Not only is it a great opportunity to meet new people in the department, but you can have a product to pitch outside of Columbia," Scheppers said. "By the time that I graduate, I'll know what it's like to have worked with a band for almost a year-and-a-half now and [have had], for instance, licensing opportunities. It's a chance to do

all that within the umbrella of Columbia."

In order to offer more industry-specific courses to non-AEMM majors, the department adjusted some of its curriculum and removed many prerequisites when possible, replacing them with a requirement of a specific number of credits, Ravanas said.

"We have completely redefined the curriculum along two principles—openness to non-majors and experimentation before concepts—allowing students to learn by doing, providing them a safe place for experimentation before they get the maturity that would allow them to understand that they need broad management framework," he said.

The department also analyzed its teaching methods and realigned the order in which courses are to be taken, Ravanas said. Students are now allowed to begin with industry classes and progress to broader core management courses, according to Ravanas.

By partnering with Mark Kelly, vice president of Student Affairs, the department has developed other student-run projects, such as the Hokin Gallery, operated by students in the Exhibition Management class.

According to Ravanas, the AEMM Department is the largest minor-providing department at Columbia. With 160 minoring students this semester, the number of minors has grown 28 percent since fall 2009. The department is also the largest cultural management center in the U.S., he said.

"It speaks to how all of our students need the talent of the rest of our student body," Kelly said. "Everyone needs marketing students and arts management students to help them bring their creative projects to fruition."

hschroering@chroniclemail.com

» **FACULTY****Continued from PG. 3**

Courtesy SEBASTIAN HUYDTS

Sebastian Huydts, a faculty member in the Music Department, composes music for piano.

designer. She is currently working on the production of "The Caretaker," in which bare light bulbs and daylight are used to set the mood of the play. Gilbert also worked on the lighting for a play called "The Better Half," in which she created paths of light and geometric shapes.

On the other hand, theatre faculty member Jackie Penared designed the scenery for two plays: "The Last Act of Lilka Kadison," which is about an 80-year-old Polish woman who is remembering what happened to her in World War II, and "The Importance of Being Earnest," which is about young men being foolish, Penared said. Both were nominated for a Jefferson award.

In the Music Department, Professor Marcos Balter recently received a FROMM

Foundation Commission Award, which is hosted by Harvard University. These are international composition prizes that are awarded to composers from around the world, Balter said. He has also received the Civipella Ranieri fellowship, which will give him the opportunity to go to Italy for six weeks to compose.

Balter also said he has a solo concert coming up in December with the International Contemporary Ensemble playing his compositions.



There is no question that there is a link between how active a person is in his or her profession and his or her work in the classroom."

—Deborah Holdstein

Faculty member Sebastian Huydts has recently composed a set of piano studies. In the last year, he has written three works for viola and piano, which were performed for a radio series. He currently is the pianist for the music group Cube. Huydts is also working on publishing a book about music for woodwinds and piano.

According to Jay Wolke, Art and Design Department chair, there are so many accomplished faculty that it is hard to single out a few.

"I think [Columbia] is just a very inspirational and enriching environment when we have so many exciting accomplished people to learn from," Holdstein said.

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COLLEGE CHICAGO

» **CELESTIAL**
Continued from PG. 3

his lover, as his friend and as the person he ate with.”

The play features a cast of 20 Columbia students and is directed by Will Casey, adjunct faculty member in the Theatre Department. The lead actors are senior Erin O’Brien, who plays Gamba, and British exchange student, Lee Bainbridge, who plays Galileo.

Casey took on this play, he said, because it “seemed to really speak to me.” He emailed Schlesinger to discuss what he wanted the play to look like and bounce ideas around. They later set up meetings to further expand on those ideas and talked to The-

atre Department Chair John Green, who approved the play to be produced.

“I love that this play takes a different take on [Galileo’s life],” Casey said. “It included the woman who was the mother of his children, Maria Gamba, and makes that story a part [of] his. It tells both stories at once.”

Casey admires the way Schlesinger executed the play and taught the audience about a person they may not know. In “Celestial Bodies,” Gamba is portrayed as a stargazer who has an interest in comets and is searching for knowledge, O’Brien said.

According to O’Brien, in the beginning of the play, Gamba is a peasant woman who can’t go to school because she is a poor, young girl. Because of her circumstances, Gamba dresses up as a boy and ends up

studying with Galileo, O’Brien added.

“Something kind of happens between [Gamba and Galileo] romantically,” O’Brien said. “It’s not as easy as boy meets girl, because she is a boy, technically, and lives as a boy for a long time.”

The part in the play where Gamba dresses as a boy is fictionalized, O’Brien said. The play takes place during the course of 12 years, when Gamba and Galileo work together, O’Brien added.

The most challenging part about playing Gamba was the way she always had her head in the clouds, while O’Brien needed to focus and interact with other actors, O’Brien said.

Similarly, Bainbridge said he likes the way the play was written because it gives him room to portray Galileo as a contemporary figure.

Both actors agreed that the characters they play are fun and witty because O’Brien gets to dress as a boy and Bainbridge runs out on stage in just his underwear.

“I think that when you write plays, you have a clear idea of what they would look like, so it is really exciting to see them come to life,” Schlesinger said. “This is a pretty difficult play, and [the actors] are really doing an amazing job, so it is exciting.”

akukulka@chroniclemail.com



Sara Mays THE CHRONICLE

Charlie Haumersen puts the finishing touches on his costume during a dress rehearsal for the faculty written play “Celestial Bodies.”

» **DESIGN**
Continued from PG. 4

“It communicated the message clearly and in an eye-catching way.”

Interested in experimenting with typography and silhouettes, Salinas put her ideas to work in a single day and rushed to meet the deadline two weeks after polishing up the design, she said.

Salinas received critiques from classmates on her project, which originated as an assignment from her instructor, Renee Ramsey-Passmore, an adjunct faculty member in the Art and Design Department.

The design was slightly altered from her original submission, she said. Instead of the word “Cancer,” the typography now reads “SIDS,” to better inform its viewers of the possible detriment of a child’s health. White space was also added to the original design to draw attention to the eye and to emphasize boldness of the silhouettes Salinas said.

Adjusting to a client or judge’s request

is typical for designers, especially when they’re first beginning, Ramsey-Passmore said. She added that as a professional, designers are entitled to a stronger opinion of what’s best for the work and a client’s requests.

“They’re going to have to learn to be adaptable and try to come to a halfway point with the client,” she said. “When they have a little more credibility, they’re able to do that. But as a student, often they’re at a whim of what the client really wants in the end.”

Timing is crucial to submissions, Salinas said. Some classmates who entered didn’t follow through with the submission process. A project started must be finished, she said.

“You can change the world with design,” Salinas said. As far as changing the minds of smokers, “If you get at least one person to quit, you’ve made a difference. And it’s all about the way you communicated that message.”

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Courtesy JOHN SHIMON and JULIE LINDEMANN

Rudy Rotter created art out of everyday items, including recycled materials. He worked out of his studio in Manitowoc, Wis., and was also a successful dentist.

by Kathi Beste
Interdisciplinary arts grad student

ON A recent trip to the Hamilton Wood Type Museum in Two Rivers, Wis., I stopped at the new Gallery 3 in nearby Manitowoc. This large industrial building has recently been converted to a gallery and multipurpose art space and is on its way to becoming an artistic retreat just three hours from Chicago. It is also the new permanent home of the Rudy Rotter Collection of Art.

Rudy Rotter (1913–2001) was probably the most prolific artist in Wisconsin history, having created an estimated 16,000 works of art during a 45-year period. His overwhelming output utilized an entire universe of material choices. The finished pieces I saw were mostly sculptures, but there were also paintings, drawings and assemblages. His artistic output was staggering by any account, especially considering that Rotter had no formal artistic training—just did hard sustained work during many decades.

When the Rudy Rotter Museum of Sculpture—which included his working studio—was closed to the public in 2007, some works were acquired by other art institutions, including the American Visionary Art Museum in Baltimore; the Haggerty Museum of Art at Marquette University; the John Michael Kohler Arts Center in Sheboygan, Wis.; the Lawton Art Gallery at the University of Wisconsin-Green Bay; and the Rahr-West Art Museum in Manitowoc. Gallery 3's Heather Bonde and Robert Jagemann have transferred the remainder of the collection to multiple floors in their space and are beginning the long process of cataloging and preserving the rest of what is estimated at approximately 14,000 pieces.

I was lucky enough to be given a tour of the upper floors of the 1929 Mirro Aluminum Plant 3 building that houses Gallery 3 to look at some of Rotter's work that is not

on display. Seeing the work laid out across the floor and on tables, filling the cavernous space, took my breath away. The idea that one person created each piece I saw was hard to comprehend. Working with so many different materials and using them in interdisciplinary fashion, all while raising a family and running a successful dental practice is truly the revolutionary work of a radical individual.

To Rudy, everything had possibility, and to sketch, carve and create this astounding body of work, he reused, repurposed and recreated every form of media and material imaginable. The finished pieces convey his passionate feelings regarding humanity. The representational works display power and tenderness, and the abstract pieces burst with a sense of joy and celebration. His art shows wit, compassion and wonder. It is as though the art was in the items all along, and he was driven to reveal it.

Although Rotter was a self-taught artist, he doesn't fit the standard view of an impoverished visionary or social misfit. He was organized, disciplined, creative and above all, compulsive about his artmaking. He worked every day in an organized manner, morning and afternoons, rarely taking a day off from art. He once said, "I feel driven to create; I just love the creative process. The product is not as important as the action."

Rotter is my radical because he did not question his need to create and was never distracted from exploring new ways to find and create beauty, often out of things discarded by others. His dedication and creative spirit is an inspiration to me in the middle of working in the MFA Interdisciplinary Book and Paper Arts program here at Columbia. And after seeing his work, I know I better get moving.

SPORTS&HEALTH

WOLF PACK BACK IN CHICAGO

by **Lindsey Woods**
Assistant Sports & Health Editor

THE CHICAGO Wolves came back home after a four-game winning streak to face the San Antonio Rampage on Nov. 19. Unfortunately, the home-ice tripped the team up, ending a season-high streak in a 3-4 battle against the same team that showed the players up at their season opener in Texas.

Outshooting the Rampage 24-9 in the last two periods wasn't enough to bring the Wolves back from a deficit of three unanswered goals at the end of the first period. Coach Craig MacTavish said he told the team not to give up on the game during an intermission locker-room talk.

"We talked about giving ourselves a chance to win the game," MacTavish said. "We fell short this time, but it was a hell of a hockey game."

Darren Haydar put the Wolves on the board early in the second period on a rebound during a power play that started at the end of the first. It was during the same power play that Wacey Rabbit put the Rampage up 3-0 on a short-handed goal.

After San Antonio regained its three-point lead with a goal by Greg Rallo, the Wolves' Anton Rodin put the puck between the legs of goaltender Brian Foster on a breakaway. A new player from Stockholm, Sweden, Rodin seemed unfazed by the solo goal, focusing more on the team's effort.

"We never quit," Rodin said. "We've had our ups and downs this season. We were

focused, battling in the corners, but we need to score goals to win."

Another power-play goal in the third period, scored by Mike Duco, put the Wolves in comeback range at 4-3, but not even another power play could help the team capitalize on a goal to tie the game.

Although the streak-ending game wasn't exactly the ideal homecoming, MacTavish said he will still look at this game in a positive light.

"We had a lot of good looks and a lot of individuals playing really strong," he said. "It's too bad, though. It would have been a hell of a comeback."

The Rampage spend the most time in the penalty box, racking up 24 penalty minutes versus the Wolves' 16 minutes.

The Wolves' loss came after goaltender Eddie Lack flirted with some playing time in the NHL, being called up to Wolves' affiliate team, the Vancouver Canucks, for just one short day. The Canucks returned the goalie in time for him to stop 22 shots from the Rampage.

Since the loss, the Wolves' first-line goaltender, Matt Climie, was also called up to spend time with the Canucks. He returned to the Wolves one day later after backing up their NHL counterpart in a 2-1 overtime victory against the Ottawa Senators on Nov. 20.

Climie returned to his position between the Wolves' posts on Nov. 23 for the game against the Texas Stars.

lwoods@chroniclemail.com



Ting Shen THE CHRONICLE

(Top) Left wing Matt Clackson of the Wolves brawls with fellow left-winger Eric Selleck of the San Antonio Rampage. (Bottom right) Chicago Wolves left wing Mike Duco, right wing Darren Haydar and defenseman Mark Mancari celebrate after Duco scored on a power-play goal during the third period against the Rampage on Nov. 19. (Bottom left) Duco attempts a slap shot, breaking his stick.

Renegades host competition for new logo

by **Lindsey Woods**
Assistant Sports & Health Editor

COLUMBIA SPORTS are getting a makeover, courtesy of Columbia students.

The Renegades have offered the student body a chance to submit the best redesign of the old logo, which has been used since the creation of the organization in 2006, according to Kevin Hartmann, president of the Renegades.

"We've been wanting a new logo for a while now," said Abby Cress, vice president of the Renegades. "The old one is really outdated, and we don't feel like it represents the Renegades."

The contest, open from Nov. 18-Nov. 23, requires that students use the Renegades name, but has no other stipulations. Forrest Frazier, secretary of the Renegades, said designs should aim to capture the spirit of Columbia through creative interpretation.

"We're looking for the students to use their imaginations to the max," Frazier said. "There are no guidelines for what it should be or how it should look. It's all up

to your imagination."

Frazier also said he would like to see submissions that define some kind of mascot, because the Renegades are currently without one. Incorporating colors from Columbia's "color palette" is also encouraged.

"We're hoping to get something that reflects what a Columbia mascot would be," Frazier said. "At the Wise-Ass Comedy Show [Night], someone said as a joke that we were the rainbow trouts. That would fit, though, because it's weird and it has a rainbow, and that's Columbia."

The old logo was made from clip art, according to Cress. It includes a shield and a star, and the Renegades name in bold lettering. The old design has been unpopular around the Renegades' office for some time now, Cress said, and there have been talks

for two years regarding a redesign. Hartmann said the redesign finally took top priority this year because of the Renegades' push for campus recognition.

"I've been pushing [for] it ever since I got on the board two years ago," Hartmann said. "It got to the point [of] focusing on a marketing and branding campaign."

Frazier added that the group hopes the new logo will inspire people to join sports teams at Columbia, and help the Renegades to grow its student base.

"We need to revamp the logo if we plan to get the sports programs where we want them to go," Frazier said. "You need something better. You want something that represents a whole sports team."

In addition to posting the contest information on its Facebook page, the

Renegades have reached out to campus organizations, such as the Anime Club and the Sports Marketing and Management clubs, asking them to participate in the redesign contest. So far, the response hasn't yielded much tangible art, according to Cress.

"We've gotten a few submissions," she said. "We're going to give it a week or so to look over all of them."

The winner will be chosen during the Renegades captains' meeting on Dec. 1, where Cress, Frazier, Hartmann and all other team captains will review the submissions and vote on their favorite, according to Cress. If the Renegades can't decide, it will be decided by a Facebook "like-off," where the design that gets the most "likes" will be the winner.

The winner will also receive a \$100 gift card to Target.

"With Christmas coming around, I'm sure college students could use [the \$100]," Frazier said.

lwoods@chroniclemail.com



Courtesy ABBY CRESS

THIS WEEK IN SPORTS

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Blackhawks vs. Coyotes

Watch the Blackhawks take on the Phoenix Coyotes at 7:30 p.m. The game will be broadcast on CSN Chicago.

United Center
1901 W. Madison St.

12/1/11

UIC vs. U.W. Green Bay

The UIC Flames men's basketball team play the Phoenix at 7 p.m. Watch the game on the Horizon League Network.

Resch Center
Green Bay, Wis.

12/2/11

Wolves vs. Heat

The Chicago Wolves will skate against the Abbotsford Heat at 7:30 p.m. Catch the game on CSN Chicago.

Allstate Arena
6920 Mannheim Road

12/3/11

Santa Hustle 5K

Watch as runners dressed as Saint Nick run 3.1 miles in the second annual Santa Hustle. The race starts at 9 a.m.

Montrose Harbor, Grove 16
4400 N. Lake Shore Drive

12/4/11

Bears vs. Chiefs

The Chicago Bears will tackle the Kansas City Chiefs at noon. Fans can watch the game on CBS.

Soldier Field
1410 S. Museum Campus Drive

Ultimate season for Frisbee team

by Kaitlyn Mattson
Contributing Writer

FRISBEES ARE sailing into the lives and hearts of Columbia students.

The Renegades' Ultimate Frisbee team is just getting started with its new yearlong season, and despite the coming sleet, ice and snow, frisbees will be flying, even if the team has to move its games indoors. So says Wesley Jerden, founder and captain of the Ultimate Frisbee team and senior marketing communication major.

"I got started [playing Ultimate Frisbee] at my old school," Jerden said. "I was a captain for two years as a freshman and a sophomore. When I transferred here, I wanted to do it again, so I went to the Renegades and I gave them all the information they needed to get [a team] started here."

Ultimate Frisbee is not a traditional organized sport. The game has several unique rules. Each side has seven players, and the action is similar to that of football. But running with the frisbee is forbidden, and once it's caught, it must be passed, said Tifanny Stanley, treasurer of the Ultimate Frisbee team and senior marketing communication major.

The disc can be held onto for only 10 seconds before it needs to be passed or thrown downfield. The first team to get 15 points wins, Stanley explained.

"We lost our first game 15-12," Jerden said. "But hopefully, we are going to win every game from here [until] the end of next year."

Kevin Vicks, team assistant and junior film and video major, has found that the Ultimate Frisbee team is getting a positive response from Columbia students.

"We generate a lot of interest for sure," Vicks said. "I know a lot of people [for whom] this is their first time playing ultimate here, or anywhere, and they started on our team. We like to have a friendly atmosphere."

The team doesn't need new players, according to Jerden, yet it welcomes and encourages people to come out and practice.

"We have enough players," he said. "We are essentially one giant mass of people, and whoever can make it to the game goes."

The team has also recruited a teacher to help advise the team. Jerden sought out Jonathan Keiser, faculty member in the Science and Math Department, and now official Ultimate Frisbee adviser.

"I played ultimate in Minnesota for years, and I guess I had probably mentioned it to someone in the Renegades office," Keiser said. "So Wes Jerden came and found me two years ago."

The team's official Facebook group has more than 80 members, and its email list exceeds 200 students. The team has been successful, in part, because of Jerden's marketing experience. He does a good job getting people interested in the team, according to Abby Cress, vice president of the Renegades. Jerden tells everyone he meets about the Ultimate Frisbee team because he is so enthusiastic about it, Cress said.

"Jerden brings a passion, motivation and intensity to it that I haven't seen before," Keiser said. "He loves the sport and wants to share that passion with other people, and it is contagious."

Not only is Jerden passionate about Renegades, but the entire team seems to have a real love for the sport.

"We have a really positive team," Vicks



Brent Lewis THE CHRONICLE

Eric Burett, a member of Columbia's Ultimate Frisbee team, barely misses the Frisbee during a practice game in the gymnasium of South Loop Elementary school, 1212 S. Plymouth Court, on Nov. 22.

said. "We haven't had any issues or negative feedback. Everyone who comes out loves it and plays. So our team is doing great in terms of morale."

