

9-16-2013

## Columbia Chronicle (09/16/2013)

Columbia College Chicago

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### Recommended Citation

Columbia College Chicago, "Columbia Chronicle (9/16/2013)" (September 16, 2013). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. [http://digitalcommons.colum.edu/cadc\\_chronicle/884](http://digitalcommons.colum.edu/cadc_chronicle/884)

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**FEATURED ARTIST:** Creative nonfiction major Aaron Cooper shares experiences of life at Columbia from a poet's point of view. For full story and video, visit [ColumbiaChronicle.com](http://ColumbiaChronicle.com).

**OPINIONS:** Unpaid internships break laws, banks See PG. 38



Gov. Pat Quinn remembers fallen soldiers at Columbia

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FALL 2013  
**13** WEEKS LEFT

# THE COLUMBIA CHRONICLE

No. 1 Non-Daily College Newspaper in the Nation

MONDAY, SEPTEMBER 16, 2013

THE OFFICIAL NEWS SOURCE OF COLUMBIA COLLEGE CHICAGO

VOLUME 49, ISSUE 3

## Low enrollment, high hopes, cagey college

**TYLER EAGLE**  
Campus Editor

**DESPITE A 5.6 percent decrease** in enrollment from last fall, expected to cause an \$11 million loss of revenue, Columbia's administration remains optimistic about its numbers.

In a Sept. 10 report posted on IRIS, a faculty web portal, by the Institutional Effectiveness office, a new department that tracks college data, 601 fewer students are enrolled this year than at this time last year. Columbia's total number of students fell from 10,774 to 10,173—a five-year low. In releasing the data, the college withheld certain key information relating to how selective the admission process was.

The report reflects enrollment up to the college's Sept. 9 add-drop date but does not include students who withdrew during the week-long drop period, said Mark Kelly, vice president of Student Affairs. According to Kelly, a full report with more accurate numbers will

be released Sept. 17.

"These aren't final numbers yet, but they are very close to what they will be," Kelly said.

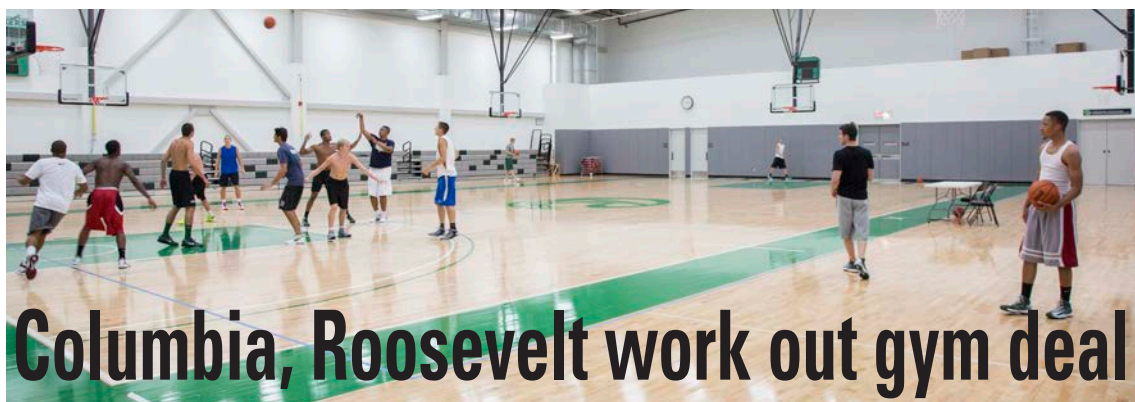
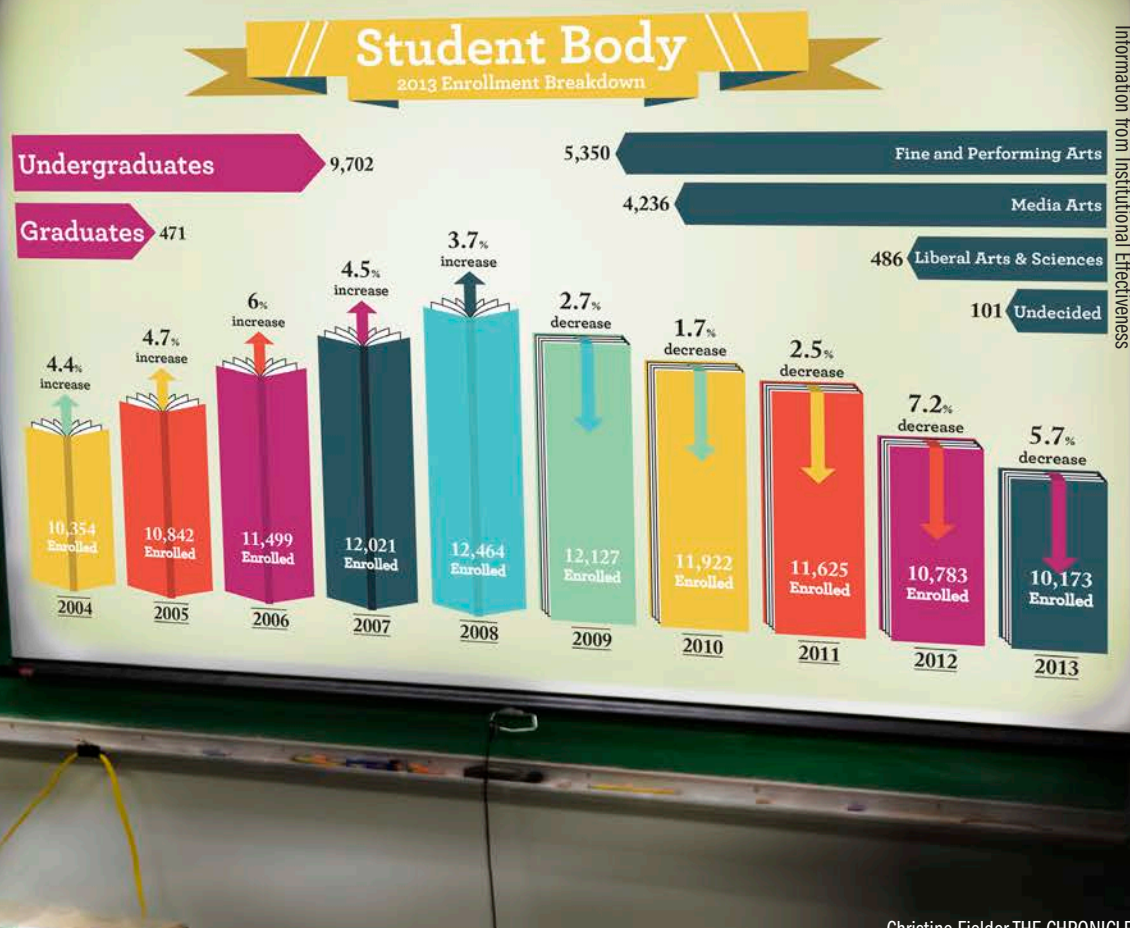
Royal Dawson, assistant vice president of Institutional Effectiveness, declined to comment on the issue of enrollment until the final report is released.

The cost of full-time undergraduate tuition at the college is \$22,132 and approximately \$11,066 for part-time students, according to the Student Financial Services' website. Using current statistics, the college is poised to lose approximately \$11 million this year.

Kelly said that while the college recognizes enrollment's impact on the budget, it would not admit students just for their wallets.

"We're not going to base our admission decisions on the budget because that suggests we're going to accept students to make our budget issues easier, even though we think that student won't be successful here," Kelly said.

» **SEE ENROLLMENT, PG. 12**



## Columbia, Roosevelt work out gym deal

Anthony Soave THE CHRONICLE

Columbia athletes now have access to long-time athletic partner Roosevelt University's new Lillian and Larry Goodman Center, 50 E. Congress Parkway.

**AIDEN WEBER**

Assistant Sports & Health Editor

**AFTER A FOUR-YEAR struggle** to find a permanent home for the Renegades and recreational athletes, the college has struck a deal with its long-time athletic partner Roosevelt University.

The deal will give Columbia students and club teams free part-time access to Roosevelt's newly built gymnasium at the Lillian and Larry Goodman Center, 50 E. Congress Parkway.