Stanley said the onset of winter won't present a problem.

"If it gets too cold, there is the possibility of Frisbees shattering, so we do try to use indoor facilities," she said. "We actually have the use of the gym that just opened up."

The Ultimate Frisbee team is possibly the largest Renegades sports team and has grown from one to a roster of more than 50 students, Keiser said.

So far this season, the Ultimate team has played the University of Illinois at Chicago and the Illinois Institute of Technology three times.

"A characteristic of the game is the spirit of the game," Keiser said. "It is [also] highly competitive, but not at the expense of taunting other individuals or unintentional fouls. The spirit of Ultimate is ... having a lot of fun without injuring anyone else."

For more information on the team, search for the team's Facebook page, the Official Columbia College Ultimate Frisbee.

chronicle@colum.edu

by Chris Loeber
Contributing Writer

IN A gravel lot on Chicago's South Side, an oval structure made chiefly of wood stands out like a sore thumb among the residential buildings and crumbling streets. Called a velodrome, it is a bicycle racing track with steeply banked turns and is the first step in a project called the "Chicago Velo Campus."

The project, an initiative to build a world-class athletic arena on the South Side, is scheduled for completion in 2014 and will cost an estimated \$45 million. The Chicago Velo Campus will be slightly smaller than the 960,000-square-foot United Center and is projected to include a wide range of state-of-the-art athletic facilities, including a wind tunnel and an Olympic development training center.

The existing velodrome, located at 8615 S. Burley Ave., is temporary and will be torn down when construction is completed.

The Chicago Velo Campus is a part of Chicago Lakeside Development, which is a \$4 billion redevelopment plan sponsored by real estate developer McCaffery Interests and steel manufacturer U.S. Steel Corp. The development will create an entirely new lakefront neighborhood between 87th and 79th Streets, the site of the now-defunct U.S. Steel South Works, as reported by The Chronicle on March 26, 2010.

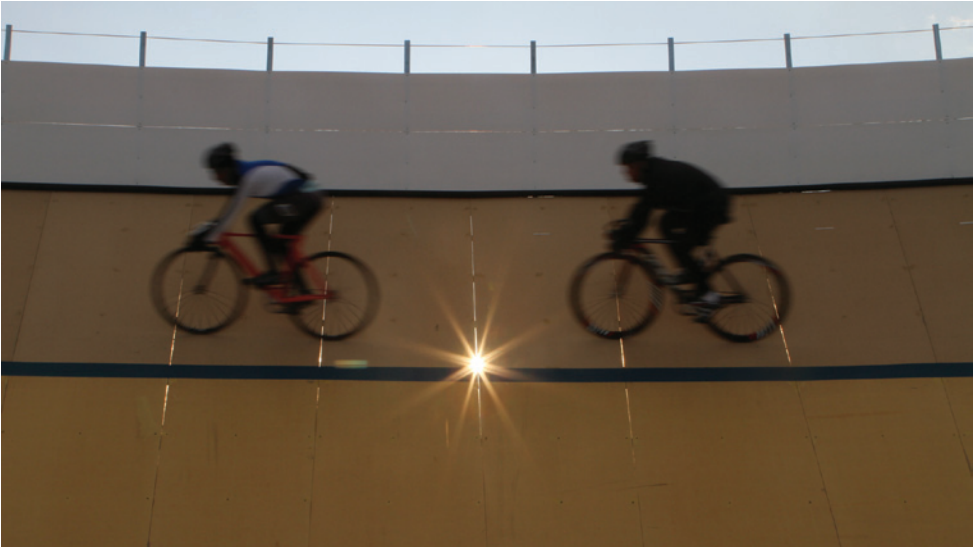
Emanuele Bianchi, president of the Chicago Velo Campus, came to the U.S. from Italy in 2004 with his family, his line of boutique pet products and his love for bicycle-track racing. He said he was upset to discover that velodromes, which are common in Europe, are rare in the U.S.

"I was told there is only one [indoor] velodrome," Bianchi said. "I said, 'You must be kidding me.'"

Chicago has been the site of many track

Happy wheels

Chicago Velo Campus project revives track bicycle racing in Chicago



Brent Lewis THE CHRONICLE

Two cyclists ride the 15-foot, 18-degree vertical wall at the Velodrome campus on Chicago's South Side on Oct. 27. The Velodrome in Chicago is one of a few in the Midwest and the first in Chicago.

cycling racing events, including the first internationally recognized world championship in 1893, Bianchi said. Competitive cyclists, known as "wheelmen," were encouraged to come to Chicago to race in the 1890s, according to Tim Samuelson, Chicago's official cultural historian.

From the late 1800s and into the 20th century, arenas like the Chicago Stadium featured an indoor velodrome as their main attraction. Bicycle-track races drew thousands of spectators. In the 1920s, baseball players actually made a fraction of what professional cyclists earned, according to Bianchi. The city's last velodrome, which

was located in Humboldt Park, burned down in 1946.

"Chicago had an extremely aggressive cycling culture," he said. "There were up to eight velodromes active in the city at one time."

Despite Chicago's rich cycling history, Bianchi's initial efforts to build a velodrome were met with skepticism. Prior to his current initiative, he tried to work with others who wanted to build a velodrome, but quickly found that support would be difficult to find, he said.

"Everybody thought I was kind of crazy," Bianchi said. "A lot of people thought this

project would fail."

He found the help he needed in the local community; its participation is key to raising awareness for the project and interest in competitive cycling, Bianchi said. The actual construction of the velodrome has been handled entirely by volunteers who received Velo Campus memberships as compensation.

However, several of the volunteers came from out of state to help build the velodrome, at least one of whom is still involved with the project. Carl Wilkins, a retired state employee who officiates bicycle races, travels each week from Kenosha, Wis., to stay on a friend's couch and act as interim director of the Chicago Velo Campus.

"I heard that they were going to build a velodrome in this area," Wilkins said. "I just came down one day and fell in love with it."

Bianchi worked with Chicago-based XXX Racing as director of its junior development program in 2010—an experience that inspired him to implement youth programs into the project as a way to attract young cyclists to track racing, he said. One of these initiatives, called the "Fix to Own" recycling program, is designed to teach kids how to maintain their bicycles.

His long-term goal is to bring competitive cycling back to the city, according to Bianchi, but his immediate intention is to raise \$500,000 to build a cover for the temporary outdoor velodrome by spring 2012 so it can be used year-round until the permanent facility is built.

The Chicago Velo Campus has launched the "Cycle 4 Seasons" campaign, which offers velodrome memberships in exchange for donations.

For more information on the Chicago Velo Campus, visit ChicagoVeloCampus.com.

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HOW TO: Study for finals

by Nader Ihmoud
Assistant Sports & Health Editor

THEY'RE GETTING close. The word makes you cringe. It's synonymous with sleeplessness and stress. The one word that college students dread above all others: finals.

Cramming seems to be the go-to study method for busy students. Staying up late the night before to read and re-read chapters in books and scrambling to find old

notes may seem like your only option, but it's not. You can spend the same amount of time studying and get much better results.

Nate Kornell, assistant professor of cognitive psychology at Williams College and an expert in the science of studying, has solid tips for finals. With these practical, efficient techniques, you won't need that extra shot of espresso the day of your finals.

nihmoud@chroniclemail.com



STOCK PHOTO

1

STEP 1: PREPARE

Last-minute cramming helps when you've completed your initial reading. So if you haven't begun studying yet, start planning a studying schedule now. Finals are only two weeks away.

Studying in the early a.m. hours will help you retain information better than cramming the night before, which leaves you at risk of losing all the information you thought you committed to memory.

2

STEP 2: MAKE FLASH CARDS

Kornell believes using flash cards to study is a great way to prepare for an upcoming test and learn the material for a class. He advised that students should go back to the flash cards on a regular basis.

"Don't think that because you went through them in week three and feel comfortable with them that you know them because you're going to forget them by week five," Kornell said.

3

STEP 3: DIVIDE AND CONQUER

Sure, you've studied for that exam already, and you spent all day doing so three weeks ago, but Kornell believes that you will be better off if you spread out your study sessions. Instead of spending the entire night before the final studying, study for the same amount of time, but spread it out over the next few weeks. For example, study Monday, Wednesday and Thursday for one hour per night instead of three hours on one night.

"You learn more if there is time between study events," Kornell said.

4

STEP 4: ACE YOUR FINALS!

If you followed these steps, you should pass with flying colors. Good luck!

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Less butter makes perfect cookies

Sara Mays THE CHRONICLE

by **Laurn Smith**
Assistant Metro Editor

CHOCOLATE CHIP cookies are the most generic of all cookies. Grandma bakes and serves them warm with a tall glass of milk. The sweet neighbor from down the street brings them when stopping for a visit. Keebler Elves create them inside a magical tree house.

I too have tested my baking skills. Like many of you, I have followed the recipes on the back of a chocolate chips bag exactly, only to find myself wondering if the perfect cookies seen on TV even exist.

But I have discovered the problem: The recipe is deceiving. During one of my

baking attempts, I realized I had only half the amount of butter the recipe called for. Instead of buying more, I reasoned that using less butter would turn these into “healthy” cookies.

And it worked. After skimping on one of the main ingredients, follow the directions like normal. This minor tweak makes the batter a lot stiffer, but this is a good sign.

The ingredients you’ll need are 2 1/4 cup flour, 3/4 cup granulated sugar, 3/4 cup of brown sugar, 1 stick of butter, 2 eggs, 2 teaspoons of vanilla extract, 1 teaspoon of baking soda, 1 teaspoon of salt and a bag of semi-sweet chocolate chips.

First, combine the butter and the sugars

in a bowl. Then, mix in the eggs and vanilla until the batter is light and fluffy. Gradually add the salt, baking soda and flour. After, stir in the bag of chips.

Once everything is mixed together, place 9 large spoonfuls of batter approximately an inch apart on a cookie sheet. Make sure to flatten them a little, so that the cookies bake evenly. They will take a little longer to bake, but once they are golden brown, they are good to come out of the oven. Let the cookies cool a little so they do not break.

Now you can go impress everyone with cookies that look even better than the ones in commercials.

lsmith@chroniclemail.com

INGREDIENTS

- 2 1/4 cups flour
- 3/4 cup granulated sugar
- 3/4 cup packed brown sugar
- 1 stick of butter
- 2 eggs
- 2 teaspoons vanilla extract
- 1 teaspoon baking soda
- 1 teaspoon salt
- 1 bag of semi-sweet chocolate chips

INSTRUCTIONS

1. Combine butter, granulated sugar and brown sugar in a large bowl and mix thoroughly.
2. Mix in eggs and vanilla extract until light and fluffy.
3. Gradually add the salt, baking soda and flour.
4. Stir in chocolate chips.
5. Place 9 spoonfuls an inch apart on a cookie sheet and bake for 12–16 minutes, or until golden brown.
6. Let cool.
7. Enjoy!



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Foul play

WRITTEN BY: **NADER IHMOUD**
DESIGN BY: **ED KANG**

Though youth coaches are typically tasked with the development of children, the normally close relationships can, at times, be subject to abuse.

Coaches, as leaders and role models, are generally concerned with developing the young athlete's skill and dedication, guiding and mentoring them toward success. However, in some instances, the educator takes advantage of his or her role, as happened in the recent Pennsylvania State University scandal, in which coach Jerry Sandusky, the former defensive coordinator for Penn State's football team, has been charged with sexually abusing children he befriended through his charity organization.

Sexual abuse victims are abused 90 percent of the time by someone they know and trust, and recent reports accusing Division I coaches of child abuse are shedding light on a historically overlooked crime and its perpetrators.

Experts feel the closeness of the coaching relationship can facilitate a predatory interest in children.

"If you have a coach who is not a good person, they obviously [have] special access to a young person, and we've certainly seen examples of that," said Michael Josephson, president of the Josephson Institute of Ethics, a nonprofit organization that seeks to improve the ethical quality of society by changing personal and organizational decision-making and behavior.

Sexual abuse of children can happen at schools where there is a power and status differential that unfairly puts teachers and educators in a privileged position, accord-

ing to the report, "Educator Sexual Misconduct: A Synthesis of Existing Literature," (2004). Youth coaches often occupy a similar position of power.

According to "Hostile Hallways" a survey conducted in 2000 for the American Association of University Women, coaches are second only to teachers in frequency of sexual misconduct.

Deborah Donovan Rice, Executive Director of Stop It Now!, which combats sexual abuse of children, believes parents need to be more involved with the coach and sports organization.

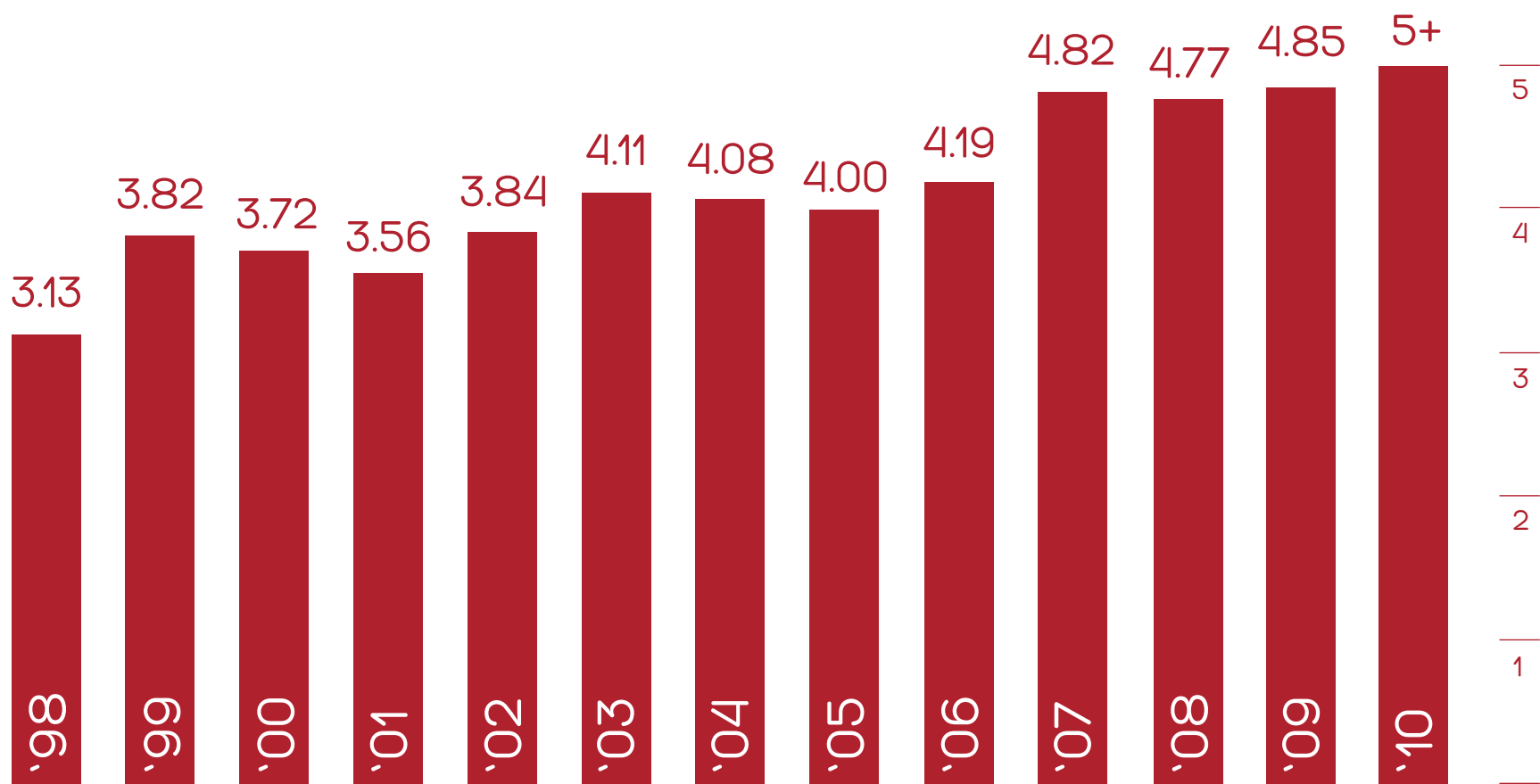
"I know it sounds very common sense and very straightforward, but it's not easy to do," Rice said. "It's not easy to have a conversation about sex, especially sex with children."

Because a high number of sex crimes against the young go unreported for a variety of reasons, including children's difficulty in expressing what's happening to them, exact figures on sex crimes in school sports are largely unavailable. However, certain strategies can lead to prevention.

Daniel Rhind, a lecturer in youth sport at London's Brunel University who also leads the Brunel International Research Network on Athletic Welfare., believes preventive strategies should focus on the coach. Such strategies include criminal records being checked, as well as required attendance at safeguarding education events.

Robert Bell, children's justice coordinator for the greater Phoenix area, said the key characteristic of an offender is the ability to have access to children. According to the Educator Sexual

THE TRUTH BEHIND CHILD ABUSE IN YOUTH SPORTS



CHILD DEATHS PER DAY DUE TO CHILD ABUSE

INFORMATION COURTESY OF WWW.CHILDHELP.ORG

For more information on how Chicago organizations are combatting child abuse, see Pg. 33.

Misconduct report, coaches are responsible for 15 percent of all school incidents of child sexual abuse.

Charol Shakeshaft, the Virginia Commonwealth University professor who prepared the report, found that teachers whose job description includes time with individual students are more likely to sexually abuse than teachers who do not. Coaches and music teachers fit this description, she noted.

Selection of the victim is influenced by the compliance of the student and the likelihood of secrecy. The perpetrators then lie, isolate, make the victim feel complicit and manipulate them into sexual conduct, she wrote.

Bell, who works with agencies involved in child abuse investigations, said the biggest variable in any criminal case is having to convince a unanimous group of people that a person is guilty beyond a reasonable doubt.

"The key to a successful prosecution is really working in a multidisciplinary effort," Bell said. "Law enforcement, child protective services and the prosecutorial body, whether it's a county attorney or district attorney, have to begin working on [any given] investigation together from the outset to make sure that the investigations are thorough."

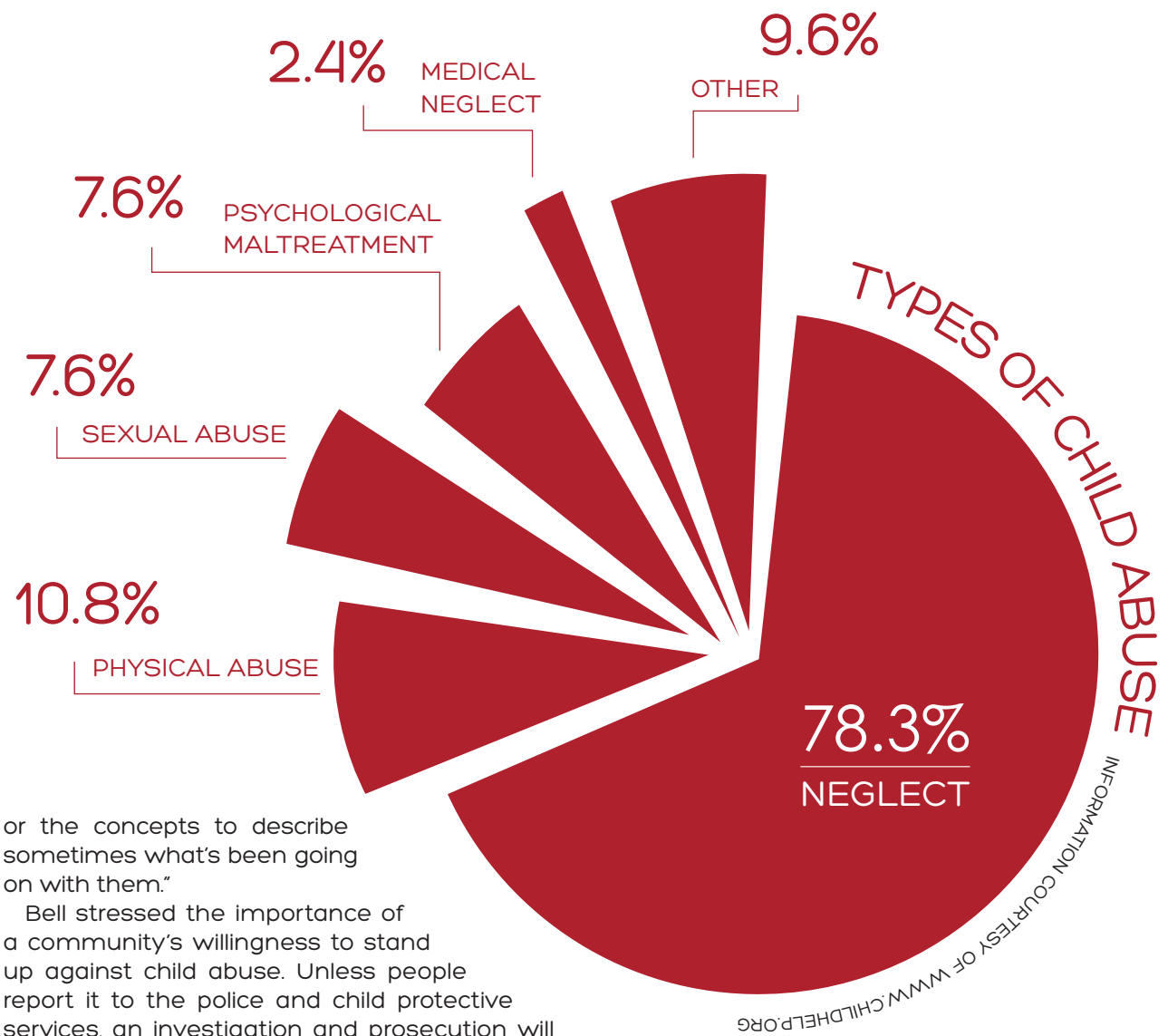
One of the most important pieces of evidence for a successful prosecution is a child's testimony. Others include a confession by the suspect, physical evidence or acts that are similar in nature by the accused.

"It really takes a lot of cumulative evidence to be able to convict someone of that crime," Bell said.

In other words, the burden of proof is on the victim, which some experts view as a flaw in the system.

Rice believes prosecutions should not hinge on the child's testimony.

"Too much weight is put on the shoulders of children to testify on their own behalf," Rice said. "These children don't have the words



or the concepts to describe sometimes what's been going on with them."

Bell stressed the importance of a community's willingness to stand up against child abuse. Unless people report it to the police and child protective services, an investigation and prosecution will not be possible.

"We have to have a community that's willing to stand up and say, 'You can't do this to a child. We're going to report this, and we are going to have to evaluate it,'" Bell said.

Because child molesters usually prey on those they become close to, an effective method of prevention is screening the coaches hired by sports organizations. The National Counsel of Youth Sports provides resources for organizations, such as Little League Baseball and U.S. Youth Soccer, to conduct a screening process.

In 2002, the members of NCYS learned they had to start creating best practices and policies around child safety, or else forfeit insurance coverage, notes Sally Cunningham, executive director of NCYS.

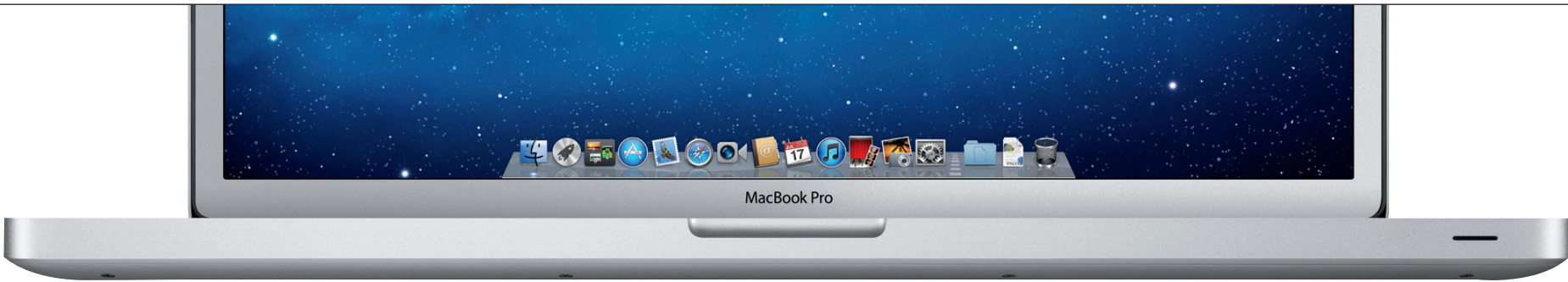
Following two years of summits, studies and meetings with leaders of NCYS and insurance underwriters and brokers, the organization created the National Center for Safety Initiative, a third party group to handle the screenings.

Cunningham said at least two vendors are required for each screening process, based on NC-SI's guidelines.

"There are seven different [criteria] they must meet to even be put into this pool of vendors to be used [for] background screening," Cunningham said.

Studies suggest preventing child abuse will allow the children to grow up with some sort of normalcy. Eighty percent of young adults who had been abused meet the diagnostic criteria for at least one psychiatric disorder at the age of 21, such as depression and anxiety, according to the Child Abuse Prevention Center.

"From speaking to victims of abuse, it is clear that the impact of their experience is long lasting, even decades after the abusive relationship has ended," Rhind said.



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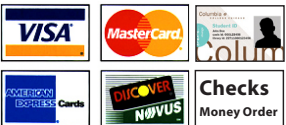


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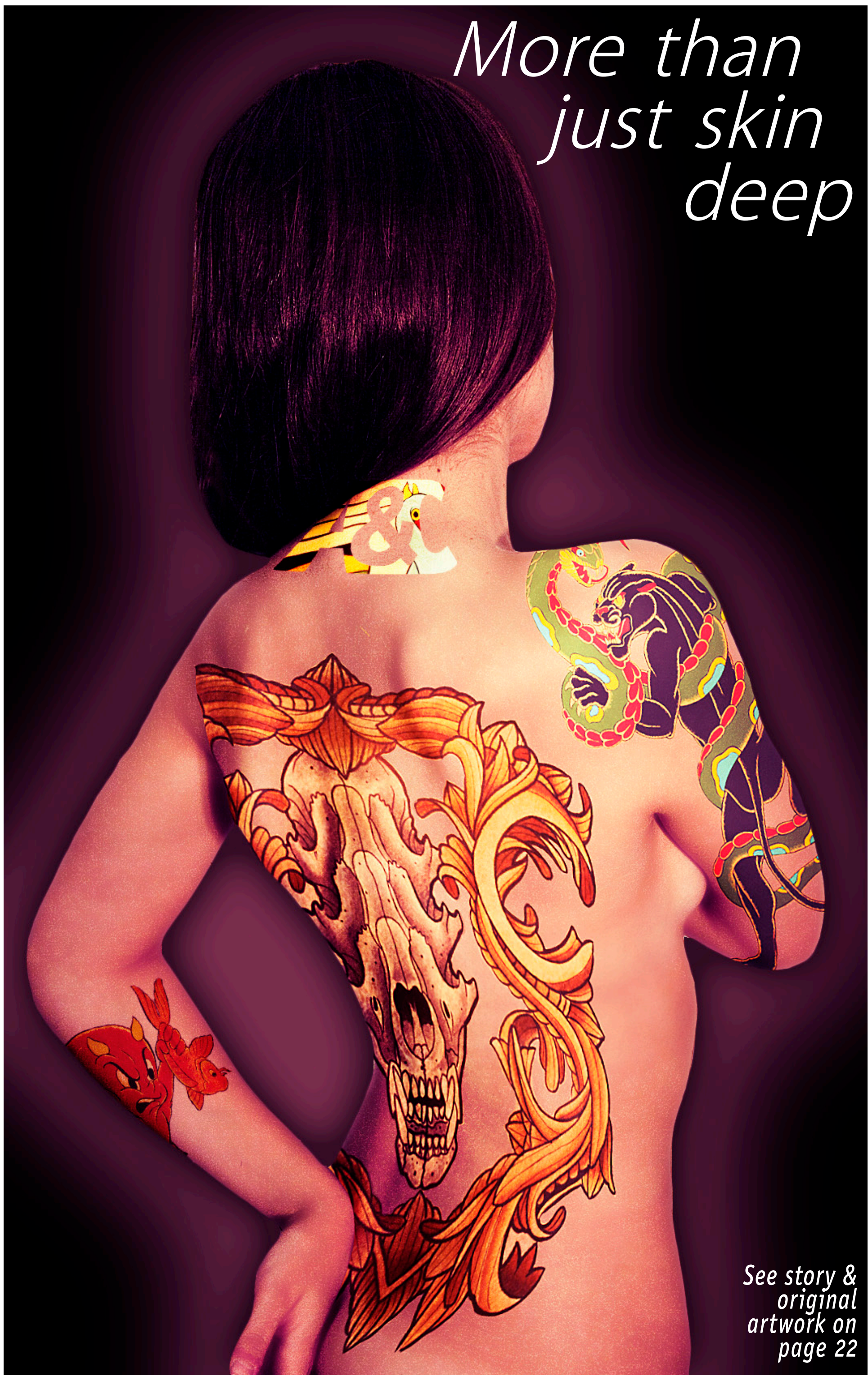
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ARTS&CULTURE



Courtesy YACHT

YACHT chooses one subject for each album they create and learn as much about it as possible, said band member Claire Evans (front center.) Their last album, “Shangri-La,” explored the idea of utopia and dystopia.

by Amanda Murphy
Arts & Culture Editor

THE PORTLAND, Ore.-based group YACHT has seen a lot of changes since its start in 2002. Beginning as a solo project for Jona Bechtolt, the band then became a duet when it added Claire Evans and now has three more members with the addition of Rob Kieswetter, Jeffrey Brodsky and Katy Davidson. But the indie-disco dance band has stayed true to its artistic roots, putting out various albums, like the former “See Mystery Lights,” which won critical praise from publications such as Pitchfork.com, and their newest album “Shangri-La,” which explores the idea of a utopian world.

The Chronicle sat down with YACHT member Claire Evans to talk about its current tour, upcoming show in Chicago at Lincoln Hall, 2424 N. Lincoln Ave., and the importance of tackling various artistic projects.

The Chronicle: The name YACHT isn’t actually a reference to a fancy boat, but an acronym for an organization: Young Americans Challenging High Technology. How does the reference to that organization reflect your music?

Claire Evans: Well, Young Americans Challenging High Technology was an after-school program Jona [Bechtolt], my bandmate, went to when he was in high school in Portland. He doesn’t know a lot about it because it was very bizarre. It dissolved after a short amount of time. But it taught kids to use both technology and this borderline Unabomber-esque propaganda about how technology was evil. I think it was a huge influence on him, and that sort of sense of weird, mystery and binary duality is something we take very seriously and try to relate to what we do now. Challenging technology isn’t throwing Molotov cocktails at computers; it’s challenging what technology can be used for and using technology in ways it wasn’t necessarily origi-

nally designed to be used. We love using video presentation software to tape rock ‘n’ roll shows. And we love using editing software to make photographs and push the boundaries of what we can do with the tools that we have.

The Chronicle: Besides the good and bad uses of technology, what other influences do you draw upon for your music?

CE: It kind of depends on the project. We tend to decide when we’re making a project, whether it’s an album or video or series of objects, and then once we’ve determined we’re going to set time aside for that option, we try to look at the world as one giant information pot that we can choose from. So our last album, “Shangri-La,” we decided it would be about utopias, because that made sense to us at the time. And then we researched utopias and only thought about utopia. We read a number of articles on the subject, opened up our minds to having those discussions with people about what utopia means. It became a big part of our practice.

And we love to research and build a library of subjects we’re interested in. When we made “See Mystery Lights,” we were into ritual esotericism, cults, secret societies, magic and those sorts of things. And that’s how we tend to work. We choose a subject and we work through it until we’ve exhausted it. We like to have as much information on our side as possible, and then whatever we make will be kind of a natural dissolution of what that information did for us in our minds over the time we were researching.

The Chronicle: So you guys do creative

projects other than music?

CE: Oh, yeah. YACHT is really the name that we use for everything that we do. And obviously, music is what we’re known most for. But we do everything involved with the band. We make our own videos and do our own web design, graphic design, and we do our own product design for merchandise. Every single aspect that you see that has our name on it was made by us.

We don’t want to only limit ourselves to music because we plan on doing this for a long time, and we don’t want to get sick of it. If we were only an indie rock band for forever, it could be possible that we would get sick of it or exhaust the possibilities of what it means to us. YACHT started off as a graphic design company in its very first innovation. And then it became a solo project band, then a two-person band, and now it’s a five-person band. And we only aim to expand and grow as much as possible.

—Claire Evans

The Chronicle: You guys are known for putting on a really incredible live show. What can Chicago audiences expect this time around?

CE: [Laughs] Well, we don’t know what the next thing is going to be. We try to change it as often as possible, otherwise we’ll get complacent and bored. We aim to always be a little bit terrified when we’re on stage. In fact, that’s the goal: to be as scared as possible. If you’re scared, then you’re hungry and you’re paying attention, and something real and kind of kinetic can happen. Chicago audiences can expect five human bodies on a stage, video, audio, cables, acoustic instruments, electric instruments, tech-

nological instruments that are invisible to the naked eye, a lot of physical contact and some strange interactive component that has not yet been determined.

The Chronicle: Each album you put out takes a step in a different direction, which makes more sense now that you said you focus on one aspect of the world. But your most recent one, “Shangri-La,” features a lot of songs like “Dystopia (The Earth Is on Fire)” that send really powerful messages. So besides utopia, was there anymore subject matter fueling this album?

CE: Well, when I say we start with one subject, I say it’s more like the seed. Yes, the album is supposed to be about utopia, but you can’t talk about that without talking about dystopia. So in the end, it’s a pretty broad spectrum. And “Dystopia” is a song that’s about a feeling of anxiety and fear about the contemporary environmental universe that we live in. And there are some that are about a pretty wide range of subjects like aliens, psychedelic drugs and trying to make your own paradise where you live. But it’s an album that covers the full spectrum between dystopia and utopia.

The Chronicle: If you were an animal, what would you be and why?

CE: [Laughs] Oh, man. When I was a kid, I always wanted to be a snow leopard, because I thought it was the most beautiful of all creatures. But I think that’s a little ambitious for my adult self. So perhaps some kind of blind, albino newt that lives in a cave, because that’s how I feel about the world sometimes [laughs].

YACHT will be playing an 18+ show on Dec. 6 at Lincoln Hall, 2424 N. Lincoln Ave. Tickets are \$14, and the show begins at 8 p.m. For more information on the band, visit TeamYacht.com.

amurphy@chroniclemail.com

Whatchu talkin' bout, Wilusz?

Say no to monopolies



by Luke Wilusz
Managing Editor

IN A refreshing display of what can only be called “actually doing its job,” the federal government has taken steps to prevent a merger between AT&T and T-Mobile out of concern for fair competition and respect for our country’s antitrust laws. The Federal Communications Commission is referring the case to an administrative law judge and requiring AT&T to prove that its acquisition of T-Mobile is actually in the public’s best interest.

The Department of Justice has also filed a federal antitrust lawsuit to prevent the merger.

As unnatural as it feels to be typing these words, I’m proud of the government’s handling of this situation. It is wonderful to see regulatory agencies actually regulating corporate actions and excesses rather than bending over backwards to accommodate them. The past year had more or less convinced me that the FCC was essentially a toothless agency these days.

After witnessing the commission’s inability to enact even the most basic of Net Neutrality rules and seeing it green-light the colossal merger of Comcast and NBC-Universal, I had resigned myself to the fact that corporations were going to get their way and the American public’s best interests were becoming less important every day.

So, needless to say, I was very relieved—and, admittedly, surprised—to learn that the FCC was still capable of voicing concerns regarding the rising consumer prices, the stifling of competition and the drop in service and coverage quality that could result from a merger between major mobile carriers.

If AT&T were to successfully acquire T-Mobile, it would grant one of our country’s largest mobile providers control of an even larger share of the market with no incentive to improve its services or price them competitively.

Granted, these kinds of issues didn’t stop the FCC from giving a single corporate entity control over all of NBC’s television networks and programming, all of Universal’s film production and distribution rights and all of Comcast’s digital television and Internet distribution infrastructure. But these days, I can be grateful for small victories.

I’m not sure what went wrong with AT&T’s persuasive strategies—maybe their lobbyists and interest groups didn’t throw enough money at the right people, or maybe our government agencies are just now remembering that they can say “no” to things other than civil liberties. Either way, I hope this trend continues.

While we’re a long way from the trust-busting days of Teddy Roosevelt, it’s certainly a step in the right direction. This kind of progress will obviously give me one less thing to complain about in my column every week, but I’m willing to make these kinds of sacrifices for the greater good.

lwilusz@chroniclemail.com

Portrait of Chicago Theatre

A look into the history of Chicago’s most iconic theater

by Chris Loeber
Contributing Writer

ONE OCTOBER afternoon in 1921, a crowd gathered on State Street for the grand opening of what was then the newest theater in Chicago. By 5 p.m. that Oct. 26, a line stretched for two blocks in each direction and overflowed onto adjacent streets, according to a Billboard Magazine article published on Nov. 5, 1921.

Ornate chandeliers hung five stories overhead from cathedral arches as the first 5,000 patrons entered the grand foyer. They were led through promenades adorned with rare paintings and gilded with imported gold and jewels to the auditorium where, flanked by marble statues and murals of the French countryside, they were shown to their seats.

“What is perhaps the most magnificent theatre in the world, The Chicago, opened with appropriate ceremonies yesterday evening at 5:30 [p.m.],” wrote the author of the Billboard magazine article. “It is the latest venture of Balaban and Katz, movie magnates, who own the superb Tivoli, on the South Side, and other film palaces.”

The Chicago Theatre, 175 N. State St., in its 90 years of existence, has helped bring film to the masses, endured difficult times and evolved to reflect the city’s ever-changing urban environment. Through thick and thin, it has remained an icon of arts and culture in Chicago.

As reported by The Chronicle on Nov.

11, Columbia will hold its graduation ceremonies at the legendary theater because of changes to its academic calendar.