Finalized in the last week of August, the agreement will allow Renegades teams six hours of practice time per week in addition to open-court hours for all Columbia and Roosevelt students. Open hours are currently Monday–Thursday from 10 a.m.–1 p.m. and Sunday evenings from 6–9 p.m., according to Columbia Fitness and Recreation Manager Mark Brticevich, who was a major player in the negotiation process. He said the deal will be mutually beneficial to both institutions.

In return for gym time, Columbia will offer fitness and health programming to Roosevelt students, according to Brticevich. He said Roosevelt recreation will also benefit from the number of Columbia students at tournaments and pick-up games.

"Columbia continues to offer some great fitness, health and wellness elements through some of their classes like Zumba and yoga," Roosevelt Athletic Director Michael Cassidy said.

» **SEE RENEGADES, PG. 19**

## Pinto kickstarts collection

**JUSTIN MORAN**  
Arts & Culture Editor

**SHE HAS DESIGNED** luxurious red carpet gowns for Oprah Winfrey's high-profile appearances and powerfully demure campaign dresses for First Lady Michelle Obama's political pursuits, but now Chicago designer Maria Pinto is aiming to dress the everyday woman with her new ready-to-wear collection, M2057.

The line includes 13 minimalist garments and will be funded online using a Kickstarter campaign, running through Oct. 14. As of press time, Pinto has \$67,933 pledged toward her \$250,000 goal.

After graduating from the School of the Art Institute of Chicago in 1990 and then interning at Geoffrey Beene in New York City for more than a year, Pinto entered Chicago's fashion scene in 1991 with surprising ferocity for a newcomer. Just as she was launching her first accessory line out of college,

Indian-inspired pashmina scarves became a hot item—a style that was luckily prevalent in her debut collection.

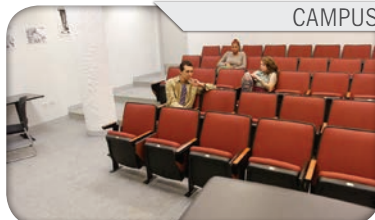
"Right as the pashmina craze hit, I decided to do a wrap and scarf collection because it was an easy, accessible start-up that I could develop and produce," Pinto explained. "So, I scheduled appointments with Bergdorf [Goodman], Barney's [New York], Saks [Fifth Avenue] and Neiman [Marcus], and ended up selling with all four accounts—That's unheard of [for new designers]."

» **SEE PINTO, PG. 32**

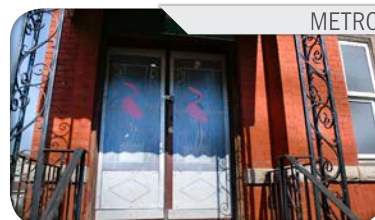


## HARDCOURT COMPETITORS, HARDCORE HOMIES.

Chicago cyclists get rough with hardcourt bike polo • PG. 24



Columbia moves to increase class sizes • PG. 8



Public art brightens neighborhoods • PG. 40

# Editor's note

by **Lindsey Woods**  
Editor-in-Chief

## Accountability for everyone

I STARTED TO discover what accountability meant when I began college. It meant having to come up with my own sick day excuses instead of having my mom write a note. It meant having a good reason for late assignments or facing a zero. It meant being responsible for my education and myself.

But I really started to learn about accountability when I began publishing journalism pieces. I was accountable to my editors, everyone I interviewed and everyone who read the paper. I had to answer for every single decision and mistake I made, and there were real consequences.

The idea of accountability is daunting, but it is also necessary. Without it, I could publish whatever I wanted without fear of personal repercussions. The same goes for people in power—specifically, Columbia's administration.

Transparency is the first step toward full accountability. The college has made an obvious effort to be more open, but they haven't quite got the hang of it yet.

For this week's cover story about enrollment, the administration took a step toward transparency by releasing preliminary enrollment reports, but was still reluctant to share the whole story.

Everyone was eager to brag about the new, more selectively-chosen freshman class; yet when The Chronicle asked for data to support

the college's claim of selectivity, administrators refused to release the numbers.

I know the college is tentative about branding itself selective, but that's no excuse to withhold numbers that other private institutions, most notably those highly ranked in the 2014 U.S. News and World Report College Rankings, regularly release as public information.

And even where there is transparency at Columbia, there's a lack of accountability. And one is rarely effective without the other.

For instance, this week's cover was possible because we were able to pull preliminary enrollment reports off the teacher portal IRIS. That's transparency. But as soon as we called the office responsible for the report, Institutional Effectiveness, they refused to talk to us. That's unaccountability.

The office said they wouldn't speak to The Chronicle because the report wasn't final. Fair enough. But the administration is using those preliminary reports to make decisions, so they must be final enough to spur action that may affect the entire college.

I know it's hard to have your failures recognized publicly, but it doesn't help to shirk blame or be evasive. The only way Columbia can grow as a community is if its leaders embrace transparency and are accountable for all decisions



and actions, good and bad.

As tuition payers, we need to demand that our leaders be accountable. We work hard at the paper to do that, but administrators are under no obligation to talk to us. And that's fine. We can always write "refused to comment" and go on to publish the paper. But if the tuition payers, faculty and staff demand their leaders be publicly accountable, administrators will be forced to take responsibility and hopefully start making decisions that will better serve the college at large.

The college has certainly made significant strides toward transparency. President Kwang-Wu Kim has been cooperative and so far accountable since he began his presidency, and that too deserves recognition. I hope the rest of the college will follow his lead and embrace the power of transparency, while also respecting the importance of accountability.

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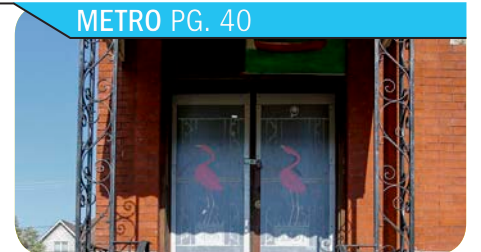
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STAFF MASTHEAD

## FEATURED PHOTOGRAPH



Carolina Sanchez THE CHRONICLE

Gov. Pat Quinn honored fallen soldiers and their families at the Portrait of a Soldier exhibition Sept. 10 at the Conaway Center, 1104 S. Wabash Ave. Brian Ngo, president of the Student Veteran Society at Columbia and a former Marine, was one of many speakers at the event.

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Letters to the editor must include full name, year, major and phone number. All letters are edited for

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# Columbia hosts third Wabash Arts Corridor Crawl



Carolina Sanchez THE CHRONICLE

In March, Mayor Rahm Emanuel announced a plan to partner with Columbia and South Loop organizations to create the Wabash Art Corridor. Banners were posted on Wabash Avenue between Congress Parkway and Roosevelt Road on Sept. 4 to promote the Wabash Arts Corridor Crawl coinciding with EXPO Chicago, the International Exposition of Contemporary and Modern Art at Navy Pier.

**TATIANA WALK-MORRIS & TYLER EAGLE**

Assistant Campus Editor & Campus Editor

**COLUMBIA HAS PARTNERED** with local businesses and neighboring colleges to host its third Wabash Arts Corridor Crawl, an event showcasing student artwork primarily along Wabash Avenue between Congress Parkway and Roosevelt Road.

The event, which kicks off Sept. 18, will feature a series of gallery exhibitions, live performances and

art. The Crawl is an extension of the college's Wabash Arts Corridor initiative, which involves displaying photography, paintings and other artwork along Wabash Avenue, according to Mark Kelly, vice president of Student Affairs.

"It's going to be a totally different event this year," Kelly said. "The crawl is this very palpable way of bringing this [Wabash Arts Corridor] idea to life."

Faculty, staff and students from across Columbia's disciplines—in-

cluding the Fashion Studies, Photography, Marketing Communication and Dance departments—are participating in the Crawl.

Jennifer Cochran, curator of exhibitions and programs for the Center for Book & Paper Arts, said the center is showcasing the Papermaker's Garden as well as its Do-It-Yourself visits, during which graduate students from the interdisciplinary arts program will show passersby how to make paper from plants.

"Coming to an exhibition opening is a lot of fun," Cochran said. "We hope that students will come into our space and become enamored with our amazing studios, faculty and students and take a class with us."

The LGBTQ office of Culture and Community is hosting the GLAM SLAM, an open-mic poetry event that focuses on LGBTQ themes. Michelle Nance, a fashion studies major, said she is performing poetry at the event to ex-

press her opinions and address certain stereotypes.

"I've been working a lot with being a queer woman within the political community and the impact that has on everybody that's not like me," Nance said. "[In my poem], I want to talk about my experiences within [the political] world."

The Wabash Arts Corridor Crawl began three years ago as an exclusive

» SEE WAC, PG. 14



Jon Durr THE CHRONICLE

Student Government Association President Nicole Carroll says the executive board has many new members who are eager to serve the student body.

## Student government faces empty Senate, seeks applications

**JACOB WITTICH**

Assistant Campus Editor

**MORE THAN TWO-THIRDS** of the Student Government Association's Senate is empty, and the organization is amping up efforts to fill these vacancies for the upcoming school year.

There are 22 vacancies out of 30 seats in the Senate, according to SGA President and junior creative writing major Nicole Carroll—almost double from the 12 vacancies in the Senate at this time last year, as reported Nov. 26, 2012 by The Chronicle.

Low student involvement at the start of the school year is common for SGA and is something that all student organizations face, according to Aldo Guzman, director of Student Engagement.

"With student organizations in general, at the end of the year you always have students who graduate, students who get new positions in other organizations, some who get new jobs and class schedules change," Guzman said.

According to Carroll, a lack of student interest in the organization is to blame for the number of openings in the senate.

Bret Hamilton, a junior film & video major and former SGA member who left because of dissatisfaction with the group's leadership, said students do care about getting involved in campus issues but do not want to be a part of SGA because the organization is not effective in assisting students.

» SEE SGA, PG. 14

# Philosophy prof awarded Fulbright to teach in China

KATHERINE DAVIS

Assistant Campus Editor

**STEPHEN ASMA**, a professor in the Humanities, History & Social Sciences Department, has been awarded a Fulbright Fellowship to teach philosophy at the Beijing Foreign Studies University in China during the 2014 spring semester.

The Fulbright is a program administered by the U.S. Department of State's Bureau of Educational and Cultural Affairs. Asma was selected by the Scholar Program, which sends approximately 800 American scholars to about 130 countries annually, according to the program's website.

Deborah Holdstein, dean of the School of Liberal Arts and Sciences, said the Fulbright is an extremely competitive and prestigious award, adding that Asma is one of four Columbia professors to have received the fellowship in the last few years.

Asma said he applied for the Fulbright about a year ago and was notified in June that he had been chosen, which came as a surprise.

"I consider it to be an honor to have [received] it," Asma said. "I'm humbled by it because it's a really small elite group of people who wins this thing."

Asma and his son, Julien, will leave for Beijing in January, he said.



Anthony Soave THE CHRONICLE

Humanities, History & Social Sciences professor Stephen Asma was awarded the Fulbright Fellowship in June under the Scholar Program, which sends approximately 800 American scholars to about 130 countries annually, according to the Fulbright program's website.

During the application process, Asma made China his first choice because he has already made several trips there and once lived in Shanghai. He also has a special interest in Chinese philosophy, he said.

Asma attended a three-day seminar in Washington, D.C., that served as program orientation and he said it drove home how influential the Fulbright program is.

"There were people [there] from President Obama's cabinet," Asma said. "There was only a handful of us [at the seminar] and they were treating us like we were ambassadors from the U.S. to China, and I began to realize [the fellowship] is pretty prestigious."

Steven Corey, HHSS Department chair, said he was not surprised to see Asma awarded a fellowship.

"It's something that I expect from members of my department," Corey said. "If they want a Fulbright and they put in the effort, then obtaining one is fabulous."

Corey added that he admires the Fulbright fellowship because it encourages college professors to travel internationally, while also allowing them to bring insights back to their own institutions.

"Columbia College is right in line with what's considered good academics [and] thoughtful teaching but also making connections across the world," Corey said.

As reported March 11 by The Chronicle, Columbia is working to bridge connections with universities in China to further the college's global status.

Louise Love, interim provost and vice president of Academic Affairs, said despite Columbia's efforts to forge relationships with Chinese institutions, Asma's Fulbright does not directly relate to the budding partnerships. Love, however, said the college hopes he will bring attention to the program.

"I believe it will be very helpful for the college that [Asma] is there," Love said. "He said he would give lectures at our partner institutions just to help solidify our relationships with them."

Asma echoed Love's sentiments, saying he would be willing to help establish positive ties between the college and Chinese institutions.

"It's great to be able to represent the college and maybe draw students who might not have been thinking about Columbia," Asma said. "It's really more about having a quality experience that enriches my own interests as a scholar."

kDavis@chroniclemail.com

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

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Student Concert Series 7:00 pm

#### Friday September 20

Jazz Gallery in the Lobby\* 12:00 pm

Jazz Forum\* 2:00 pm

Sebastian Huydts In Concert: 7:00 pm  
An Evening of Spanish Music at the Sherwood

Arga Bileg Ethno Jazz Band 7:30 pm

Rock the HAUS: Local Band Showcase 8:00 pm  
Featuring The Ivorys and Glass Castles  
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**Dr. Kathleen Fitzpatrick, noted scholar, professor, and Director of Scholarly Communication at the Modern Language Association.**

**WEDNESDAY, OCTOBER 2 AT 5:30 P.M.  
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**This lecture is free and open to the public, but seating is limited. RSVP to Rebecca Flores by Monday, September 30, at [rflores@colum.edu](mailto:rflores@colum.edu), or 312.369.8217.**

As the work of students and scholars in the liberal arts continues to move toward digital platforms, how are their ways of writing, reviewing, communicating, and conducting research changing? What might students and scholars in a variety of fields learn from those changes? How might more digitally enabled humanities engage with people who live and work outside of colleges and universities?

For the Fall 2013 LAS Dean's Lecture, Dean Deborah H. Holdstein is pleased to welcome Dr. Kathleen Fitzpatrick, who will speak about the extraordinary opportunities—as well as a few challenges—in the digital humanities.

A Q&A will follow Dr. Fitzpatrick's lecture, followed by a reception with food, music, and refreshments. This event is sponsored by the Office of the Dean, School of Liberal Arts and Sciences.

**Kathleen Fitzpatrick, PhD**, is Director of Scholarly Communication of the Modern Language Association and Visiting Research Professor of English in the Department of English at New York University.

**Columbia**  
COLLEGE CHICAGO

# Faculty Senate meets with Kim



Samantha Tadelman THE CHRONICLE

The executive board of the Faculty Senate listens in Sept. 13 as President Kwang-Wu Kim discusses issues including the provost search and prioritization at their first meeting of the semester.

## ALEXANDRA KUKULKA

Associate Editor

**DURING THE FIRST** Faculty Senate meeting Sept. 13, a new executive committee welcomed members and discussed some of the college's most pressing issues.

The meeting included a conversation with President Kwang-Wu Kim, an update on the provost search and the passing of two motions. The Senate was especially appreciative of Kim's visit, said Peter Carpenter, Faculty Sen-

ate president and an associate professor in the Dance Department.

"I think this is a really exciting moment in the institution's history," Carpenter said. "We have a new president who is aiming to lead from a platform of authenticity, who sees the college not as occupying different sides but as sharing an academic enterprise and is here—not because there is a crisis but because we just want to set things off right with some communication."

During the meeting, Kim talked to the Senate about shared gover-

nance and his thoughts on the one-year long prioritization process.

According to Carpenter, shared governance, the coming together of the Senate and the administration over important issues, is important to the Senate because it enables faculty voices to be heard.

The Senate has to focus on Columbia's future to achieve shared governance, he said.

Kim spoke about his experience with the weak shared governance model at Arizona State University, where he served as dean and direc-

tor of the Herberger Institute for Design and the Arts.

ASU has "a strict president model" where the president can vote by mandate, which was difficult to work under as a dean, Kim said.

Under this type of model, creative action is stifled and the faculty tends to accept the situation while anticipating the next president to come in and change the rules, he said.

"Ultimately, [the ASU model] is a counterproductive approach," Kim said. "It looks like it really achieves a lot, but I think in the long term it actually embeds a resistance to change. I am telling you that because I have lived through it myself ... it's certainly not [my] approach."

Kim also addressed the Senate's concerns about the lingering results of prioritization. He said he does not want to restart the process, so he will examine parts of the prioritization process, like the One Columbia document that describes the faculty's plan for the college, to move forward. During the next few months, Kim said he plans to share a document outlining his plan for Columbia's future with the college community that will identify five "big areas" on which the college should focus.