The Chicago Theatre was known as a movie palace for its elaborate architecture and for showing films before they were a popular form of entertainment, said Tim Samuelson, a Chicago cultural historian.

Balaban and Katz, a theater development firm, built and originally operated the Chicago Theatre. They pioneered many of Chicago’s modern movie palaces in the early 1920s, like the Riviera or the Tivoli, according to Samuelson.

“There was a striving to show the motion picture as a respectable medium of art,” Samuelson said.

The 1920s, commonly referred to as the Roaring ’20s, was a time of economic prosperity that followed the end of World War I in 1918. Cinema’s shift from its modest beginnings to its first appearances in major theaters was a reflection of the times, said Jennifer Masengarb, senior manager of educational research at the Chicago Architectural Foundation.

At the end of World War I, troops brought home their experiences from Europe, and Americans were becoming more aware of foreign cultures, Masengarb said.

This is evident in the architecture of Chicago’s movie palaces—each of which are supposed to represent a certain time and place, according to Masengarb. The Chicago Theatre was designed by architects C.W. Rapp and George L. Rapp in the French baroque style to resemble the

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Courtesy GRANT KESSLER PHOTOGRAPHY

Greg Hill, founder of Virtue, will be using locally sourced apples in his cider and will also be supporting Chicago Rarities Orchard Project.

by **Sophia Coleman**
Assistant Arts & Culture Editor

FINDING A good craft beer in the city is easy. Sipping fine wines at a local cafe is not a huge feat either. But when searching for a tasty hard cider, one may be left drinking apple-juice concentrate with a sour face. The search may soon be over, thanks to

Brewing something sweet

Greg Hill, who has made it his mission to bring quality hard cider to Chicago, the rest of the Midwest and his new brewery, Virtue. He doesn't only want to give people's tastebuds something to salivate over—he will also be helping out local farmers and organizations with his new business.

"We are trying to not only make the cider delicious but also support family farmers and keep those guys going for a couple more generations," said Hill, the former brewmaster of Goose Island.

The Virtue office is located in Roscoe Village, 2024 W. Roscoe St., but is currently looking for a site on which to build its own cider mill so it can press, ferment and bottle its apples. With 23 years experience as Goose Island brewmaster—his father, John Hill, was president of the Chicago-born brewery—Hill knows a thing or two about quality beverages.

His initial trip to Europe in 2000 inspired Hill to begin his cider venture, as he tasted delicious drinks in Normandy, France and Northshire, England. He saw how the breweries there passed down techniques from each generation, and ultimately produced a cider that tasted so natural and intense, that he knew cider would be his next move back in the States.

This past summer, Hill went back to England and France to learn techniques from

European breweries. He said he plans on using some of their methods at Virtue.

His first cider, Redstreak, will be made from a blend of apples from different local growers.

"Cider right now is at a place where there is a whole lot of innovation. There's all kinds of opportunity," Hill said. "There's a lot of beer out there, but there isn't nearly enough great cider—so that's what I'm going to do."

Hill said he was excited to begin a business from the ground up. In March 2011, Goose Island was sold to Anheuser-Busch, because the brewery on Fulton Street was full and they couldn't make any more beer. They had the choice of not making any new product, or bringing more jobs to the market by having someone else brew for them, who had an enormous amount of money.

For Hill, the selling of Goose Island was exactly what he needed to get Virtue going. So far, he has held several cider-focused dinners at C-House, 166 E. Superior St., and Hopleaf, 5148 N. Clark St. Though he does not have his own cider prepared yet, he featured a few of the ciders he admired while in France.

"Some of the best ciders in the world come from France, but there's no reason why we can't compete with that," said Mike Roper, owner of Hopleaf.

People are using local organic grains and fruits to create their products—and now it's cider's turn, Roper said. He said that cider has an older history in America than beer and spirits, and was the dominant beverage in the 1700s. During the past three

centuries, the practice of crafting hard cider fell away, and the ones that survived were cheap and uninteresting.

"It's a good move for Greg and it's a good move for the Midwest and farmers," Roper said. "It can help out a regional economy by using products that we have in abundance."

One of the local organizations that Hall will be supporting is Chicago Rarities Orchard Project, which was founded in 2008 by Dave Snyder to establish "community rare-fruit orchards" in Chicago.

CROP has a plot of land sectioned off in Logan Square to be the site of an orchard that will bear apples and other fruits. Fruit produced from the orchards will, in part, be used to fund the project and also be distributed throughout the community.

"We hope to offer the neighborhood beautiful, open space, educational opportunities and access to locally produced fruit," Snyder said. "Imagine getting off of the [train] and being able to see and taste a variety of fruit not found in a grocery store."

The orchard in Logan Square Plaza is slated to begin planting in spring 2012, and from there the trees will continue growing and will produce apples in about seven years, according to Snyder.

"Apple trees give back so much," Hill said. "They clean the air, they're good for the soil, they stop erosion and they provide habitat for birds and insects. It's exactly what we need in the city."

scoleman@chroniclemail.com

Mary J. Blige returns with new album

by **Gerrick Kennedy**
MCT Newswire

MARY J. Blige blinked back tears and buried her head in her hands when she recently heard "Need Someone," an emotional ballad from her new album "My Life II...The Journey Continues (Act 1)." The song, Blige said, is actually an ode to her younger, more troubled self.

"From where you stand, there's no way to change it, no way to make it make sense and it's lonely there in the spotlight," she sings over lush strings and piano. "Well honey, don't I understand you need someone to love you."

Blige, 40, is revisiting and comforting her 23-year-old self for a reason. On Nov. 21, she released her 10th album, a sequel to 1994's "My Life," the classic that catapulted her to R&B stardom and exposed her seemingly endless personal turmoil. At the time, she struggled to overcome a well-documented battle with drugs and alcohol, clinical depression and a tumultuous, tabloid-making relationship with K-Ci Hailey of Jodeci.

"This is the Mary from 'My Life' and the Mary today that still has challenges," Blige said, referring to herself while perched in an oversized chair in her suite at the Beverly Hills Hotel. "We all have a moment where we've slipped into darkness ... and at the end of the day, like the song says, the only person who we need to love us is us."

Since being branded the "queen of hip-hop soul" some 17 years ago, Blige has delivered on the moniker. She's found crossover success in the pop world while continuing to deliver resilient R&B anthems that pair gut-wrenching lyrics with hard-knocking hip-hop beats.

While the emotional tumult made for gripping music, it wreaked havoc on her

personal life.

"I knew at some point I was going to die," said Blige. "I was starting to feel like I didn't want to be here. You start to feel like you slip away, no matter how much you're on stage. You're there, but you aren't really there. I didn't want to die, but I wanted to die."

After hitting bottom, she abstained from drugs and drinking and released "No More Drama" in 2001. She also found love and in 2003 married record executive Kendu Isaacs, who now manages her career. She credits him as a saving force that helped her overcome her demons. So why revisit the album that earmarked her lowest point?

"I was in so much pain, and I had no idea that so many people were in pain with me," said Blige, who's forged an unusually deep connection with fans. At her shows, male and female fans can still be seen weeping and chanting every word of her songs, especially the older material.

"The thing that remained even after the evolution of 'No More Drama,' 'Share My World,' is pain. That's one of the reasons I wanted to channel this again. Things got better, they got great, but the challenges got greater."

Blige isn't trying to compete with "My Life II's" predecessor, a move that critics and hard-core fans might deem as sacrilege.

When "My Life" debuted in 1994, it was a public cry for help. Produced by rap kingpin and mentor Sean "Diddy" Combs and peppered with samples of Curtis Mayfield, Roy Ayers, Teddy Pendergrass, Marvin Gaye and Rick James, Blige's raw, heartbreaking vocals stood out among her more subdued R&B peers. She begged, she cried and she hurt but most of all, she hit a personal chord with listeners. As a result, "My Life" was named the most successful R&B album on Billboard's year-end chart in 1995.

Blige admits she initially didn't want to



MCT Newswire

Mary J. Blige performs at the Neighborhood Ball in Washington, D.C. on Jan. 20, 2009. Blige's most recent album "My Life II...The Journey Continues (Act 1)" where she revisits her 23-year-old self.

look back at that painful time, and when asked if she realized how deeply the disc would touch others, she shakes her head in disbelief.

"I was so messed up," she said. "I needed it to help me. I needed to be happy. I wasn't thinking it would end up as an anthem. It was very self-centered for a reason."

Combs knew that Blige would connect. "When we made 'My Life,' I knew Mary's heart was pouring out in such an honest way, people had to respect what she was giving them," he wrote in an email. "Musically, the vibe we had was on point for the culture. Mary was every girl, Mary was

your sister, your ex-girlfriend, the girl you loved. She connected in a real way; I knew there was magic in that, there was magic in the pain." Blige is visibly uncomfortable with the barbs from disgruntled listeners.

"First I was hurt," she said. "There's a lot of areas in my life that I'm stuck in, so I can't get angry at them for saying, 'We love you, Mary, but we're kinda miserable still.' I was a little hurt but I understood—they haven't moved. So many people were angry that I changed, [but] so many people stayed with me."

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For many years, getting a tattoo meant going to a parlor, flipping through pages of standardized designs and letting some guy named T-Bone stick a needle in your arm. Now it involves collaborating with an artist who may just hold a degree, contributing to what some are calling the “art school generation” of tattoo professionals.

Lee Leahy, owner of the Family Tattoo parlor at 2125 W. Belmont Ave., said many rising tattoo artists have strong backgrounds or degrees in fine art. In his shop alone, two artists have degrees in printmaking and illustration from the School of the Art Institute and the Rhode Island School of Design.

Together with his staff, Leahy, 33, organized an art show highlighting the increasing role and influence of fine art in tattooing featuring the work of more than 40 tattoo artists from Chicago and around the country.

According to Leahy, the purpose of the show—which includes paintings, sculptures and mixed media—

art at the Maryland Institute College of Art and the University of Louisville, she moved to Chicago to finish her degree at SAIC.

When she’s not tattooing at Metamorph Studios, 1456 N. Milwaukee Ave., Moody continues to paint and sculpt. Although clay is her preferred medium, she also learned metal foundry at SAIC. Drawing on her familiarity with traditional Japanese tattoo subject matter, she cast three Hannya masks used to represent the demon women of Japanese “noh” theatre. In keeping with the tradition of the masks being different colors to represent three recurring characters, Moody cast her masks in aluminum, bronze and iron—a process she said mirrored the theme of her work.

“Iron is a beast of a material to pour,” Moody laughed. “If pouring bronze and aluminum is like a kitten, then pouring iron is like a demon hellcat.”

Moody said she continues to draw on her schooling in fine art for her paintings and tattoos, and cites Lucian Freud and John Singer Sargent as two of her key inspirations.

“I’ve had a very strict fine art back-



Artist: Cassandra Koch
Tattoo Factory

is to bring together artists whose work outside the realm of tattooing is not often recognized.

“A lot of the younger guys [in the industry] are coming in from art schools all over the country,” Leahy said. “Artists my age or a little older never had the money to go to school. But for the younger guys, their parents don’t think it’s so crazy to be a tattooer anymore.”

Caroline Moody, 28, has been tattooing for nearly four years. An artist from an early age, she said she first started visiting tattoo shops when she was 18 and was impressed by how the tattoo artists were able to practice and use their art skills on a daily basis. She found an apprenticeship at a parlor in her native Louisville, Ky., and ever since has been tattooing in order to pay for art school. After studying fine

ground,” she said. “I’ve studied it, and it’s all in my head. I just try to remember what’s beautiful about everything those [artists] did and try to make it a bit more modern, or at least apply it to my life.”

An art education has numerous advantages for a tattoo artist, including versatility and development of an individual style, said veteran tattoo artist Scott Fricke, 44. Fricke, who has worked in the industry for more than 18 years, said more young artists are looking at tattooing as a legitimate profession.

“When I started out, there were less people from a fine arts background,” Fricke said. “It seems that in more recent years, with the growing popularity of tattooing, art students look at us and think, ‘Hey, these people are making artwork every day, and they’re getting paid for it.’”

THE ART IN



Story by: BRIAN DUKERSCHIN

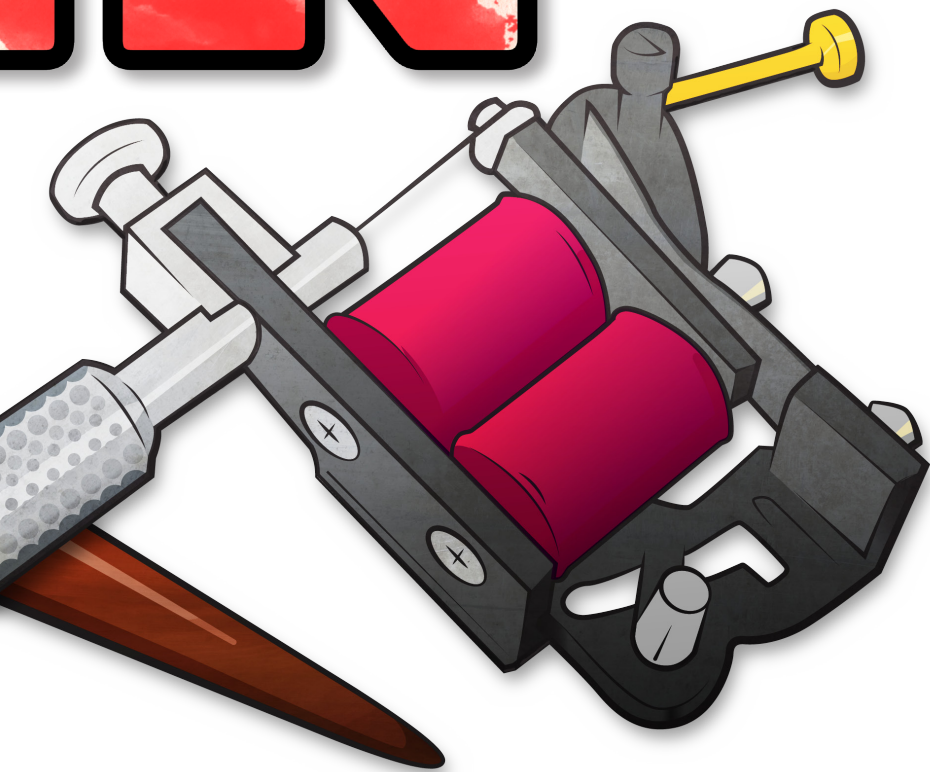


Artist: Rich Marafiot
Family Tattoo



Artist: Rich Marafiot
Family Tattoo

ART OF TATTOO



Design by: JONATHAN ALLEN

Photography by Tiela Halpin



Artist: Paul Nemchausky
Native Rituals

They look at it as a more viable option for what they can do as a career and be a successful artist.”

Like Moody, Fricke said he was interested in tattoos and art from an early age. As a child, he imagined himself having tattoos and was even sent home from school for applying decals to his face. After taking numerous art courses in high school, he went on to study printmaking and painting at SAIC. It was there that a fellow stu-

mation at Columbia in 2009, moved back to his native Indianapolis in June to be a full-time tattoo artist. He said that tattooing is an ideal way for young artists to have a steady job and get paid for developing their own talent.

“Custom tattooing really enables you to put your own twist on everything that comes through the door,” McQueen said. “It’s pretty awesome to be able to do that on a daily basis. But at the same



“...art students look at us and think, ‘Hey, these people are making artwork every day, and they’re getting paid for it.’”

—Scott Fricke

dent gave him his first tattoo, and by the time he was 25, Fricke knew he wanted to be a professional.

In addition to his work at Speakeasy Custom Tattoo, 1935 1/2 W. North Ave., Fricke still does acrylic paintings and has recently branched out to murals. A self-described heavy metal music fan, Fricke said the dark imagery of his paintings is heavily inspired by album art. He said he has had reasonable success with his art, although he thinks many galleries are not interested in his aesthetic.

“For me, it’s always been about creating [a painting] rather than trying to sell it,” he said. “If it were about selling paintings, I would quit my tattoo job and concentrate solely on that, but I like it being my escape from what I do daily.”

Fricke said the vast majority of his tattoos are custom designs that can take up to 10 hours to sketch, and like any piece of commissioned art, creative differences between a tattoo artist and a client sometimes arise.

“It’s really about getting into the head of the person I’m about to tattoo,” Fricke said. “Sometimes I have to be honest with them and say, ‘Maybe I’m not the person for this.’ Generally, I don’t want to turn

time, tattooing is at a level now where it’s so competitive and so advanced that if you’re not on top of your game all the time, if you’re not making art and pushing yourself, you’re going to plateau and get swallowed up.”



Artist: Caroline Moody
Metamorph Studiost

Despite the increasing competition, Fricke said he can’t imagine any other life for himself.

“I watched people in my family break their backs doing manual labor,” Fricke said. “I did a fair share of that



I just try to remember what’s beautiful about everything those [artists] did and try to make it a bit more modern, or at least apply it to my life.”

—Caroline Moody

away business, but I also don’t want my name attached to something that is not going to [accurately] represent what I do.”

Creating a signature style is crucial for any tattoo artist, but especially for those just starting out, said Ben McQueen, 24. McQueen, who studied fine art and ani-

myself, and I feel pretty fortunate to be able to make my living with my artwork. I’m not rich by any stretch, but I’m a lot happier than I would be doing anything else.”

bdukerschein@chroniclemail.com

» SMOKEOUT

Continued from Front Page

disorganized, but once they see the community come together and support each other, the gangs tend to move or dissipate, according to Pugh.

“There’s a lot of fear in the community about standing up and saying, ‘I don’t want this behavior,’ because they don’t want to face retaliation,” said Lynn, secretary of BCG. “Showing that there’s a bunch of neighbors on your side makes a big impact.”

Pugh said the overall goal is to change the normal dynamic of the community because drug sales and most gang activities are crimes of convenience.

“They’re not things that happen in an active community where a lot of people are present,” Pugh said. “Gangs require intimidation of locals into staying quiet or simply not being around. We’ve changed that dynamic.”

The Back of the Yards has also taken the smokeout approach to uproot crime and teach children the importance of community involvement.

Rafael Yanez, president of the Union Impact Center in the Back of the Yards, adopted the idea two years ago with the help of CAPS members after a murder occurred in the community.

Yanez was in full support because he knew smokeouts would send a few strong messages.

First, it would show criminals that residents were taking ownership of the community, and secondly it would let children know that they need to continue the effort and reduce violence by coming together.

“It’s more than getting together and

eating hot dogs,” Yanez said. “It’s creating awareness that our communities need resources, like information about employment, mental health and foreclosure.”

Yanez said he makes a particular effort to hold the smokeouts in front of high schools or parks to make an impact upon children, because too often they leave the neighborhood thinking they cannot change it. He also said that a lack of resources is why some children turn to crime.

“[Smokeouts] teach children that they should embrace their community, so that when they become professionals, they don’t leave like many do,” Yanez said. “Instead, they should invest in their community and make it better. Smokeouts are a way of igniting that flame.”

scoleman@chroniclemail.com

» THEATRE

Continued from PG. 19

Palace of Versailles.

Movies were just one of many attractions at the theatre, where the mainstay was vaudeville—a variety of musical, comic and dramatic acts in a single theatrical presentation, said Richard Sklenar, executive director at the Theatre Historical Society of America.