According to Kim, the biggest point mentioned on the document will be innovation in the academic core. Other points will be the projection of Columbia's values to the outside community and an updated business model, he said.

"I will lead with those five areas

and then we are going to have to create a number structure to start engaging around how we build the specifics into the plan," Kim said.

Following the conversation with Kim, Jessica Young, associate director in creative arts therapies and member of the provost search committee, updated the Senate on the search process. According to Young the committee is excited to be working with Isaacson, Miller, the same search committee that aided the presidential search. The next step in the process is advertising the position, she said.

"[The search committee] is interested in somebody who comes from a strong, academic, scholarly, tenure background but also has very strong administrative leadership skills and critical thinking skills," Young said.

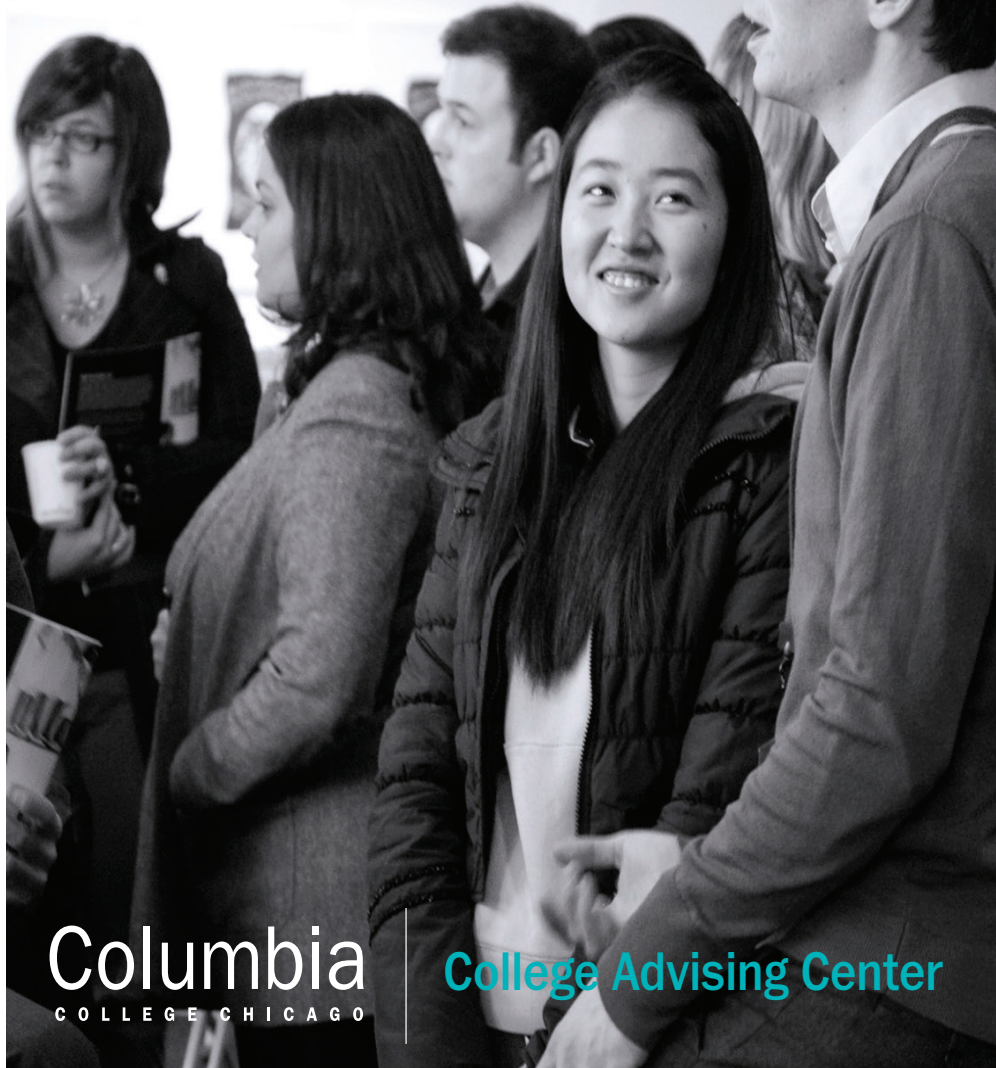
The meeting ended with the Senate agreeing to establish an ad-hoc committee to make policy recommendations about the academic terms used at Columbia and an ad-hoc faculty handbook committee to revise the faculty handbook.

Richard Woodbury, associate professor in the Dance Department, said he thought the first meeting was successful and appreciated the discussion with Kim.

"It was really exciting to have the president here," Woodbury said. "I think we dealt with all of our business in a responsible and respectful manner, and it looks like it will be a good year."

akukulka@chroniclemail.com

## FIRST YEAR GROUP ADVISING



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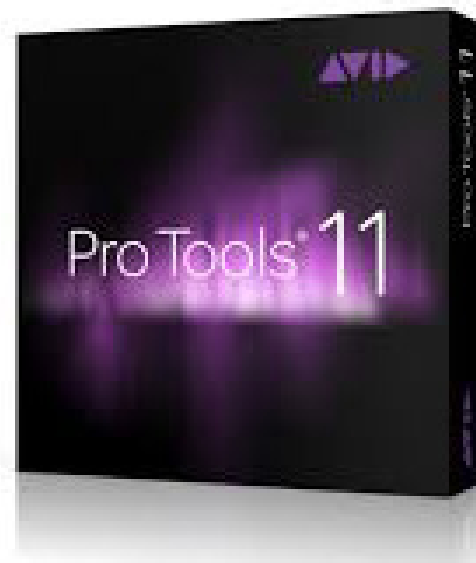
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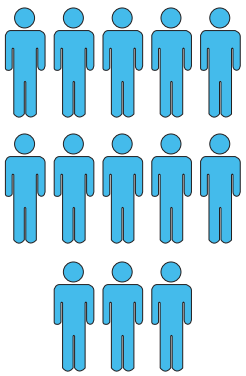
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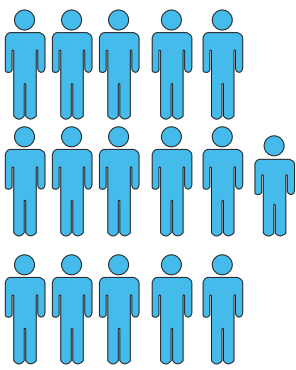
# Size matters in

## Average class size of selected schools:

School of the Art Institute of Chicago: 13 students



Columbia College Chicago: 15.81 students



**ALEXANDRA KUKULKA**  
Associate Editor

**COLUMBIA IS ALWAYS** looking to compete nationally and stand out. This time, the college is working to increase its average class size to 19 students over the next five years, according to President Kwang-Wu Kim.

Columbia's enrollment has been declining since 2008, and so has the mean class size. In fall 2008, Columbia's average class size was 17.3 students and in fall 2012 it fell to 15.81, according to data from the Department of Institutional Effectiveness.

According to Kim, he and the deans of Columbia's three schools began addressing the issue shortly after he took office to determine how to increase class size in ways that will be cost-effective for the college, without negatively impacting the teacher-student experience. By raising the average class size by one student,

said, the administration will be mindful of the fact that not all classes at Columbia operate the same way.

"Various courses have caps based on resources and pedagogical needs, so it's not like every class is going to [have the same number of students]," Love said. "Some [classes] will be larger, some will be smaller, but we need to get the average back up to 17."

There is little data available on class size and researchers have not been able to reach a conclusion regarding the relationship between class size and student success, according to a 2010 study conducted by the Education Advisory Board.

The limited research on optimal college class sizes is partly due to more researchers focusing on elementary and high school education, according to James Monks, associate professor of economics at the University of Richmond.

colleges can opt for larger class sizes, a trade-off that needs to be considered, he said.

Increasing Columbia's class sizes could be financially beneficial, Kim said, adding that larger classes will also allow students to collaborate with a wider range of students.

"It really depends on the content of the class, which is why I would never want to create a mandate because that would be very arbitrary," Kim said.

John Green, interim dean of the School of Fine & Performing Arts, suggested that increasing the average class size may reduce a chronic problem at Columbia: creating too many sections of a class and then having to cut a section at the last minute, which affects both students and part-time faculty.