“This was going on all over the country by various entrepreneurs,” Sklenar said. “You had Marcus Loew doing the same thing in New York City, the Skouras brothers in St. Louis and Sid Grauman on the West Coast in L.A.”

As vaudeville grew less popular, the entertainment industry changed and so did the Chicago Theatre.

By the 1930s, it was one of the first venues in the country to feature big-name acts, said Ron Falzone, an associate professor in Columbia’s Film and Video Department.

The Chicago Theatre discontinued almost all stage shows and became strictly a movie theater when it came under the management of ABC in the 1950s and the Plitt Theatres in the 1950s—ventures that brought it success, Falzone said.

“The longest first run of any movie in a theater was James Bond’s ‘Thunderball’ in 1965 [at the Chicago Theatre],” he said. “It lasted for two-and-a-half years and was selling out almost the entire time.”

The Chicago Theatre used to be a regular hangout for Columbia students, according to Falzone, who said that when he was a student at the college in the 1970s, groups of students would walk up State Street to the theater to see movies between classes.

Its run as a movie theater came to an end on Sept. 18, 1985 when it closed as an “ornate but obsolete movie house,” according to TheChicagoTheatre.com.

The theater’s decline began in the 1970s, said Falzone, who recalled having to lift his feet off the ground to avoid rats while seeing movies.

The theater made a grand reopening with a performance by Frank Sinatra on Sep. 10, 1986, with the help of the city of Chicago, according to TheChicagoTheatre.com.

The Chicago Theatre, now owned by the Madison Square Garden Company, has staged some of the world’s most popular acts.

This was a move, Falzone said, that has brought the theater full circle.

“It converted back to a full arts center with primarily live performance,” he said. “In a sense, it’s drawing back to its roots.”

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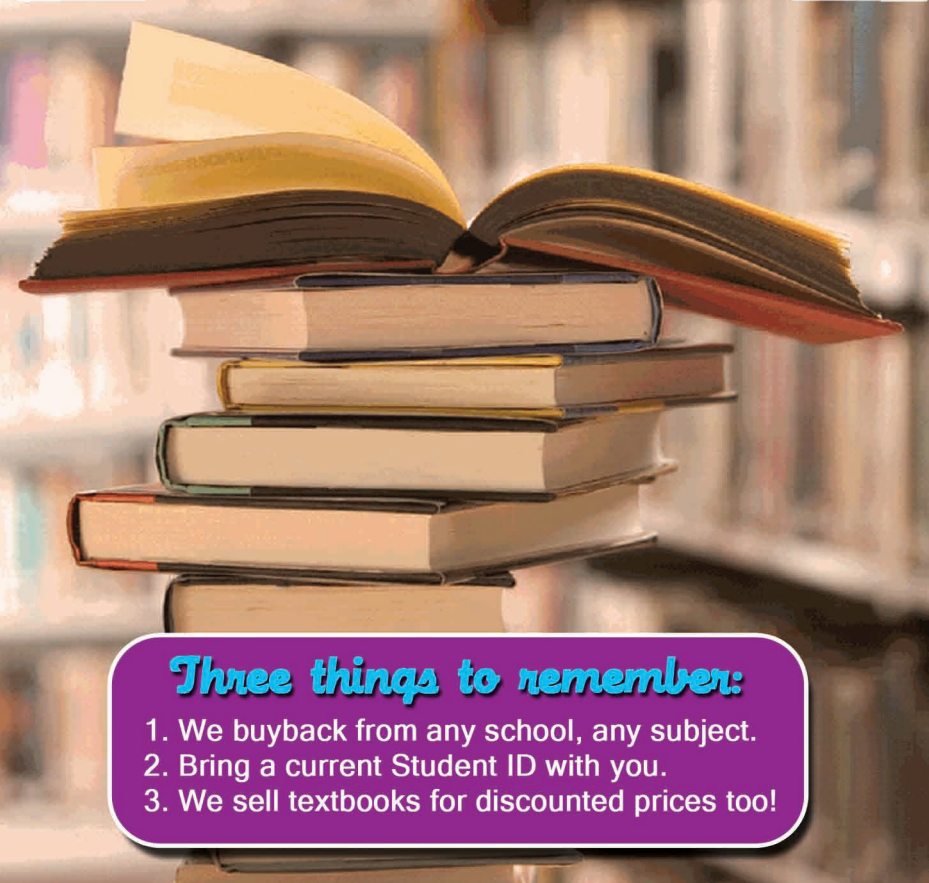


Ting Shen THE CHRONICLE

The Chicago Theatre first opened in 1921 as a “movie palace.” In the 1930s, it was one of the first venues to host big acts. It has gone back and forth from hosting Broadway shows to films.


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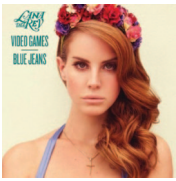
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CHICAGO AUDIOFILE



Courtesy BRITTON WETHERALD

(From left) Dan Lucero, Alexandar Barandi, Britton Wetherald, Alfonso Mayen and Ephraim Cuellar of the Black Light Saints.

When the saints come dancing in

by Amanda Murphy
Arts & Culture Editor

BREAKING OUT in the music scene of a major city can be difficult, but Black Light Saints has pushed through it, making its mark as much as it can on the Windy City. A collective of a variety of musicians, the band has been playing its poppy disco/indie rock to audiences around the city and country. With a tour bonding the group closer together and a gig at this past spring's South by Southwest, Black Light Saints continues to build a reputation as a fun, talented group of chaps.

The Chronicle spoke with lead singer Britton Wetherald regarding the pitfalls of the Chicago music scene, the important lessons learned through touring and the intricate process of putting together an album.

The Chronicle: It seems like you've been working in the Chicago music scene for a while, not only with this band but with others. Did you take a different approach to this band than previous ones?

Britton Wetherald: I moved out here from L.A. [approximately] six years ago. I was working in the music industry out there. When I moved here, I originally just wanted to be in bands that were more focused toward different aesthetics. This band was the first time I took a project and did it very methodically. I didn't just get in the practice space and jam it out and write a couple [of] songs. We planned out when we could write things and wanted to make a more poppy, listenable experience as opposed to older bands that I was [into], like psychedelic metal and things that are just generally not a wider scope of musicality. It was a different approach. I've learned a lot about how bands are in Chicago, and the music scene is very different. There are a lot of isolation points. I wanted to do something that was a real band and not stuck in the electronic dance scene all the time.

The Chronicle: You finished up your first tour this past spring. What did you learn along the way?

BW: When you're in such close quarters, you learn to basically get along with people.

Especially with your bandmates; you get extremely bond-oriented. That, and how to make a dollar stretch as long as it can [laughs]. You also learn how to kill time. But you get very tight as a band. When we went on tour, since you're playing [a show] every day or every other day, you just get really in the groove of things. So you show up and you do the gig, have a few beers and pile in the van and move on to the next thing. Patience is also a trait learned. You have to be patient with everyone and everything.

The Chronicle: You released your EP "Impossible Picks" in October 2010. Are you currently working on any other albums?

BW: Right now, we have a bunch of material, and we're deciding what to include. We released a song for the clothing label Dope Couture, so we have a new single out through that blog. But we all sat around and talked about it. The way we wrote the first album was very different. So this time we want to take a different approach. But we'll probably be in the studio in January 2012.

The Chronicle: What inspires you to do what you do?

BW: I started doing this 10 years ago. I dropped out of high school when I was 17 to pursue a music career. And everything is inspiring. For me, it's relationships to the way social groups interact with each other to the way society interacts with the artists. It's a very interesting process because you have to figure out how to externalize the internal. With the EP specifically, a lot of the inspiration was what happens after a dance party, after it's all run its course. What really inspired me to write like that was because I have deejayed a lot and have seen how the gamut is run in personal and professional relationships. It's supposed to be this glitzy and glamorous thing, but that glitz wears thin as you get closer to it, and it becomes darker and duller.

The Black Light Saints will play a free, 21+ concert with the Smith Westerns on Dec. 2, at the Hard Rock Hotel Chicago, 230 N. Michigan Ave., at 9 p.m. For more information on the band, visit their Facebook page.

amurphy@chroniclemail.com

music downloads

Week ending Nov. 22, 2011

#1 Album



Elevate
Big Time Rush



Up All Night
One Direction



Pablo Alboran
Pablo Alboran

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

United States

<i>We Found Love</i> • Rihanna	(1)	1
<i>It Will Rain</i> • Bruno Mars	(5)	2
<i>Sexy and I Know It</i> • LMFAO	(2)	3
<i>Good Feeling</i> • Flo Rida		4
<i>Someone Like You</i> • Adele	(4)	5

United Kingdom

<i>Dance With Me Tonight</i> • Olly Murs		1
<i>We Found Love</i> • Rihanna	(1)	2
<i>Good Feeling</i> • Flo Rida	(4)	3
<i>Down for Whatever</i> • Kelly Rowland		4
<i>Nothing's Real But Love</i> • Rebecca Ferguson		5

Spain

<i>Ai Se Eu Te Pego</i> • La Banda Del Diablo	(1)	1
<i>We Found Love</i> • Rihanna	(3)	2
<i>Rolling in the Deep</i> • Adele		3
<i>Moves Like Jagger</i> • Maroon 5	(2)	4
<i>Someone Like You</i> • Adele	(5)	5

Source: iTunes

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FILM REVIEW

British noir revived at Music Box

by Drew Hunt
Film Critic

AS PART of its ongoing Weekend Matinee series, The Music Box Theatre, 3733 N. Southport Ave., is screening “The Third Man,” a classic noir directed by Carol Reed, written by Graham Greene and starring Orson Welles. The 1949 film stands as one of the masterpieces of post-war cinema, emerging at a time when most of Europe was still decimated by the effects of World War II.

Ethereal cinematography and a decidedly bleak, pre-Cold War atmosphere renders an already grave story much more somber. In the film, pulp novelist Holly Martins (Joseph Cotten) travels to Vienna after his old friend, Harry Lime (Welles), offers him a job. When he arrives, he learns Lime has died in an automobile accident, but it doesn’t take long for Martins to realize that there’s more to the story than meets the eye.

The experience of watching “The Third Man” remains unique. Stylistically, Reed and cinematographer Robert Krasker use extravagantly expressionistic techniques, including tilted angles, starkly contrasted lighting and ominously photographed cityscapes. Vienna, as depicted in “The Third Man,” is a wasteland controlled by the black market, and Reed captures this corruption with his camera, filling nearly every frame with a sense of dread.

The script from Greene doesn’t hurt matters, either. Although framed by a pair of

‘The Third Man’
Starring: Orson Welles, Joseph Cotten
Director: Carol Reed
Run Time: 93 minutes

Rating: 

Playing on Dec. 3–4

funerals and predicated on widespread death, the film remains something of a satire. Ultimately too austere to be comedy, Greene merges a myriad of conflicting tones, undercutting scenes of dread with a cynical joviality.

The film’s eccentricities are pushed even further when its music—rendered on a zither, a stringed instrument native to Austria and surrounding countries—comes into play. Dubbed the “Harry Lime” theme, it’s a cartoonish piece of music that feels entirely incongruous with the rest of the film, yet nevertheless contributes to its oddball mood.

Considering all this, at the center of the film is Welles, his influence felt in innumerable ways. Firstly, his performance remains one of the most iconic in all of film noir. But his presence represents something larger: Much of the film’s stylization seemed culled from Welles’ wheelhouse, leading some to wonder whether he had more to do with directing “The Third Man” than Reed did.

Like cinema’s own version of the Oxfordian Theory of Shakespeare’s authorship,



IMDB

In “The Third Man,” Joseph Cotten plays Holly Martins, an American pulp novelist who travels to Vienna at the request of his friend Harry Lime (Orson Welles). The classic film will play at The Music Box on Dec. 3–4.

some critics and historians have suggested that Welles directed a good portion—if not all—of “The Third Man.” Considering he’s only onscreen for approximately seven minutes (depending on which version you see), it’s not unfeasible.

However, director Peter Bogdanovich, among other people, has labeled this a misconception. Admittedly, “The Third Man” is clearly indebted to Welles’ style, and as Bogdanovich suggests, it is impossible to watch the film without finding winks and allusions to the likes of “The Lady from Shanghai,” “The Stranger” and even

“Citizen Kane.”

But rather than some sort of bastardization of Wellesian technique, the film reads like a celebration of the man as an artist, and therefore adds to its brilliance. Without the influence of Welles, “The Third Man” would remain one hell of a noir. His added presence, however, cements it as one of the earliest examples of cinematic modernism, a supreme homage to one of the great minds of the medium who, as an artist himself, had arguably yet to reach his peak.

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TOP 5

[NSFW]

The Columbia Chronicle presents
your online time-wasters of the week.



Ting Shen/Photo Editor

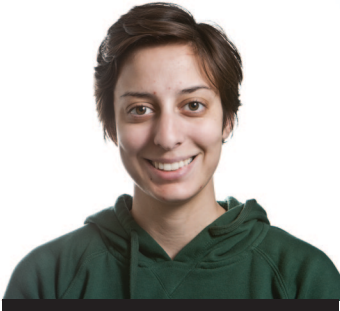
Reasons out-of-state students shouldn't go home for Thanksgiving
Timing: Just look at the calendar! Once you're back from Thanksgiving, finals will literally be two weeks away. You think you can accomplish anything at home while surrounded by all that juicy, home-cooked food guaranteed to induce an epic food coma? Nope. So why not stay in Chicago and get your homework done early to save yourself later on?

Traveling: Getting stuck at the airport with millions of other people also trying to go home is never a good experience. I'll be at my place in Chicago, relaxed, warm and cozy, enjoying a cup of hot chocolate and yummy turkey while you all get turned into sardines in airports.

\$\$\$: Thanksgiving plane tickets are not the cheapest. There's a reason why we're poor art students. Save the money and buy art supplies, food or even your most precious commodity: cigarettes. Revelation!

Being independent: Honestly, do you really miss your parents that much? It's not like you'll literally die waiting another three weeks until you go home for Christmas. We're all grown-ups. We need to learn to be independent. Agree?

Friendships: Why not spend Thanksgiving hanging out with your friends and their families here in Chicagoland? I believe their moms can provide the same high-quality, coma-inducing, home-cooked Thanksgiving meals. I doubt your BFFs at home will miss you that much.



Gabrielle Rosas/Copy Editor

Reasons my cat annoys the crap out of me
He's fat: He's giant, he's black and he drapes himself over everything. The coffee table, the desk, my open laptop, you name it. Trying to move him is like moving a giant sack of wet sand. I have him on special fat cat food that's supposed to help him lose weight or something. I've told him exercise is the only way, but he's in denial.

He toys with me: Every morning, I wake up to the sound of objects being thrown off my desk. One morning, I opened one eye and looked straight at him. Holding eye contact with me, he slowly pushed my entire bottle of Robitussin all over my bed with his chubby paw. Dastardly.

He's crude: As soon as I'm done cleaning his litter box, he prances over to it, takes a big dump and then rubs his butt in the litter, looking at me the whole while. Then, while I'm Skyping with Mom back home, he sticks it right in my face.

He's addicted to catnip: "Mrrroooowwww-ww." That's what I come home to every night. It's also what I wake up to every morning. I've tried everything from throwing inanimate objects to using the spray bottle. The only thing that subdues him are copious amounts of catnip. He might have a problem.

He gets all the attention: There I am, minding my own business when my cat prances in, looking adorable and completely diverts everyone's attention to him. "Oooh, he's so incredibly cute!"



Tiela Halpin/Photo Editor

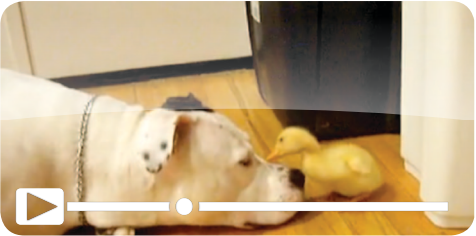
Reasons I won't get an iPhone
Flash vs. no Flash: On several occasions, I've been told the iPhone doesn't (or didn't) have flash player. How can Apple, one of the leaders in technological advancement, not manage to put flash player on the iPhone?! Something just seems fundamentally wrong there.
Thieves and hooligans: I feel safe with my phone out on the train. There's no hoodlum eyeing me up on the Red Line, thinking "Yeah, I'ma steal me that Blackberry, bet I can resell it for ... \$20." I may be behind the times, but I don't have to worry about being held at knife point or knocked down el station stairs for something as trivial as my phone. I'm not willing to die for an iPhone. Sorry, Steve.

Time wasting: I already abuse the few options for distraction that I have on my Bold. The last thing I need is the myriad apps available on iPhones. I wouldn't be able to say no to those angry little birds.

Brand loyalty: I've been a Blackberry user for a long time. I like the shape and weight of it. Blackberry Messenger is great. Sure, I only use it to talk to two people, but it's still such a nice texting option. I just don't think I could abandon BB for an iPhone and be able to sleep at night.

My carrier: I have U.S. Cellular, and they don't carry the iPhone. I'll level with you, reader—I'm a big, fat hypocrite, and if U.S. Cellular gave me the option to buy an iPhone, I absolutely would. But as it stands, its service is better than the perks of an iPhone would be.

VIDEO: Duck and Dog



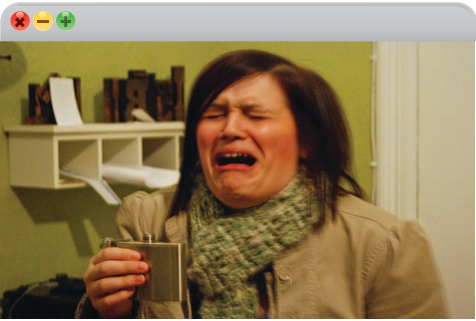
Of all the adorable animal videos on the Internet, this is one of the best. An adorable dog resembling the one from the Little Rascals happily plays with a baby duck. Sighs of adoration ensue as the dog curiously sniffs the little guy while the duckling gives sweet little pecks of affection to the dog's face.

APP: Spotify

Spotify is the greatest invention since the iPod. With the ability to listen to the songs of your choice, make playlists and browse related artists, it surpasses Pandora's playlist remix, which—more often than not—had too diverse of a selection. Now, with the ability to listen on your smart phone, this just keeps getting better and better.



BLOG: Malort Face on Flickr



Oh, that wonderful liquor that has been called the worst in the world. This photo montage is priceless and captures well that face that is so exclusive to the first taste of the highly bitter drink. Flip through pages and pages of hipsters, parents and even some elderly "Malort faces."

Check Me Out

Robert DiFazio | Adjunct Faculty, AEVM

"[I like] Theophilus London because he always looks different, and his videos are really cool."

Nina Nemeth | Art & Design Major Junior

"Lauren Conrad. Her look is always casual and romantic."

Luke Eckstein | Art & Design Major Sophomore

"Joseph Gordon-Levitt has a retro feel with his attire, but he's also tight and modern."

Lauren Jackson | Fashion Studies Major Junior

"Sienna Miller mixes and matches, and she always looks feminine. She can wear whatever she likes."

REVIEWS

LITERATURE

SCOTT TOBIAS' "SWEET EMULSION: WHY THE (NEAR) DEATH OF FILM MATTERS"



LAST WEEK, The AV Club's film critic Scott Tobias posted a personal account of the importance of film in movies—meaning actual, 35 mm film stock as the chief method of showing a movie. Though it may be hard to grasp, it's more or less a thing of the past. Digital methods of production, distribution and exhibition have taken precedence over traditional methods.

This leads Tobias to pen what is a sort of begrudged eulogy, recognizing the benefits digital technology brings—a sharper focus, no more pesky reel changes, etc.—but laments the demise of film, saying, "There's a tactile beauty to celluloid that's so seductive, I can't let it go without a fight."

Tobias regales us with romantic stories of working as a projectionist in high school and college. His nostalgic anecdotes amplify the gravity of the situation. After all, film is called film for a reason: The pessimist in me envisions a day when it's called something else

entirely.

This is because film stock represents something far more than just the physical means of showing a movie. Each frame is a window into someone else's mind, moving rapidly in front of a light and projecting their hopes and fears for the world to see. As digital projection rises and repertory movie houses dwindle, the poeticism inherent in film passing through a projector is something that will be lost on future filmgoers. That's a pity, and like a true cinephile, Tobias makes this perfectly clear, a twinge of solidarity in his prose. —*A. Hunt*



MUSIC

GLITCH MOB "SEVEN NATION ARMY REMIX"



DO. NOT. Like. Dubstep. It confuses me. It sounds like Transformers having sex. It sounds the way indigestion feels. Skrillex is an insult to music. Hardcore/screamo died off, so Sonny Moore of From First to Last picked up a MacBook Pro and decided he was a deejay? No. How-

ever, there is a bright spot in all my dubstep hate speech: Glitch Mob's remix of the White Stripes' "Seven Nation Army." The song is sexy to begin with, but Glitch's remix pumps the already fierce bass up to physical levels and twists and tweaks the vocals to make lead singer Jack White sound even more strung out and desperate. Glitch Mob knows what it's doing; it was included on the "Tron" soundtrack for a reason. It may go against my better judgement, but I'm willing to listen. —*T. Halpin*



MOVIES / TV / DVD

"DEXTER: SEASON SIX"

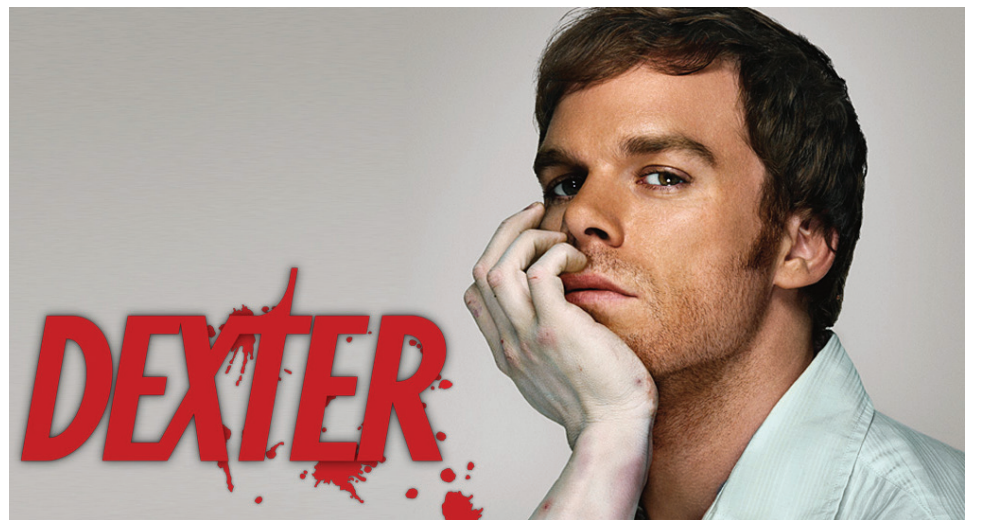


SEASON FIVE of "Dexter" is by far my favorite. It forced Dexter (always played marvelously by Michael C. Hall) to put his family first because season four's "Trinity Killer" (John Lithgow) had torn apart what had become his life. It also introduced Lumen Anne Pierce (played by Julia Stiles, who was surprisingly profound in this role). Lumen, who was a runaway bride from Minnesota, was damaged by the torture she endured at the hands of five men, who thought they left her for dead, until Dexter found her. She was eventually able to enact her revenge at Dexter's side.

Season six still has a lot to live up to, but there are some refreshing changes,

including the sweet moments between Dexter and his son, Harrison. Dexter has developed a lot, too. We no longer feel that cold, anti-social personality that we met in the first season, and he seems genuine as a loving father. Dexter's sister, Deb (Jennifer Carpenter), has received a deserved promotion, and a Chicago detective becomes her replacement.

There are also new faces, such as Mos Def as Brother Sam, a former criminal who has found religion; and Colin Hanks (Travis Marshall) and Edward James Olmos (Professor James Gellar) as the season's "Doomsday Killers," who have found inspiration in the Apocalypse. At first, I was reluctant to watch this season because of its religious theme, but the writers have not disappointed me regarding the "Doomsday" cases. I can't wait for my next "Dexter" fix. —*A. Meade*



RANDOM

CHICK-FIL-A



BEING FROM Pittsburgh, I've had the pleasure of drooling over Chick-fil-A's magically tender chicken nuggets for years. For many Chicagoans, though, Chick-fil-A has just now broken into the fast food scene with its first restaurant off the Chicago Avenue Red Line stop.

In addition to incredibly fast service, the restaurant also offers nifty dipping packets for ketchup (Heinz brand, of course), and employees friendly enough to convince you that they are part of a cult. The clean and up-to-date interior is a refreshing contrast to the smelly Wendy's on Clark Street, and the chicken tastes so fresh, it might have been butchered that very morning.

The aroma of fryer oil, however, is not

exactly enough to mask the stench of crazy in the establishment. First of all, they're closed on Sundays. Not saying it's crazy to close one's establishment every Sunday, but it's definitely not typical for a franchised company. It makes me assume that the CEO has a giant—if not lifesized—crucifix on his office wall. Second, there's also talk that the corporation makes very large donations to anti-gay political groups. That leads me to imagine the process of being hired at Chick-fil-A as a creepy, large-scale casting call for pure, good-hearted virgins who will, if hired, become brainwashed to be the happiest and fastest working Christians in all the holy land.

But if you're willing to get past thick religious undertones in your fast food, the chicken does taste quite heavenly. Not to mention the Polynesian sauce may just be God's virtuous gift to the world of fast food. —*Z. Stemerick*



COMMENTARY

EDITORIALS

Student president gives hope

THE YEAR 2011 may someday be seen as a milestone for gay rights. For the past decade, public opinion regarding the LGBTQ community has evolved at an exponential rate. This year, for the first time ever, polls showed that public support for gay marriage had exceeded the 50 percent mark in the U.S. In December 2010, President Barack Obama signed an order repealing the military’s “Don’t Ask, Don’t Tell” policy that banned gays from serving openly. Then, over the summer, Illinois and New York became the largest states to recognize civil unions and same-sex marriage respectively. In one year, more than 30 million additional people live someplace where they can enjoy a legally recognized union with the person they love, regardless of gender.

Big changes are only made possible when everyday people make the tough choices and stand up for what they believe in, no matter the consequences. And that’s exactly what Anthony Alfano, DePaul University’s first openly gay student body president, did when he opened up to The DePaulia about his sexuality in the Oct. 24 issue. Alfano was already out to friends and some of his family, but his father did not know, so he came out to him before the article went to press. He told the Chicago Tribune’s Mary Schmich that he did it because he owed it to other young gay people to be more candid and

to show that there’s hope—he’s in a position of influence at the nation’s largest Catholic university. Alfano’s move echoes the many “It Gets Better” projects, and he deserves to be recognized for his courage.

Alfano also cited the high suicide rate among gay youth as a reason for going public—he admitted to having attempted suicide himself in high school. That issue is one of the most pressing reasons why people like Alfano deserve credit for being true to themselves. No one should feel so oppressed in the U.S. that they’re driven to take their own lives, yet that’s the reality for many gay youths, especially in rural conservative areas. Hopefully, as more people feel comfortable coming out, the snowball effect will quicken, and bigotry—not homosexuality—will be taboo in all regions of the U.S.

There has been great progress made this year, but the fight for LGBTQ rights is far from over. The mere fact that Alfano’s sexuality was news is proof of that. Yes, even in 2011, hate still permeates our culture. The president of Catholic Citizens of Illinois gave a statement saying, “St. Vincent DePaul would be rolling in his grave.” There are no polite words for people and organizations that spew this kind of hatred in today’s world. To all the Anthony Alfanos in the world: Thank you for putting bigots in their place.

Liquor tax can be avoided

THE COOK County Board voted overwhelmingly to approve a \$2.9 billion budget on Nov. 18. The budget, which was \$500,000 less than five years ago, shows how tenaciously Cook County Board President Toni Preckwinkle has reduced spending in the famously bloated county government. The budget even came with a reduction in the much-hated sales tax, which had elevated Chicago’s tax burden to the lofty status as highest in the nation. However, Preckwinkle did insert a 50 percent hike on county liquor taxes, which have already been raised four times since 2005.

It’s easy to rely on a sin tax instead of raising taxes on the entire population when all other options have been exhausted. But there are still options out there, one of which has been gaining momentum recently. Cook County Commissioner John Fritchey joined the growing list of local officials who are calling for the city of Chicago to decriminalize small amounts of marijuana instead of raising liquor taxes to plug the budget hole, and that is the right solution.

Fritchey proposed an amendment to the budget that would allow for the liquor tax hike until Chicago decriminalized marijuana, at which point the tax would be repealed. That reality might not be far away. Alderman Daniel Solis (25th Ward) introduced an ordinance in the City Council on Nov. 2 which states that

anyone caught with less than 10 grams of pot would be fined \$200 instead of being arrested. A number of prominent aldermen have signed on as co-sponsors.

Under the ordinance, marijuana would in no way be legal or for sale at any establishments. But the savings from not prosecuting thousands of marijuana arrests each year—the vast majority of which get thrown out anyway—would be more potent for the budget than a liquor tax hike. Prosecuting marijuana arrests costs the county \$57 million to \$78 million per year. Even if only a small percentage of the arrests are for under 10 grams, the savings would still be greater than what the tax hike would bring in, which the county estimates at \$11 million per year.

Preckwinkle herself has called on Chicago to decriminalize pot, and other high-profile politicians have followed her lead. This is further evidence that now is the time to get over marijuana-phobia. Opponents of the ordinance claim that decriminalization reduces the severity of the crime, and in a way they’re right—it shouldn’t be that serious of a crime to begin with. Chicago’s aldermen should do the right thing and vote for Solis’ ordinance. In this new age of austerity, where politicians have to start looking under proverbial couch cushions to find extra change, it’s great to see creative ways to ease deficits.

Student Poll

Does it matter that the student body president of a Catholic university is gay?



Jessica Peterson
Freshman; arts, entertainment and media management major

“I don’t think it really matters that he came out, but I think it’s important to the gay community because he could be seen as a role model.”

Gregory Bry
Senior; art & design major

“It’s a good thing that he is coming out. It’s showing that a man with a higher position [can be gay], and it’s an inspiring thing.”



Hailey Donaldson
Sophomore; fashion studies major

“It’s beneficial for him to come out because it was going to come to surface soon enough. You can still be gay and be Catholic.”

SADMAN



MCT Newswire

SADMAN



“I’M THANKFUL FOR RAINBOWS AND KITTENS AND SUNSHINE, BLAH, BLAH, BLAH... MAKE THAT TURKEY TO GO. IT’S TIME TO SHOP FOR THINGS YOU CAN’T AFFORD.”

MCT Newswire

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Have an opinion about something you read in this newspaper?

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

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

—The Columbia Chronicle Editorial Board

America's biggest problem: itself



by **Matt Watson**
Commentary Editor

IN AN unsurprising act, Congress' Joint Select Committee on Deficit Reduction failed to meet its Nov. 21 deadline for drafting a plan to shave more than \$1.2 trillion off the federal deficit in the next decade. The committee had months of time to deliberate and the specter of more than \$1 trillion in random cuts to defense and non-defense spending hanging over its head as motivation. These politicians had the opportunity to save the nation from a debt crisis like the one the eurozone is currently facing. And yet, it was destined to fail from the start: Few pundits or experts had any hope that six Democrat and six Republican lawmakers could agree on the color of the committee's memo pads, let alone the serious and complex issue at hand.

There are plenty of reasons for this sad and embarrassing failure. Our politics have become more divisive and poison-

ous; compromise is seen as weakness; and blind orthodoxy is praised with mounds of campaign cash and endorsements. After the Citizens United ruling, which counts corporations as people and allows them to donate unlimited amounts of campaign funds, politicians in America are officially for sale. And, of course, the 24-hour news cycles of viciously partisan MSNBC and FOX News fan the flames of a political scene that has turned into all-out war. There are numerous other reasons, but all of them sit on the surface of the problem. The real issue lies much deeper—in the very fabric of our democracy.

Blaming politicians is too easy; voters who put them in office should be called out.

What makes our nation great is also its biggest weakness: the will of the people. Now, I'm not saying that our right to vote and choose our elected officials isn't the ultimate form of freedom. But problems arise when we don't actually know what we want or what the hell we're talking about. Many members of the Tea Party movement say they joined because they

saw that government wasn't governing according to the will of the people. What they really meant was the government wasn't doing exactly what they wanted. After all the backlash, few can now remember that health care reform was a big issue that had broad support in the 2008 campaign. But conservative pundits who decried death panels and the overarching theme of "government-controlled health care" instilled enough fear in voters to produce a negative response to something as altruistic as universal health care. Democrats did the right thing and pushed through anyway, and were shown the door on Election Day on Nov. 2, 2010.

Now, with a divided Congress, nothing important enough to be called "reform" has a chance of passing, and that includes debt or tax reform. So many voters think "Thou shalt not raise taxes" was written on the 10 Commandments that the Republican Party has officially refused to consider it as a solution. That is despite all economic reality that says we cannot simply trim ourselves out of this pile of debt, especially in such harsh economic times. It's also in the face of the moral reality that cuts to government programs mean pain for middle- and lower-income citizens, yet spare the wealthiest who are scarcely affected by the recession. Shouldn't they share in the sacrifice? Oh wait, saying that incites class warfare.

Ultimately, this is our own fault. We can blame politicians all day, but we choose them. That's not to say that the persistent anti-incumbent fervor that was seen in 2010 is a good thing; the idiots that the Tea Party voted into office appear worse than the ones they voted out. The lack of critical thinking the American public shows when considering whom to vote for is frightening. I had my reasons for voting for Obama, but too many of my peers did it to be trendy, and that's wrong. That's no better than the people who got caught up in the Tea Party storm one year later, being fooled by catchy phrases about "no taxes." It's a popular punch line, but in reality, things are much more complicated.

We can't expect everyone in America to be a political science major who understand intricate policy points; but the current state of politics in this nation needs to change. We're far too captivated by sensationalism and too easily turned off by intellectualism. Electing "average Joes" into office is exactly why nothing can get done. We don't need "average" people in charge; we need exceptionally intelligent people. Otherwise, the mounting number of problems our nation faces as we move into the 21st century will be put in the hands of idiots—and we'll only see more failure on any sort of much-needed reform.

mwatson@chroniclemail.com

'Sexting' scandal needs more insight



by **Alexandra Kukulka**
Assistant Campus Editor

SCHOOL ADMINISTRATORS have been making the news frequently these last few months, and not in a good way. Specifically they've been accused of condoning or performing scandalous acts, such as rape, sexting and harassment. Why some feel the need to do these things is unclear, but then again, it is hard for any mentally dysfunctional person to explain the logic behind touching and harassing other people.

The Chicago Tribune recently reported on a 40-year-old Deer Path Middle School principal, John Steinert, who was sending inappropriate text messages and voice-mails to a 22-year-old college intern in 2008 and 2009. In the text messages, Steinert asked her what sexual acts she would like from him, and they culminated with him sending her a picture of his penis.

The young woman, who rightfully would not disclose her name to the public, told him to leave her alone, but he persisted and told her to stop being a tease. If a woman tells you that she wants you to leave her alone, that is not teasing. She is simply not interested in you for whatever reason.

The most frustrating part about this

case is the fact that Steinert was allowed to keep his job after he pleaded guilty in court and was sentenced to probation. When the district superintendent, Harry Griffith was informed about the case, he simply read a redacted police report, not asking to read an unexpurgated one, and had a staff member interview Steinert. No one interviewed the young girl because she wasn't a minor. Basically, Griffith slapped Steinert on the wrist and shook his head. After that, Steinert received a letter of admonition, a temporary salary freeze and a counselor. The school also decided to take away his cellphone. But less than a year later, the principal

received a \$3,050 bonus. He has now resigned.

Currently, the Illinois State Board of Education is further investigating whether to suspend Steinert's certification. It may be true that Steinert has cooperated with law officials, paid his fines and done his community service. However, he harassed a young woman and caused her stress, along with mental and physical discomfort. He should be given a harsher punishment, such as jail time and losing his teaching license. If he acts like this around young adults, it could get worse if he continues to surround himself with middle schoolers.

Giving Steinert community service sounds like good punishment, right?

Well, he actually completed his hours at Full Package Athletic Inc., a community service group that works with disadvantaged children, which is co-owned by Steinert's subordinate and eighth grade teacher, Matt Truding, from Deer Path. This seems like a big conflict of interest. What makes this whole situation look even more suspicious is Truding's refusal to answer who arranged Steinert's community service with these kids and whether the court knew the two men worked together.

Has no one learned a lesson from Jerry Sandusky and Joe Paterno? The Penn State duo has taken the heat and given the world a lesson in sex scandals and hiding information. Apparently, not everyone has fully comprehended this message.

The one positive outcome of this investigation is that journalists were the ones to initiate it. The Lake Forest School District did not start looking into the situation until The Tribune began asking questions and conducting research. This fact makes me proud to be a journalist and all the effort that I am putting into becoming one. This case proves that journalists are the fourth estate of government and are true watchdogs when keeping officials in line.

In the end, it is really disturbing that the authorities didn't do anything sooner. They're in charge of the safety of students, and should retire or take their jobs more seriously. No one should have to deal with the consequences of sexual abuse.

akukulka@chroniclemail.com



Photo illustration by Zach Stemerick THE CHRONICLE

NON-PROFIT FAIR PREP SESSION

TUESDAY | NOVEMBER 29
12 PM
PORTFOLIO CENTER
623 S WABASH | SUITE 307

THURSDAY | DECEMBER 1ST
12 PM TO 3 PM
1104 S. WABASH
FILM ROW | 8TH FLOOR

NON PROFIT FAIR

WORK THAT MATTERS PANEL

12 PM - 1 PM
PROFESSIONALS FROM
LOCAL NON-PROFIT
ORGANIZATIONS SHARE
THEIR FEEDBACK ON THE
ADVANTAGES OF
WORKING WITH
NON-PROFITS, AND WHAT
IT TAKES TO GET HIRED.