"We wanted to make sure that in adjusting the class size, every student would be accommodated and that no student would be thrown out of their sequence of study," Green said.

Monks and colleague Robert Schmidt conducted a September 2010 study titled "The Impact of Class Size and Number of Students on Outcomes in Higher Education," in which they asked faculty members to condense three course sections into two, thus increasing the class size.

After collecting 19,000 end-of-semester student surveys, asking them to rate their course and instructors, Monks said he drew the conclusion that reducing the number of pupils in a class will increase student success.

"Students seem to appreciate and like smaller classes, so they rate the courses and instructors more favorably if they are smaller," Monks said. "Students say they learn more in those courses. It looks like faculty alter their courses in some ways depending on class size."

Green said maintaining a target class size is difficult because Columbia has no target numbers for enrollment. Programs do not have a

*"We want to make sure that in adjusting the class size, every student would be accommodated and that no student would be thrown out of their sequence of study." – John Green*

the college can save about \$500,000 in the operating budget, Kim said.

"One of the things that we have to do is to look at how we are delivering our educational model and make sure we are maximizing the use of our resources," Kim said. "The class size conversation is one about balancing what is optimal for students with what is affordable as well."

In the interim, the college plans to aim for an average class size of 17 students, said Louise Love, interim provost and vice president of Academic Affairs. When raising the average, Love

"We are not sure of the causal direction of class size and student achievement," said Steve Benton, senior research officer for the IDEA Center, an organization that supports teaching and learning in the college context. "We are not sure if larger classes cause students to achieve less or if certain kinds of students chose to enroll in certain sized classes or certain types of instructors tend to choose certain sized classes."

Not all universities offer small class sizes because they have to hire additional faculty, which is costly, Monks said. To save money,

While larger classes offer benefits, so do smaller ones, said Benton, who noted that the IDEA Center found students in smaller classes reported their instructor fostered more collaboration, they made greater progress on course objectives and they were expected to be more responsible for their own learning.

"We aren't saying that large classes are bad, but what we are saying is that maybe we can take some of the lessons learned from what happens in smaller classes and see if we can apply those in the large classroom setting," Benton said.

rigid number of students they must admit at the beginning of each semester, so the college has to accommodate new students to the best of its ability, he said.

The School of Fine & Performing Arts was unable to begin raising its class size for the fall 2013 semester because the idea was announced late in the summer, and there was not enough time to react, Green said.

According to Deborah Holdstein, dean of the School of Liberal Arts & Sciences, most of the classes in the School of Liberal Arts and Sciences have close to 19 students, if not

# the classroom

## LARGER?



Photo Illustration Carolina Sanchez THE CHRONICLE

more, so reaching that class size will not be a challenge.

In the School of Media Arts, Dean Robin Bargar said the school was able to identify multiple classes that had half-full sections and combine them into one larger class.

"The idea being that the instructional model and learning are not disrupted because the class was designed to fill to a certain level, and we are not overfilling that design," Bargar said.

The largest classes in the School of Fine & Performing Arts are the lecture-based classes in the Arts, Entertainment & Media Management Department, which have 20-100 students, Green said, adding that one of the smallest classes in the school is a directing class of 10 students in the Theatre Department.

Unlike the AEMM courses, the lecture-based classes in the School of Liberal Arts and Sciences are no larger than 25 students, according to Holdstein. She added that First Year Seminar, first-year writing and introductory language classes, are capped at 18 students.

Holdstein said it is important to offer small classes in the Liberal Arts & Sciences core to give students the opportunity to interact with the instructor. However, she said it is up to the instructor to decide how to engage students.

"You will never find an institution of higher learning that will tell you that there is one kind of teaching style that's appropriate, whether it is the school of Liberal Arts & Sciences, whether it is the School of Fine & Performing Arts or whether it is the School of Media Arts," Holdstein said.

According to Bargar, the average SMA class has roughly 13 students and the school looks to fill at least eight seats to run a class.

According to an October 2012 article pub-

lished by U.S. News and World Report, 45 percent of college classes nationwide have fewer than 20 students. The top 10 schools ranked for having smaller classes boast fewer than 20 students in an average of 80 percent of courses offered.

Immaculata University, a small, Catholic liberal arts institution in Pennsylvania, was ranked the second highest on the U.S. News list, with 84.3 percent of its classes containing fewer than 20 students.

According to Janice Bates, registrar at Immaculata University, students come to IU because of the intimate class sizes.

"We get a number of transfer students who come to us from large universities because they do want that individualized attention and the smaller class size," Bates said.

The University of Illinois at Urbana-Champaign had an average class size of 32.7 in 2012, said Robin Kaler, associate chancellor for public affairs, in an email. While the university embraces smaller class sizes, it also utilizes larger classes, he said.

"There is a value in large-class experiences, too," Kaler said in the email. "Giving students the opportunity to have lectures with world-renowned faculty builds energy, as does creating classroom experiences where students work with others in their class to approach problems from many different points of view."

But class size affects more than just students, particularly at Columbia, where faculty members are also significantly impacted.

Though Diana Vallera, P-Fac president and adjunct professor in the Photography Department, is open to discussing increased class sizes, she said she is worried about the working conditions for faculty members and

the possibility that course objectives may not be met. Vallera said she fears part-time faculty members will lose classes as a result of fewer course offerings.

"Overall, [increasing class size] is usually not a benefit because these are curriculum changes," Vallera said. "When you increase the class size and you look at the goals and objectives that need to be accomplished for the course, something gets lost and compromised and usually it is the [teaching method]."

According to Monks, the experiment he conducted indirectly exposed the influence of class size on faculty members' teaching style. This was measured by student response regarding course outcomes and how well the teacher was able to meet the course objectives, Monks said.

"We didn't exactly have information about what faculty were doing in the classroom and how those techniques or methods varied by class size, but there seemed to be indirect evidence that faculty are altering their methods as class sizes changed," Monks said.

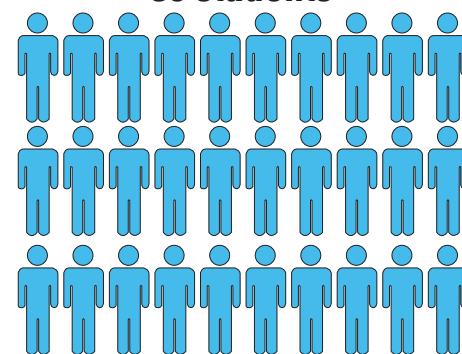
Some experts believe class sizes do not matter at all.

After studying political science courses for five years, Matt Wetstein, vice president of instruction at San Joaquin Delta College in California, said he concluded that the differences in student performance at various class sizes are not "statistically significant." What mattered more for student success was reading ability and whether they were a full- or part-time student.

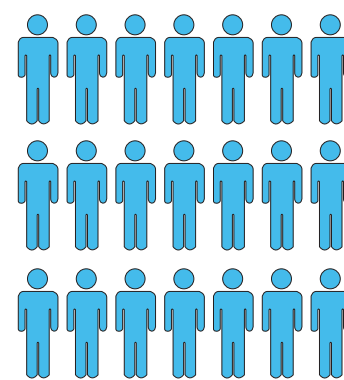
"Students have to balance competing demands, but there is a ton of research that shows when students are full-time committed to their college experience, a way higher success rate is going to come through," Wetstein said.

## Average class size of selected schools:

**Loyola University Chicago:**  
30 students



**Roosevelt University:**  
21 students



Michael Scott Fischer THE CHRONICLE

According to Green, the amount of technology or equipment in a classroom, classroom space and safety also influence the class size in the School of Fine & Performing Arts.

"Whether a student is in a large class or a small class, it really doesn't affect your ability to learn," Green said. "What affects your ability to learn is being in the right classroom environment."

According to Peter Carpenter, associate professor in the Dance Department and president of the Faculty Senate, the Senate wants to be involved in decisions about increasing class size and looking at students' best interests.

"The Senate is deeply invested in making sure that students have the attention that they deserve and that they need to succeed," Carpenter said.

P-Fac, Columbia's part-time faculty union, also looks forward to being included in the conversation regarding class size, according to Vallera.

According to Nicole Carroll, junior creative writing major and president of the Student Government Association, she would like to be involved in the class size conversation as well.