NON PROFIT CAREER EXPO

1 PM - 3 PM
NON-PROFITS LARGE AND
SMALL WILL BE PRESENT
TO RECRUIT FOR
VOLUNTEER, INTERNSHIP,
OR PAID POSITIONS.



Tiela Halpin THE CHRONICLE

Mayor Rahm Emanuel holds a press conference at the Clinton Green Line station on Nov. 21 to announce that the installation of numerous state-of-the-art security cameras at Chicago Transit Authority stations has been completed six weeks ahead of schedule.

SECURITY FOR TRANSIT

by Vanessa Morton
Metro Editor

IN AN effort to create a more efficient and safe rail system, the Chicago Transit Authority recently unveiled its newly installed security cameras at various train stations across the city.

CTA President Forrest Claypool joined Mayor Rahm Emanuel, Chicago Police Department Superintendent Garry McCarthy and other city officials on Nov. 21 to announce that the installation of 1,735 new state-of-the-art security cameras at 78 CTA rail stations was complete. At a press conference at the Clinton Green Line Station, the officials took turns praising the security the cameras provide for all transit riders.

“In an attempt to modernize the CTA, we have brought more stations, more security and more service to the public,” Emanuel said. “And it’s a comprehensive approach to give people a reliable

experience, so [that] they can get from their home to their place of work or from neighborhood to neighborhood. This is one of the key economic advantages in Chicago.”

The unveiling of the new cameras is the result of a fast-track initiative that the CTA introduced on June 20.

Claypool announced that the transit agency planned to double the number of security cameras, while joining forces with the CPD to enhance the security of passengers.

As of June, approximately 1,500 cameras were already installed at several stations. Claypool said the administration’s project was six weeks ahead of schedule with the cameras added over a five-month period. A total of 3,000 cameras will be installed at all 144 stations by the end of the year, and the remaining stations that need the cameras are fully equipped to receive them.

“These new cameras have been instrumental in helping solve a number of crimes since we began installing them in June—including three murders that took place away from CTA property, as well as a string of serial robberies,” Claypool said. “This is just what we envisioned when we set out to fast-track the installation of these additional cameras at our rail stations.”

Between 10 and 30 security cameras will be strategically placed to monitor activities at each station. Claypool said the cameras currently installed have already led to a dozen arrests.

According to a CTA Cameras Assisting Law Enforcement Summary report, in the last five months, there have been 153 instances in which CTA officials have pulled images from the surveillance cameras to assist CPD crime investigations. With help of the new equipment, the pulled images

» SEE CTA, PG. 37

Battling child abuse

Advocacy center tries to raise awareness in wake of high-profile scandals

by Lauryn Smith
Assistant Metro Editor

ORGANIZATIONS ACROSS the country are taking action in the aftermath of the Pennsylvania State University sex scandal.

One such organization, the Chicago Children’s Advocacy Center, is attempting to raise awareness of how to prevent child sexual abuse. The nonprofit organization is conducting bi-monthly media receptions in hopes of gaining support for CCAC’s mission.



We have a lot of people who call us and tell us that this is the first time that they had ever talked to anybody about having been abused.”

—Deborah Donovan

The Penn State scandal has reminded people that sexual abuse against kids is not unusual, and that perpetrators are commonly people who have a close relationship with the child, such as a neighbor or family member, said CCAC’s Executive Director Char Rivette.

“I don’t want people to be afraid of everybody, but you do have to make sure your kids feel 100 percent comfortable telling you anything about what’s going on in their lives,” Rivette said. “This is a teachable moment.”

According to a report study distributed by CCAC, there were 19,699 reports of abuse in Chicago last year and the numbers remain consistently high, Rivette said.

This year, the organization has had a 20

» SEE ABUSE, PG. 41

Changing views

Research shows perception of Latinos’ drain on community false

by Greg Cappis
Assistant Metro Editor

A NEW study disproves the common perception that Latinos, including undocumented residents, are a drain on public resources.

The University of Notre Dame’s Institute for Latino Studies research illustrates that Latinos do not drain the economy. Instead, they contribute more money than the cost of public services they receive. This information was presented at The State of Latino Chicago conference at the Federal Reserve Bank of Chicago, 230 S. LaSalle St., on Nov. 16. The conference examined the topics of education, the working population and migration into the suburbs.

Juan Carlos Guzman, the report’s main

author and director of research at the Notre Dame Institute, said that within the seven counties studied in the Chicago area, 73 percent of Latinos have a job, which was the highest among any race he researched. Hispanic workers, consumers and business owners contribute approximately \$1.2 billion more in taxes than what is spent on the Latino population in public services.

This contradicts the stereotype that Latinos take advantage of medical services more than any other population, according to Guzman.

“The idea that is out there [is] that Latinos use the emergency room services more than anybody else, but we found a recent report from the Center of Disease Control, which actually finds the opposite,” he said. “Latinos are the least likely group to utilize emergency room services.”

—Juan Guzman

» SEE LATINOS, PG. 40



Latinos are the least likely group to utilize emergency room services.”



Ting Shen THE CHRONICLE

The University of Notre Dame’s Institute for Latino Studies published a report on Latinos’ contributions to the economy. Hispanics and their businesses, such as the one pictured at 18th and Wood streets, pay \$1.2 billion more in tax dollars than the cost of public goods and services they use.

Charles In Charge

Cook County should split



by Sam Charles
Managing Editor

LAST WEEK, a proposal was made in the Illinois state legislature that asked for the separation of Cook County from the rest of the state. I'm serious. As much as I'd like to burn every bridge between Cook County and the rest of the yokels who call Illinois home, this bill will, sadly, never pass. But let's pretend for a minute it actually has a chance.

In a few ways, this idea makes some sense. I mean, think about it: Cook County sets the agenda for the rest of the state. Regardless of whether or not the decisions the county makes on behalf of the rest of the state are good, it's not fair to everybody else.

The good ol' boys down in Carbondale and Mt. Vernon don't have the same mentality or general view on life as the majority of the residents of Cook County. That's just the story of the state.

Take a drive through Illinois from Chicago to Metropolis and ask yourself if it feels like you're on the same planet, let alone in the same state.

Those amber waves of grain from Kankakee to Cairo are all too representative of the state's political makeup. The amount of corn present in a county seems to be directly proportional to the amount of conservative Republicans who live in

that county.

In all reality, without the liberal-leaning population of Cook County, Bill Brady would be governor, civil unions would be non-starters and the death penalty would still be in place.

It's not as though Cook County residents are exactly proud of the fellow Illinoisans to the south, either. For as long as I can remember, I've questioned why Chicago isn't the capital of the state. But if it was, would anyone have any reason to travel south of I-80?

But let's say—by some act of a higher power—that this cockamamie bill passes. What is the name of the new state in which Chicago resides? Maybe just call the state as a whole "Chicago?" But that sounds like a cop-out.

Maybe Cook County can keep the "Illinois" label and the rest of the people who populate the new state can be called "Illinoise." That sounds fair.

If Cook County is being pushed out the door by some hayseed state representative from Decatur, residents should at least be given the courtesy of a good name for their new mini-state. And, to be fair, without Chicago, the rest of Illinois is about as economically stimulating as Michigan.

As of the 2010 Census, there were approximately 12.8 million people in Illinois. More than 5 million of those people live in Cook County. Almost half the population lives on less than 3 percent of the state's land. Illinois also has 19 representatives in the United States House of Representatives. Of those 19, 11 of them represent areas that are a part of, or com-



Stock Photo

pletely within, Cook County.

From what it sounds like, Cook County would get along just fine without the rest of the state.

The sponsors of the bill argue that the voice of the rest of the state is drowned out by the will of the voters in Cook County, and they're right.

But that doesn't mean Cook County is wrong on those issues. Let's not forget, Bill Brady is, for lack of a better term, clinically insane. Without Cook County,

he'd be running this state further into the ground.

Cook County saved Illinois from itself. The state of Cook, if enacted would then be the second smallest state—it'd still be approximately 400 square miles larger than Rhode Island—with the third largest city in the country.

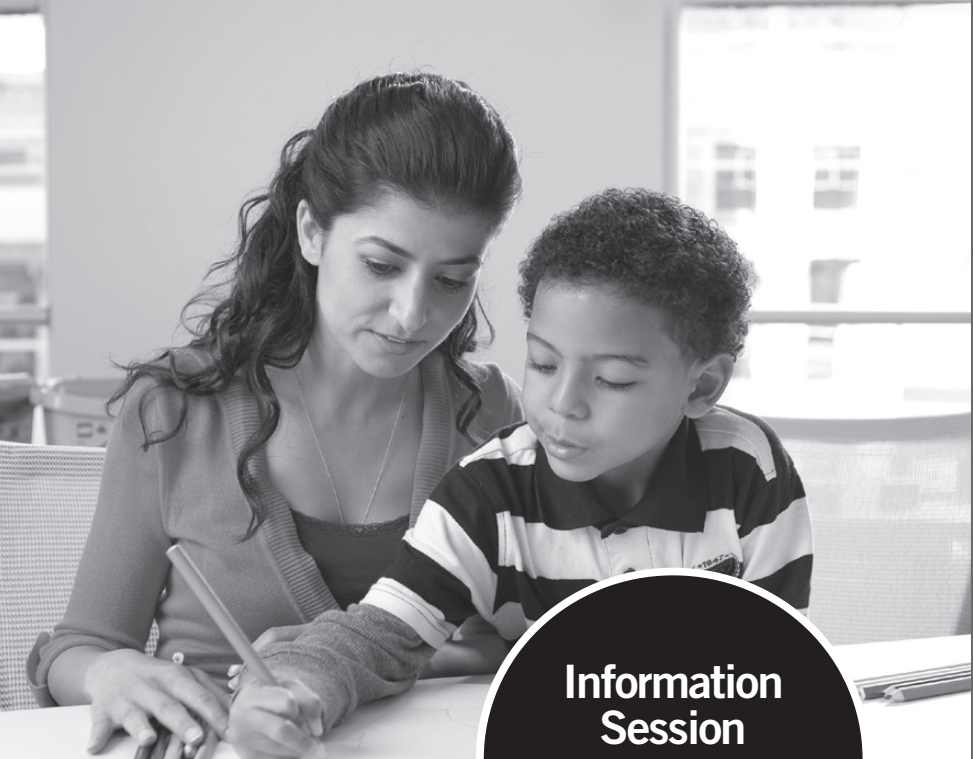
Sounds pretty cool, doesn't it? Say hello to Gov. Toni Preckwinkle.

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Brent Lewis THE CHRONICLE

A disability placard hangs from the windshield of a parked car. Mayor Rahm Emanuel proposed an ordinance on Nov. 16 to eliminate illegal use of the placards.

Disabling fraud

by Vanessa Morton
Metro Editor

AN INCREASE in illegal use of placards to park in spots for the disabled has caused Mayor Rahm Emanuel and his administration to propose a new ordinance that could help stifle the ongoing activity.

The mayor introduced the ordinance on Nov. 16, during a City Council meeting. The plan would include an increase in fines and penalties to Chicago motorists caught displaying stolen, fraudulent or changed placards.

“The abuse of the disability placards has gone on for far too long,” Emanuel said in a statement. “These reforms are about preserving legal on-street parking for motorists with disabilities, and this ordinance sends a clear message that abuse of placards will not be tolerated in

the city of Chicago.”

According to Commissioner Karen Tamley of the Mayor’s Office for People with Disabilities, the abuse of disability placards can take several different forms.

She said the abuse usually occurs when someone borrows a placard from the authorized holder without the individual present. Tamley said another common act of abuse is when drivers use placards that are stolen, altered or fake.

Currently under state law, a driver caught illegally using a placard could, on first offense, face a maximum \$500 fine and a 30-day automatic administrative driver’s license suspension.

Tamley said the fines currently in place are not a deterrent to the placard violators. She said the ordinance would help. If passed, the ordinance would double the amount of fines, and additional

punishments would be implemented.

Specifically, any authorized owner who allows another person to use his or her disability placard illegally would face a \$200 fine. Violators who display fake, altered or stolen placards would be subject to fines from \$500–\$1,000. Additionally, the Chicago Police Department would be authorized to impound vehicles, which would add additional costs.

However, if the driver does not cooperate with the impoundment and is caught driving away, he or she would face an additional \$2,000 fine.

“So it definitely increases the fines and penalties, and [adding] the impoundment piece to it is again adding a significant financial penalty, because only getting a ticket is not enough of a deterrent,” Tamley said. “This is really trying to add more tools to our toolbox around

law enforcement, [and] also sends a very strong message that we’re not going to tolerate abuse.”

According to Bill Bogdan, the Secretary of State’s disability liaison, the attempt to reduce fraudulent use of disability placards has gone on for quite some time. While he is dedicated to seeing the current problem decrease, he said it isn’t an easy process for law enforcement.

“The parking placards are a little bit tricky for law enforcement to enforce provisions of the program,” he said. “But primarily what we do is wait until an individual parks in an accessible spot, and then when a placard is displayed in the front windshield, the officer will approach the driver of the vehicle and basically inquire about the usage of the placard.”

Tamley said she has seen the issue of abuse dramatically increase during the past several years. While she said she isn’t positive why the number is increasing, she said it is something that has become more flagrant.

“We have just seen a really ongoing abuse of disabled placards and as a city, we want to be able to try to stem the abuse by imposing more financial penalties for individuals that are caught,” she said. “We’ve definitely seen an uptick in the last several years, so it has been something our offices have long been concerned about.”

The trend has become a huge disadvantage to other individuals with disabilities who need access to parking.

“It takes up spaces for people [who] rightfully need those spaces,” Tamley said. “[Ultimately], it limits those rights and opportunities for people [who] are legitimate placard holders and people [who] legitimately have disabilities.”

The proposed ordinance is currently being reviewed by the Committee on Traffic and Public Safety. If the committee passes the ordinance, the full Council will be able to vote on it, which Tamley said would probably happen in early 2012.

vmorton@chroniclemail.com

Beaming purple

by Tim Shaunnessey
Contributing Writer

IF THE Chicago skyline suddenly looks purple, it’s because 15 of the city’s most prominent buildings, including the Willis Tower, Wrigley Building and Goodman Theatre, have agreed to adopt the color in support of Pancreatic Cancer Awareness Month.

The month-long color change was endorsed in early November by Mayor Rahm Emanuel, who said in a written statement released on Nov. 4 that it “will serve to raise public awareness of this very serious disease as we work to find a cure.”

While the month has been nationally dedicated to pancreatic cancer, this will be the second year that the city has endorsed the cause. The transformation of the skyline’s hue is actually the third one in a row for the city. Buildings donned pink in October in support of Breast Cancer Awareness Month and blue in September to raise awareness surrounding prostate cancer.

The city’s spectrum shift to purple is the result of the efforts of Jill Peet Saponaro, a Chicago native who lost her husband to

pancreatic cancer two years ago. The disease is commonly known to affect both men and women.

“My husband died from pancreatic cancer a couple of years ago, and it was horrible,” Saponaro said. “I live in the city, and I noticed that all of the buildings were pink in October for breast cancer. I assumed [the lights] would all be purple in November for pancreatic cancer, but they weren’t.”

In 2009, she began making efforts to convince downtown buildings to adopt the lighting that would promote awareness of pancreatic cancer in November.

“I started making calls [and] sending emails, and nobody would listen to me,” she said. “They wouldn’t, they couldn’t, it wasn’t in the budget, there are too many causes out there.”

With no luck, Saponaro continued into 2010. She was assisted by a friend who put her in contact with US Equities—the company that leases the Willis Tower—and Gary Michon, the property manager of Willis Tower. A meeting was arranged and Saponaro convinced Michon to display purple lights on the building, which set a precedent for the 14 other establishments.

“[Pancreatic Cancer Awareness Month]

is an opportunity to shine a light on a terrible disease, and it’s a cause we’re proud to stand behind,” said Denise Schneider, spokeswoman for the Goodman Theatre.

Saponaro is now involved with the Chicago Division of the Pancreatic Cancer Action Network. The organization is dedicated to supporting advances in research and treatment of pancreatic cancer, as well as offering support for patients battling the disease.

Saponaro said she hopes the changing of the lights will become an annual component in Chicago.

“The purpose isn’t just to get a purple light up there for memory or recognition,” she said. “Pancreatic cancer is the fourth leading cause of cancer death. Forty-four thousand people [per] year are diagnosed

[with it] and [approximately] 39,000 die every year.”

Currently, a bill is making its way through Congress called the Pancreatic Cancer Research and Education Act.

According to Saponaro, the bill has the majority support in the House, and approximately half of the Senate. She added that passing the bill would provide research funding and bring more recognition to an often overlooked disease.

“We’re trying to get people to call their senators and representatives to tell them that it’s important,” Saponaro said. “Tell them to vote on it, so we can get more research, more funding and work toward a cure.”

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Sara Mays THE CHRONICLE

Fifteen Chicago buildings, including the Willis Tower and the Wrigley Building, have lit up in purple during November for Pancreatic Cancer Awareness Month.



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» **DRUG**
Continued from Front Page

synthetic drug.

The ban was dubbed “Max’s Law” following the death of a teenager in west suburban Aurora. The 19-year-old suffered hallucinations, paranoia and a panic attack after smoking the synthetic substance sold as Potpourri. While in this state, he got behind the wheel and sped 100 mph into a house.

The physical effects Max suffered correlate to Kane’s study. He said kids have had chest pains, hallucinations, seizures and heart attacks.

“It is very uncommon for a teenager to have a heart attack,” Kane said. “It’s pretty common for teenagers to get chest pains, but it’s really uncommon for that pain to be caused by a heart problem.”

Synthetic marijuana is affecting thousands of kids because it cannot be detected on a standard urine drug test, making it popular among adolescents, Kane said. The chemicals in it produce a similar high to that of traditional marijuana, although it has quite the opposite aftereffect of medicinal marijuana. The chemicals developed to imitate marijuana and other ingredients added to the original compound are sending kids to hospitals after smoking the substance.

John Huffman, research professor of organic chemistry at Clemson University, developed the drug 15 years ago while conducting research funded by the National Institute on Drug Abuse. He said it was created to research

the relationship between the chemical structure and the biological activity of substances known as cannabinoids, the active compounds in marijuana.

“I want to stress that these compounds were not meant for human consumption,” Huffman said. “Their effects in humans have not been studied, and they could very well have toxic effects. They absolutely should not be used as recreational drugs.”

Chicago is the largest city in the U.S. to outlaw the sale of the drugs. Last year, the Drug Enforcement Administration enacted a nationwide ban on synthetic marijuana.

“By [banning the sale of synthetic marijuana], we hope to close the door on the creation of new products,” said Alderman Matt O’Shea (19th Ward).

The new law comes on the heels of a potential ordinance that would lessen the punishment for people in possession of 10 grams or less of marijuana, as reported by The Chronicle on Nov. 7. The proposal would ticket offenders with fines and community service instead of jail time, as specified under the current law.

Kane said that recently, more people have complained of symptoms after smoking the synthetic marijuana versus the traditional substance.

“It seems all the reports coming out would suggest that these bring many more side effects than traditional marijuana,” he said. “People have to know that there are serious health consequences to using them.”

gcappis@chroniclemail.com



Tiela Halpin THE CHRONICLE

The new ban on synthetic marijuana, which goes into effect on Dec. 14, will restrict smoke shops, such as Secrets, 3229 N. Clark St., from selling the designer drug. Violators could be fined up to \$1,000.