Smaller classes sizes are more beneficial for students in departments that require discussion and collaboration, such as creative writing, Carroll said. However, she said she is open to larger class sizes.

"The benefit of increasing class sizes would be getting multiple perspectives and doing more group collaboration projects because if there [are] more people, you can have greater groups and more diverse ideas," Carroll said.

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# Columbia honors Lya Rosenblum



Carolina Sanchez THE CHRONICLE

Lya Rosenblum came to Columbia in 1974 and eventually became the vice president of Academic Affairs. She is credited with establishing faculty advising, a graduate school and raising funds for the college.

**ALEXANDRA KUKULKA**

Associate Editor

**LYA ROSENBLUM**, the former vice president of Academic Affairs, came to Columbia in 1974 as an associate academic dean. Before leaving the college in 2002, Rosenblum had

acquired three titles: academic dean, dean of the graduate school and vice president of Academic Affairs.

"I really felt good about the kind of things I did [at Columbia]," Rosenblum said. "I always felt that I hit the lottery [coming to Columbia]."

During her 28 years at the col-

lege, Rosenblum contributed to the Columbia community by establishing faculty advising, creating the graduate school, funding the Rosenblum award and reopening the Getz Theatre.

In honor of Rosenblum's tenure at Columbia, an exhibition will be held in the 600 S. Michigan Ave. Building titled "Celebrating Columbia's history: Dr. Lya Dym Rosenblum." According to Stephen DeSantis, director of academic initiatives for Academic Affairs, the event is intended to shed light on Columbia's history and raise awareness of the Rosenblum Award.

"Like a lot of our other scholarships here, the funds for those awards were dwindling," DeSantis said. "We thought this was a good opportunity to do two things. To spotlight the 28-year career of Dr. Rosenblum and... to let people know these awards exist."

During her role as vice president of Academic Affairs, Rosenblum established faculty advising by hiring the first faculty adviser after realizing that when students registered for classes, they chose courses within their major and did not enroll in Columbia's other departments.

After establishing the advising office by hiring more counselors, Rosenblum helped set the C- standard for passing, she said.

According to Rosenblum, during her time at Columbia, the college

offered a horseback riding course that she took. At the end of the semester, she learned she had failed the class but decided to use that as an example of what not to do, she said.

"I flunked [the horseback riding class] because I probably didn't go to all the sessions," Rosenblum said. "I really made it work because I had an F. But we continued the academic advising and the requirement for a certain level of performance."

Rosenblum established the graduate program that is a major part of Columbia today, she said. Her fondest memory of the graduate program is the reception that was held to celebrate the new master degree recipients, she added.

The reception was held at the University of Illinois at Chicago Pavilion until it became so large that people were entering and leaving through the back doors in the kitchen, she said.

Though the event didn't work out, she continued funding it, she said. The Rosenblum Award was established to help graduate students travel abroad and produce their artwork overseas.

Currently, the award is granted to students who plan to present or attend professional conferences related to their fields of study, according to the Student Financial Services website.

"I was always looking for ways to encourage students to work, to expose themselves to other cultures [and] other countries in their work," Rosenblum said. "We did not set up a separate scholarship for that, but that was part of what was expected and what was encouraged if they were given the Rosenblum [Award]."

Along with creating a scholarship, Rosenblum said she worked with the Getz family, resulting in a \$1 million contribution to the reopening of the Getz Theatre on Oct. 27, 1985.

Rosenblum had a talent for raising money, according to Louis Silverstein, distinguished professor in the Humanities, History and Social Sciences Department, who also acted as dean when Rosenblum was hired as associate dean.

"Rosenblum was able to reach out to funding sources, both governmental and in the business world, that the college did not have primarily, which allowed the college to do things financially that they didn't have power to do before," Silverstein said.

Rosenblum said she will attend the exhibition and is looking forward to reminiscing with her colleagues.

"[My time at Columbia] was unexpectedly gratifying, interesting and stimulating," Rosenblum said. "I feel good about what I did at and for Columbia."

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**Panty Pulping** "I feel like seeing those threads broken down you see that that's all the underwear really is. At essence it's just threads, and we're all sort of bound together by them in a way."

**Colleen Plumb and Jess T. Dugan** "I wanted it to be woven and by that experience of going through all of the pictures can someone's guard be set down because of that ride through the pictures?"

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## » ENROLLMENT

Continued from Front Page

According to Kwang-Wu Kim, Columbia's president and CEO, the college planned for the lost tuition in this year's budget by anticipating the decreased enrollment.

Kelly said while the enrollment drop may seem like it has a negative impact on the college, it will actually stabilize enrollment.

"We're going to see our freshman class start to grow and we're going to see higher retention rates because they are better prepared and because they have more scholarship support," Kelly said. "This will be the last year of falling enrollment."

Despite the budget cuts and hiring freezes in almost every department, the college is funneling more money into the admissions depart-

ment in hopes of attracting more students to the college, according to Kelly. The college increased recruitment and advertisement efforts, something that was needed because Columbia's admissions office was underfunded, Kelly said.

Kelly said the investment in admissions has paid off because this fall's freshman class is 6.2 percent larger than it was last year. This will help bolster next year's enrollment because the incoming class' credentials promise higher retention rates, he said.

As reported Sept. 3 by The Chronicle, this year's freshman class has been described by the administration as the college's most selective, with the student body having higher GPAs and standardized test scores than in the past.

But when the Chronicle request-

ed figures related to that selectivity, such as how many students applied to Columbia this year and how many were accepted, which could demonstrate whether the school was becoming more selective, Kelly would not release them, saying only that applications were up 17 percent. Data regarding the ratio of applicants to acceptances is commonly made public by most private U.S. colleges.

According to Kelly, 1,300 freshmen students are receiving scholarship support this academic year; a 62.5 percent increase from last year's 800 students, a fact that he said helped attract students.

"The college continues to become more affordable for our new students," Kelly said.

Kelly said the large classes of 2006–2008 also factor into the enrollment drop. They were the larg-

est classes Columbia has ever had, and now that they have graduated, the college is seeing the dip reflected in enrollment.

"We're seeing the last year of [those huge classes graduating]," Kelly said. "There are more new students this year than seniors, so that cycle of four years of falling enrollment will begin to flatten out."

According to data released by the office of Institutional Effectiveness, graduation rates saw a dramatic increase in the 2007–2008 academic year when the college awarded more than 2,200 degrees, an increase of 11.3 percent compared to the prior year.

Graduation rates have remained at an elevated rate, peaking at 2,463 degrees awarded during the 2010–2011 academic year, and have fallen at a rate parallel to the

decline of the college's enrollment.

According to the report, several departments saw dramatic decreases, such as a 17 percent decrease in Photography, a 12.8 percent decrease in Journalism, a 9.2 percent decrease in Art & Design and an 8.1 percent decrease in Arts, Entertainment & Media Management. The only department to see a noticeable increase is the Theatre Department by 6 percent.

Philippe Ravanis, chair of the Arts, Entertainment & Media Management Department, said the enrollment figures track majors but not students taking classes within the department. His department saw an 8.1 percent decrease in major enrollment.

Tim Cozzens, chair of the Art & Design Department, said he would not comment on falling enrollment numbers because he had yet to see the report. Cozzens' department saw one of the most significant drops in enrollment at 9.2 percent, losing approximately 121 students.

Cozzens is optimistic about the increase in this year's freshman class, though.

Peter Fitzpatrick, chair of the Photography Department, did not return requests for comment after several attempts to reach him regarding his department's 17 percent enrollment drop.

Paul Amandes, interim chair of the Theatre Department, attributes his department's increase to the new comedy studies program, which, according to him, is unique in its design. He said it attracted many talented theater students.

"A lot of students came that weren't your typical student," Amandes said. "They could have gone to more prestigious institutions but those institutions don't offer comedy programs."

Despite the college's highly touted transfer initiative, transfer enrollment exhibited a decrease in enrollment, dropping 25.7 percent from last year, according to the Institutional Effectiveness report.

"We're becoming aggressively friendly to transfers," Kelly said. "I'm confident we're at the bottom of that number and we're going to see that start to increase next year."

Kelly said the decrease in transfer students could be attributed to the shifting definition of who qualifies as a transfer student. Freshman students with AP credit last year were considered transfers but are now counted as freshmen, according to Kelly.

Kelly said Columbia anticipates a modest increase next year because of the college's transfer initiative, which will ease the process. The increased recruiting budget will also help recruit more transfer students, he added.

According to Kelly, the admissions office is in the process of hiring a director of transfer recruitment and two transfer recruiters, despite the administration's hiring freeze this year.

"We're about to get out to community colleges aggressively both locally and nationally," Kelly said.

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» **WAC**

Continued from PG. 3

Columbia event, but it has expanded to include nearby institutions such as DePaul and Roosevelt universities, Kelly said.

**“Anything that brings attention to the South Loop is great.”**

- Angela Braswell

In addition to the several performances and exhibitions put on by the Columbia community, various local businesses and neighborhood institutions will take part.

CJ Dillon, interim chief operating officer of the Auditorium Theatre at Roosevelt, said Joffrey Ballet, the resident ballet company, is opening the balcony of the Auditorium Theatre, 421 S. Wabash Ave., to WAC participants so they can view the company rehearsing.

There will also be street performances and an open mic for students who wish to perform, Dillon said, adding that Roosevelt's orchestra will also perform.

Dillon said Roosevelt plans to participate in future WAC events. He said within the last 15 years there has been a more noticeable art presence in the South Loop.

“You have this young, vibrant artistic community [in the South Loop], and it's a phenomenal opportunity to showcase the talent,” Dillon said.

Fran Casey, director of community and government relations at the Merle Reskin Theatre at DePaul, said DePaul's theater will deliver three musical performances during the festival. The university wanted to participate because it

wanted to display the abilities of its students, she said.

“[WAC] is kind of a hidden gem and it's time to build on it,” Casey said.

Angela Braswell, media relations representative at the Hilton Hotel at 720 S. Michigan Ave., said that as part of the crawl, the hotel's new restaurant, 720 South, is offering a 50 percent discount on food for festival-goers.

Last semester, the Hilton Chicago installed photographs from the Fashion Studies Department along the side of its building facing Wabash Avenue as part of the WAC initiative.

“Anything that brings attention to the South Loop is great,” Braswell said. “We welcome guests from all over [the] world here and we're excited that we get to include the Wabash Arts Corridor as one of the destinations for our guests.”

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» **SGA**

Continued from PG. 3

“If SGA was a positive vehicle for change and if they were doing things that were positively affecting our students' lives, there would be more people that want to be involved in it,” Hamilton said.

According to Carroll, SGA's mission is to collect student feedback about what would better their Columbia experience and then work with the college to make sure those needs are met.

In the past, SGA has purchased books for the Fashion Studies Department, organized a conference for arts, entertainment & media management students and voted to extend the U-Pass's activation to five days before and after the semester, Carroll said.

To become an SGA senator, students must fill out an application and submit a petition signed by 50 of their peers, according to Carroll. After the materials are submitted, the SGA executive board reviews the application at a board meeting and decides whether to appoint the student as a senator, she said.

As of press time, two senator applications been submitted and SGA hopes to appoint both candidates at the next meeting, Carroll said.

Sophomore television major Sam Kizis thinks SGA's process of appointing senators rather than electing them might be decreasing student awareness of the organization.



Carolina Sanchez THE CHRONICLE

Kathleen Moriarty (left), SGA vice president and junior art & design major, and Nicole Carroll, SGA president and junior fiction writing major, preside over all public SGA meetings.

“I think if there was an election process, it would make us involved but also aware of everything that's going on with SGA,” Kizis said.

SGA is meant to be composed of a five-member executive board, 30 senators and general members. The senators are divided into departmental senators who work with assigned departments to discuss student issues, and at-large senators, who represent the voice of the entire campus, according to Carroll. Hamilton said he is concerned the SGA will not be able to accurately represent the student body with so many vacant Senate seats.

“It would be great if we did have each department represented because then we would have a clear point person that we would know

and be an expert on their department,” Carroll said.

Even if all the departmental senator positions are not filled, SGA still tries to make sure all departments are being represented, using its 8 at-large senators to connect to unrepresented departments, Guzman said.

To get the perspective of students in academic departments that do not have an SGA representative, the organization plans to hold another college-wide forum so students from individual departments can discuss their concerns, Carroll said.

The student government plans to fill most of the Senate by the end of September, Carroll said.

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### GIDEON'S ARMY FILM SCREENING

Our feature event is a screening of Dawn Porter's film *Gideon's Army*, an award-winning 2013 documentary about public defenders in the South, where sentencing is exceptionally steep and the prison population swollen. The film takes its name from *Gideon v. Wainwright*, the landmark 1963 Supreme Court decision that guarantees the right of legal representation to all criminal defendants.

A panel discussion will follow the film.

Gideon's Army screening and panel discussion  
Thursday, October 24, 6 pm  
Film Row Cinema, 1104 South Wabash, 8th floor

For more information on *Gideon's Army*, go to:  
[www.gideonsarmythefilm.com](http://www.gideonsarmythefilm.com)

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Jon Durr THE CHRONICLE

(Left) Adam Geisler watches as Adam Chambers makes a move during a Sept. 9 chess event organized by the Chicago Chess Center at Julius Meinl coffee shop, 4363 N. Lincoln Ave. (Top right) Bill Brock sets up a board for an evening of chess. (Bottom left) David Franklin (left) discusses game strategy with Bill Brock.

# Chess Center makes moves toward unity

**AIDEN WEBER**

Assistant Sports & Health Editor

**THE CHICAGO CHESS** Center, a non-profit chess association, held a social event with chess, coffee and chatter Sept. 9 at Julius Meinl coffee shop, 4363 N. Lincoln Ave., as part of an ongoing effort to unify the city's scattered chess community.

During the social, members gathered to casually play chess and discuss the center's future plans, with an immediate goal of finding a building out of which to operate. To do so, Chess Center President Keith Ammann said the center will need to raise the remaining \$20,000 of its \$30,000 goal.

The nonprofit held a series of public chess events over the summer to promote its cause and hosted a catered dinner Sept. 12 with a screening of "Brooklyn Castle,"

a documentary about an inner-city middle school chess team, to raise money.

Once a location is established and the doors are open, Ammann said the center hopes to offer a wide range of benefits to members and the greater community, including discounted tournaments, classes, coaching and open play hours.

The city has been without a major centralized chess association since the early 1990s, according to Ammann, who also said Chicago is the only city of the 12 largest metropolitan areas in the U.S. without a centralized chess club.

Ammann said the Chicago Chess and Checkers Club, founded in 1891 and dissolved in the early 1980s, was the oldest such club in the city. He said the club's central location in the Garrick Theater on Randolph Street was key to its success.

Eventually the CCCC ended up at the No Exit Café in Rogers Park, effectively ending the club's reign as the city's centrally located chess association, Ammann said. In 1977, Jules Stein founded the original Chicago Chess Center on Halsted Street in Lincoln Park. When Stein died in 1989, the club essentially died with him, Ammann said.

Since Stein's passing, Chicago's chess scene has been a hodge-podge of independent neighborhood clubs, including the Wicker Park Chess Club, Knight Moves Chess Club in Pilsen, Touch Move Chess Club in Edgewater and the Whitney Young Chess club in the West Loop, without an overall association to coordinate them. Having a centralized association would help fill the void, Ammann said.

"We want to unify the scene," he said. "We want to be the center of

the scene. We're not looking to be the whole scene. We just want to be a nucleus. We will work hand-in-hand with any group that wants to work with us."

One group the center would likely work with is the Youth Chess Foundation of Chicago.

"We would be happy to work with [the Chicago Chess Center]. It would help chess in Chicago immeasurably," said YCF President Mike Cardinale.

There is a healthy interest in chess, according to Cardinale, as long as opportunities are available. The YCF averages 280 participants at its six annual tournaments.

The chess center's treasurer, Bill Brock, said the center would work in a similar way to share the game with Chicago youth.

"What we'd really like to do is make chess available to kids on the

South Side and the West Side, kids who really don't have too much of a life opportunity sent their way," said Brock, who credits chess for getting him through his adolescence.

Chess does not just benefit children, according to Ammann, who took up the sport seriously five years ago. He likened chess to running and said anyone can consider him or herself a player, as long as they compete and enjoy the game.

The club will accommodate adults and children with classes varying in skill level and discounted family memberships. But none of this will happen until the center raises the necessary \$30,000 and has a headquarters.