» **CTA**
Continued from PG. 33

have led the police to arrest 47 individuals, and of those, at least 23 offenders have been identified as multiple offenders.

Commending Claypool and the transit agency, McCarthy said their commitment to provide resources has been overwhelming. He added that in the past months, CPD officials have been talking about pushing down on accountability with city authority and the CTA has been helpful along the way.

“These cameras are a critical tool for the [CPD] to help keep riders safe and bring criminals to justice,” McCarthy said. “Through close collaboration with the CTA, we will continue to work to decrease crime and provide the greatest level of safety on our city’s public transportation system.”

Though the goal is aimed at preventing crime in the city and live feeds are accessible to the 911 Call Center and each police district, the cameras have primarily been used after a crime was committed to look for evidence. Claypool said as of now, the idea of constant

live feed surveillance is not possible.

“But, obviously, you can’t have police sitting there, monitoring 24/7, looking at cameras the whole time,” he said. “These are primarily for deterrent, and I think, eventually, the bad guys are going to figure out the cameras are out there.”

As questions were raised in regard to riders still not feeling safe—because of how the cameras are utilized—the mayor stepped in to defend the federally funded surveillance project and said he believed that the cameras would not only assist in solving crimes but will also help

prevent them.

“It’s not meant for one thing, [and] while these are just finally installed, I don’t expect with a flip of a switch to change this perception,” Emanuel said. “We don’t just rest on our laurels: we make that investment to make sure all the people that rely on [public transit], can rely on a system that allows them to get to and from where they are going. People will more often see the CTA as a transportation answer, rather than something to avoid.”

vmorton@chroniclemail.com



Tiela Halpin THE CHRONICLE

Police Superintendent Garry McCarthy (left), Chicago Transit Authority President Forrest Claypool (center left) and Mayor Rahm Emanuel (far right) discussed the addition of 1,700 security cameras at el stations on Nov. 21 at the Clinton Green Line station.



“ FRIENDS OF TRUMP ”
SERVE KIDS DINNER

PHOTOGRAPHY BY: TING SHEN | LAYOUT BY: ED KANG

“Friends of Trump” included celebrities from the Chicago Bears and Chris Gardner, CEO of Gardner & Rich, who visited the kids at Mercy Home for Boys and Girls for a Thanksgiving feast. The kids got to interact with their idols while enjoying the turkey feast prepared by Trump Chicago Hotel’s expert culinary team.





» ABUSE

Continued from PG. 33

percent increase in the number of children in need of help. It has not been confirmed whether the rise in reported sexual abuse cases is because of increased awareness of the issue or if it is simply a blip, so workers plan to keep a close eye on the trend, Rivette said.

It can be difficult to recognize when a child has undergone sexual abuse, according to Rivette. The signs vary from child to child.

Typical things to look for include changes in behavioral patterns. If a child begins to act anxious, develops unusual fears, displays changes in sleeping patterns or acts in ways that are not age appropriate, it is time to start asking questions, Rivette said.

“Ask kids questions when [they] start to talk about things, like secrets and special relationships with certain adults and alone time with adults [who] aren’t their parents,” Rivette said.

Sometimes kids refrain from telling an adult because they fear that no one will believe them, as proven by the length of time it took for the Penn State case to reach authorities.

Stop It Now! is another resource for reporting sexual abuse. The nationwide organization distributes information and guidance to adults so that they can effectively help others confronted with sexual abuse.

According to Deborah Donovan Rice, executive director of Stop It Now, people sometimes report abuse that happened up to 30 years ago.

“We have a lot of people who call us and

tell us that this is the first time that they had ever talked to anybody about having been abused,” Rice said. “For the first time, they get unconditional support for what they went through and get to hear about resources that could possibly be helpful in dealing with the aftereffects of having been sexually abused.”

This year marks the CCAC’s 10th anniversary of providing services to Chicago-area children who were sexually abused and their families. Founded by former mayor Richard M. Daley in 1998, the organization opened its doors in 2001 to provide a coordinated investigation of abuse reports, as well as medical examinations, mental health services, referrals to other services and general support.

In the past, abused children were forced to relive what happened to them multiple times while telling their story to parents, social workers, police, investigators, doctors and counselors.

CCAC simplified the process by coordinating forensic interviews with the child and a medical exam in a single location to put the kids at ease, Rivette said.

Ana Correa, CCAC family advocate manager, works directly with the kids to ensure that they are comfortable and understand what is going on.

Some kids come in feeling like they are in trouble while parents come in feeling like they did not do enough to protect their kids, Correa said.

“They are in a better place by the time they leave,” she said.

If you see any signs of possible abuse, call the Chicago Police Department or the Child Abuse Hotline at (800)-422-4453. CCAC receives every allegation of sexual abuse in the city.

ismith@chroniclemail.com



Tiela Halpin THE CHRONICLE

The playground in the courtyard of the Chicago Children’s Advocacy Center courtyard, 1240 S. Damen Ave., was donated anonymously. Volunteers erected the KaBOOM jungle gym by connecting all of the pieces.

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Sara Mays THE CHRONICLE

Mayor Rahm Emanuel, along with ABC 7 Chicago's Mike Caplan and Windy City Live's Val Warner, helped light the 55-foot holiday tree at the 98th annual tree lighting ceremony at Daley Plaza on Nov. 23. The Spangler family from Western Springs also joined the mayor on stage because their tree was chosen out of 38 other trees that competed for the honor.

IN OTHER NEWS

Unholy acts

A Jesuit priest has been arrested in Chicago on charges that he sexually assaulted a boy 10 years ago in Colorado, according to ChicagoTribune.com. The Rev. Richard James Kurtz, 67, was arrested on Nov. 21 at the Society of Jesus Chicago-Detroit Province office, 2050 N. Clark St. The assault allegedly happened in Douglas County in 2001, while Kurtz was working as a chemistry teacher at a Detroit high school. Authorities said Kurtz's order notified the Colorado sheriff's department in June about the alleged assault, and an arrest warrant was issued this month.

Monkey business

According to NBCChicago.com, Lincoln Park Zoo announced on Nov. 21 the birth of a Western lowland gorilla, the first of the endangered species to be born at the zoo since 2005. The baby gorilla was born on Nov. 16, and according to a zoo statement, she appears to be doing well with her first-time mom, 15-year-old Bana. The Regenstein Center for African Apes has been closed to the public since the baby's arrival to give the gorillas time to adjust and to allow staff to observe the mother and newborn to ensure proper caretaking. She is the 49th gorilla born at Lincoln Park Zoo.

Gang exchange

Two former Chicago police officers are being held without bond in Northwest Indiana after being accused of working for a street gang. Prosecutors said Alex Guerrero and Antonio Martinez Jr. used their badges to commit armed robberies in exchange for cash. According to ABCLocal.com, federal investigators said the pair were working for the Latin Kings street gang in Chicago and Indiana. On Nov. 21, prosecutors called Guerrero a danger to the community and asked a judge to deny his request for bond. Guerrero and Martinez were arrested on Nov. 18, and charged with racketeering.

Sextra-curricular activities

According to SunTimes.com, a Lake Forest middle school principal resigned after a report that he sent nearly 50 text messages and photos—including a photo of his penis—to a former Lake Forest police intern in 2008. The Lake Forest District 67 School Board unanimously agreed on Nov. 20 to accept John Steinert's resignation as principal of Deer Path Middle School. School Board President Julia Wold said Andy Henrikson, assistant superintendent of curriculum and instruction, will serve as interim principal. The board did not consider firing superintendent Harry Griffith, Wold said.

OFF THE BLOTTER



Compiled by The Chronicle staff with information provided by the Chicago Police Department.

1 Car-to-car salesman

Officers at the CTA Red Line Roosevelt station became suspicious on Nov. 21 after witnessing a man cross between two cars near the stop, 1167 S. State St. The man was trying to sell hats and gloves they determined. After taking him to the police station, police found a gram of cannabis in his sweatshirt and asked for his cell phone. The man became angered and threw it.

2 Inside job

On Nov. 19, a 26-year-old man punched an officer in the face, causing him to fall to the ground at Trader Joe's, 1147 S. Wabash Ave. The offender had consumed approximately \$17 worth of food and drink inside the store before lying on the ground in the parking lot where police found him. He delivered the blow after turning over his driver's license to police.

3 Library lunacy


On Nov. 17, a boxing match nearly ensued at the Harold Washington Library Center, 400 S. State St. After a man sat down to read at a table in the library, another man emerged from the bathroom and accused him of stealing his possessions from a bag under the table. He said, "If anything is missing from my bag, I'm going to kick your motherf---g ass, b---h," and threw a punch but missed. Library security detained both men.

4 Panhandler seized


A man begging for money was arrested outside of the Dunkin' Donuts, 1231 S. Wabash Ave., on Nov. 18. The owner asked the offender multiple times to move before contacting police. He said the offender was blocking the entrance to the restaurant and was bothering paying customers as they entered and exited the building. The offender refused to move and was taken into police custody.

GAMES


HOROSCOPES




ARIES (March 21–April 20) Financial partnerships, home relationships and large investments will this week drain your emotional reserves. After mid-week, expect roommates or younger friends to challenge your opinions or demand revised home budgets. Offer detailed suggestions and new social outlets: Serious information and bold discussions will bring the desired results. Later this week, a friend or colleague may reveal an unexpected social triangle. Stay detached: Tensions will be high.




TAURUS (April 21–May 20) Business and social invitations may this week be postponed. After Tuesday, expect a close friend to openly discuss vital changes to security, finances or family expectations. Long-term career and home aspirations may be a central theme. New ideas will soon prove reliable: Remain attentive and watch for meaningful improvement. Friday through Sunday, serious romantic discussions within the home may be unavoidable. Be flexible: A friend or loved one will need delicate advice.




GEMINI (May 21–June 21) After Monday, a close friend may reveal ongoing romantic problems or lingering social fears. Key relationships and trusted friendships will steadily deepen in the coming weeks, so not to worry. At present, however, loved ones may be reluctant of commitment. Remain sensitive to the private needs of others: Powerful doubts will soon be resolved. Late Friday, some Geminis will encounter an unexpected business proposal. Ethical decisions are accented: If possible, verify all new facts.




CANCER (June 22–July 22) Unexpected business cancellations or sudden job changes may trigger bold family discussions this week. If possible, schedule extra private time in the home and wait for a calmer atmosphere: Fresh ideas and renewed career ambitions will soon become a top priority. After Thursday, many Cancerians will experience a compelling wave of romantic nostalgia and expanding social awareness. Pause only briefly for quiet reflection: Loved ones need your attention in the present.




LEO (July 22–Aug. 22) Before midweek, a close friend may boldly announce new lifestyle goals or a risky career plan. Private financial agreements, fast investments or complex land documents may be a central theme. Workable ideas will soon be exposed as challenging but inspired. Remain optimistic: your experience will help secure lasting contracts. After Friday, lingering romantic feelings and old relationships may need to be publicly addressed. Stay balanced: Your reaction will be scrutinized.




VIRGO (Aug. 23–Sept. 22) Money promises and revised employment strategies are positive this week but potentially scattered. During the next few days, expect loved ones to unknowingly provide misinformation or misplace key documents. Clearly define new expectations: Close relatives and romantic partners may need extra guidance or structure. After Wednesday, new social invitations may quickly lead to romance. Powerful flirtations are unavoidable: Remain sensitive to subtle comments or small hints.




LIBRA (Sept. 23–Oct. 23) For many Librans, rekindled romance and new sensuality are now highly distracting. Before midweek, expect friends and lovers to compete for your time, attention and loyalty. Although all looks positive, loved ones may still express lingering doubts or anxieties. Stay alert: Minor disputes are best quickly and permanently resolved. Later this week, a rare business or financial announcement will demand a detailed response. Partnership agreements will require extra time: Remain patient.




SCORPIO (Oct. 24–Nov. 22) A relative or friend may this week request personal information or private romantic details. Routine family plans, social expectations or established group activities may all be affected. Ask probing questions but expect a delayed response: Loved ones may now need extra time to process difficult emotions. Creative solutions will soon prove workable. After midweek, react quickly to news or proposals from old employers or past colleagues. New strategies are highly favored: Stay open.




SAGITTARIUS (Nov. 23–Dec. 21) Team assignments and group plans may be unexpectedly cancelled this week. During the next few days, friends, colleagues or close relatives may provide faulty social information or mistaken facts. Predictable patterns may not be easily established: If possible, wait for clear instructions before taking risks. Friday through Sunday accents yesterday's debts and outdated legal records. Carefully study all documents: Private financial paperwork will soon offer powerful opportunities.



CAPRICORN (Dec. 22–Jan. 20) Confidence and social optimism will now bring lasting change to stalled relationships. During the next eight days, many Capricorns will expand their emotional influence with friends, colleagues and older relatives. Use this time to clarify short-term career goals or foster new friendships. You won't be disappointed. Later this week, someone close may demand a detailed description of a new business relationship. Private jealousies will soon fade: Be forthcoming but set firm boundaries.



AQUARIUS (Jan. 21–Feb. 19) Although reluctant to ask, a friend or lover may this week need extra guidance and support. Business expenses, minor disputes with colleagues or revised assignments may all be bothersome. Encourage creative solutions: Decisive action and a firm commitment to new procedures will soon ensure lasting confidence. After Saturday, many Aquarians will begin 11 days of fresh workplace strategies and career exploration. Don't doubt your instincts: All is well.



PISCES (Feb. 20–March 20) Bosses or managers may this week improve established policies. Daily instructions, financial promises or job promotions may all be affected. Workplace change will be a continuing theme for several weeks: Remain patient but respond quickly to permanent documents. For some Pisceans, limited job advancement will soon trigger bold decisions. Late Friday, pay special attention to the private emotional needs of a younger friend or relative. Delicate advice is needed: Don't hold back.

SUDOKU Level 4

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CROSSWORD

ACROSS

1 Bath (Fr.)
5 Explode
8 Of the kind of (suf.)
12 She (Fr.)
13 Jap. apricot
14 Para-aminobenzoic acid
15 Differ
17 Arabian chieftain
18 Greek letter
19 Tree
21 Asbestos (abbr.)
22 Burmese knife
23 Incessantly
25 lt. marble
29 Tilled land
32 Common man
33 Siesta
35 Adjective-forming (suf.)
36 Agave fiber
38 Daw
40 Soft mineral
42 Guido's note (2

DOWN

1 "Venerable" monk
2 Settled
3 "Casablanca" characters
4 Nat'l Endowment for the Arts (abbr.)
5 Steal
6 Buddhist sacred mountain

words)

43 Noun-forming (suf.)
45 Yarn
47 Hawaiian frigate bird
50 House (Sp.)
52 Ern (2 words)
54 Monad
55 Feline
56 South African
57 Senior (Fr.)
58 Donkey (Fr.)
59 Salver

ANSWER TO PREVIOUS PUZZLE

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7 Pique
8 Amazon tributary
9 N.A. tree
10 Wading bird
11 Carbon (pref.)
16 Objective
20 Stowe character

22 Old Sp. gold coin
24 Heath evergreen
25 Consumer price index (abbr.)
26 They (Fr.)
27 Peccadillo (2 words)
28 Horse
30 Arabic letter
31 Cheer
34 Bishop
37 Sprite
39 Away from the wind
41 Slayer of Caesar
43 Ecuador (abbr.)
44 Hindu queen
46 Hit on the head
47 Frankenstein's assistant
48 Olive genus
49 Eagle's nest
51 Daughter of Zeus
53 Amer. Ballet Theatre (abbr.)

STAY IN

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“Black Gossamer”

9 a.m. – 5 p.m.
Glass Curtain Gallery, Conaway Center
1104 S. Wabash Ave.
(312) 369-8177
FREE



Thursday 12.2

Asian Student Organization meeting

5 p.m.
Multipurpose Studio
618 S. Michigan Ave. Building, 4th floor
(312) 369-8664
FREE



Corrinne May Botz

7 p.m.
Glessner House Museum
1800 S. Prairie Ave.
(312) 326-1480
FREE



Wednesday 11.30

Video Playlist: The Evidence Show(s) with guest curator Jesse McLean

5:30 – 9 p.m.
Museum of Contemporary Photography
Alexandroff Campus Center
600 S. Michigan Ave.
(312) 663-5554
FREE



“Wood Type, Evolved: Experimental Letterpress & Relief Printing in the 21st Century”

10 a.m. – 6 p.m.
Center for Book and Paper Arts
Conaway Center, 1104 S. Wabash Ave.
(312) 369-6630
FREE



“The Hokin Project”

9 a.m. – 5 p.m.
Hokin Gallery
Wabash Campus Building
623 S. Wabash Ave., 1st floor
rblandford@colum.edu
FREE



Friday 12.2

Common Ground weekly meeting

2 – 3:30 p.m.
The Loft
916 S. Wabash Ave. Building, 4th floor
(312) 369-8594
FREE



Saturday 12.3

Veteran Administration Guidance and Research Center at Columbia

9 a.m. – 5 p.m.
Columbia Library, South Campus Building
624 S. Wabash Ave., 2nd floor
(312) 369-7900
FREE



“Celestial Bodies”

7:30 p.m.
Getz Theater
11th Street Campus
72 E. 11th St.
(312) 369-6126
\$15 general admission; \$10 senior citizens and students of other colleges with valid ID



Renegade Craft Fair Holiday Sale

12.4.11

11 a.m. – 6 p.m. // Pulaski Park Fieldhouse

1419 W. Blackhawk Ave.

Browse handmade crafts, jewelry, pottery and more at this sixth annual bazaar. Food and drink vendors will also be available.

(312) 496-3215
FREE

Monday 11.28

Tuesday 11.29

“A Klingon Christmas Carol”

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



Pizza Film Festival

8 p.m.
Hungry Brain
2319 W. Belmont Ave.
(773) 709-1401
FREE



Christkindlmarket Chicago

11 a.m. – 8 p.m.
Daley Plaza
50 W. Washington St.
(312) 494-2175
FREE



“Chicago Underground Comedy”

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



Wednesday 11.30

“Comedians You Should Know”

9 p.m.
Timothy O’Toole’s
622 N. Fairbanks Court
(312) 642-0070
\$5–\$10



Glitter: A Holiday Shopping Event

11 a.m. – 6 p.m.
Chicago Cultural Center
Preston Bradley Hall
78 E. Washington St.
(312) 744-6630
FREE



Friday 12.2

Caroling at Cloud Gate

6 p.m.
Millennium Park
201 E. Randolph St.
(312) 742-1168
FREE



Saturday 12.3

Do-Division Holiday

11 a.m.
Division Street between Milwaukee Avenue and Leavitt Street
(312) 961-5583
FREE



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FORECAST

MONDAY

MON. NIGHT

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY



Partly sunny

Rather cloudy

Times of sun and clouds

Sunny and pleasant

Mostly sunny

Partly sunny

Rain

Sunny and not as cool

High 44

Low 34

High 46
Low 32

High 45
Low 34

High 49
Low 35

High 49
Low 32

High 45
Low 32

High 52
Low 37



music

exhibit

art

shopping

theater

speaker

food

celebrity

reading

cultural