"We know this thing will fly if we can get it off the ground," Ammann said.

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**THURSDAY, SEPT. 19**

Chicago Blackhawks vs. Pittsburgh Penguins

7 p.m.  
United Center  
Watch on CSN



**FRIDAY, SEPT. 20**

Chicago Cubs vs. Atlanta Braves

1:20 p.m.  
Wrigley Field  
Watch on CSN



**SATURDAY, SEPT. 21**

Chicago White Sox vs. Detroit Tigers

6:08 p.m.  
Comerica Park  
Watch on CSN



**SUNDAY, SEPT. 22**

Chicago Bears vs. Pittsburgh Steelers

7:30 p.m.  
Heinz Field  
Watch on NBC







## The Renegades rule

**THE COLUMBIA RENEGADES** and Roosevelt University have finally reached an agreement regarding the use of the Lillian and Larry Goodman Center, 501 S. Wabash Ave.

Skepticism eventually transformed into excitement when I was informed there was a new space for me to release stress, be active and have a common meeting ground with my fellow Columbia sports enthusiasts.

I was able to use the gym last week, and it was everything I dreamed it would be. I joined a game of "32," which is an everyone-for-themselves game of basketball with no limit on the number of players. The first team to score 32 points wins. During my hour at the center, I made new friends, drenched my polo in sweat and proved myself worthy on the court.

Now every week during my Monday and Tuesday breaks, I will be making use of the basketball court. Surely, once word spreads, Columbia students will pack the gym when it is available to them.

That type of camaraderie has been missing from my college experience. Yes, the Renegades hosted events in the past that I attended

and enjoyed immensely, but the poor conditions of the South Loop Elementary gym, 1212 S. Plymouth Court, turned me off and kept me away at times.

But the Renegades' teams will benefit the most from having access to the Goodman Center. The gym will attract more people to the organization and bolster athletes' commitment to their respective teams. It will also allow the Renegades to host games instead of perennially being the away team.

The Goodman Center is an upgrade from the former space the Renegades used. Before this facility became available, the Renegades played in the dinky South Loop Elementary gym, which was not made to accommodate college students running and playing at full speed.

Athletes and teams don't have any lingering excuses now that they have an appropriate space to play. The court is big enough to host events that involve basketball, indoor soccer and dodgeball.

The Goodman Center is located right on campus, so no more long hikes down Plymouth Court. The center also has locker rooms, so instead of jamming into a small



bathroom to change, those participating in Renegades events can enjoy the shared space.

The Renegades should not be held responsible for the limitations they once faced, but I do credit them for being able to finalize the deal with Roosevelt. The excuses for poor athletic performance should come to a halt, followed by an increase in sports participation.

For Columbia sports enthusiasts, there is now a space to conduct ourselves accordingly. We have a place to hang out and shoot the ball around before and after class. Make use of it in your own way, but make sure not to let this opportunity go to waste because I know I won't. See you all on the court!

*Turn to the Front Page for a story about the Goodman Center deal.*

nihmoud@chroniclemail.com

## FEATURED ATHLETE

### JOHN ELY

Sport: Baseball Team/School: Houston Astros



Courtesy JOHN ELY

#### AIDEN WEBER

Assistant Sports & Health Editor

**LIKE MANY OTHER** American boys, Chicago native John Ely spent his childhood dreaming of playing Major League baseball. Like very few American boys, his dream came true.

The Chicago White Sox selected Ely, then only 21, in the third round of the 2007 amateur draft. In 2010, at just 23 years old, Ely made his Major League debut for the Los Angeles Dodgers. He was traded to the Houston Astros during the 2012–2013 off-season.

Ely currently resides in Chicago while he recovers from Tommy John surgery. He said he expects to return from the procedure pitching stronger than ever.

The Chronicle chatted with Ely about the thrill of pitching against noted players, struggles that come with being a big league pitcher and his stance on baseball's steroid situation.

**THE CHRONICLE:** What has been the high point of your career so far?

**JOHN ELY:** Honestly, if I had to pick a high point of my career, just getting called up [to the majors] was a high point. It's a moment you can't recreate. It's one of those things you dream about your whole life and when it happens you don't know how you're going to react. Other than that, maybe my first win or pitching at Wrigley Field [May 27, 2010]. Even though I lost that game, throwing really well at Wrigley Field in front of my whole family and friends and everybody else and getting a standing ovation. It was incredible for me, I was able to walk off the field with my head held high and I was able to show everyone that a lot of hard work paid off.

**Having played in the steroid era, were you ever tempted to take performance-enhancing drugs?**

I've had this discussion with people many times and it always comes down to: Could you live with yourself? Even if you succeeded afterward, could you look yourself in the mirror and say, "This was me that did it?" And my answer is

absolutely not. There's no way at any point I even considered it. And I know there's a host of people who feel the same way.

**What's a normal work day really like for a major league player?**

An average day for an [MLB] player is probably about 15 hours long of actual work. You're getting loose, you're getting mentally prepared; baseball is about 90 percent mental. You've got batting practice, fielding practice, stretching, working out. You're watching about two hours of film and then you've got games.

**How did it feel getting drafted by The Chicago White Sox in 2007? How did it feel to be traded by them in 2009?**

Getting drafted by them was incredible. But after getting traded I was bummed out because I wanted to come up with the team that I grew up rooting for. But at the same time it was a blessing because as soon as I came over, [the Dodgers] needed me so I got called straight up.

**Which MLB batter was the most surreal to pitch to?**

In my first start, it was in New York, after Jose Reyes [four-time All-Star shortstop] was Jason Bay [three-time All-Star outfielder]. I threw a 3–2 fastball right down the middle, and it was just a freeze strikeout. He just looked at it and walked off. I ran off and I was like, "Wow, ok, I just struck out Jason Bay."

**Is pitching in the big leagues different from what you expected?**

I didn't realize how much of a motivational drive it would give you once you walk out of the tunnel and onto the field in front of the crowd. You realize, "This is where I need to be." All the work and time and money you put into your career to get to that point, even one hour up there is worth it. And then after it's such a driving force, all you can think about it getting back if you get sent down. Once you've experienced it, you'll never get to that high again until you're back in the majors.

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Jon Durr THE CHRONICLE

Northwestern Wildcats linebacker Chi Chi Ariguzo makes a diving interception during a Sept. 7 48–27 victory over Syracuse University at Ryan Field in Evanston, Ill.

# TECH TALK

## Poor safety measures dog electronic health records

MARIA CASTELLUCCI

Assistant Metro Editor

**THE THEFT OF** four laptops and the subsequent loss of four million people's health information at Advocate Health Care's Park Ridge office has underscored the importance of digitally protecting patients' sensitive health records, as more hospitals and physicians expand the use of digital health records.

In response, two class-action lawsuits were filed against Advocate Health Care, one in state court on Sept. 5 and one in federal court on Aug. 30.

The federal lawsuit is seeking damages for the violation of the Fair Credit and Reporting Act, a federal law that regulates the use of consumer information. Both

lawsuits are bringing claims under the Privacy Rule, a mandate under the Health Insurance Portability and Accountability Act that protects patients' health information, according to the lawsuit complaints filed against Advocate Health Care.

The lead plaintiffs in the federal class action lawsuit are Erica Tierney and Andris Strautins. In the state court, the lead plaintiffs are Pierre Petrich and her daughter, Amara Petrich.

The stolen data contained patients addresses, social security numbers, medical diagnoses and other personal information.

In response to the theft, Advocate Health Care has apologized to its patients for any privacy and safety concerns the incidence has caused them.

"We deeply regret any inconvenience this incident has caused our patients who have entrusted us with their care," said Kelly Golson, vice president of public affairs and marketing at Advocate Health Care, in an email statement.

Advocate Health Care is not aware of any attempts to use the stolen data, according to Stephanie Johnson, director of public affairs and marketing.

"To date, the stolen computers have not been recovered," Johnson said in an email. "We continue to cooperate with law enforcement in its investigation and attempt to bring those responsible for the burglary to justice. We have no information that leads us to believe that the information has been misused in any way."

According to the state court lawsuit, Advocate Health Care behaved negligently by storing unencrypted health data on the laptops.

Encryption, a coding tactic used on computers to prevent hacking, is a measure health care organizations must take to protect private information, according to Pam Dixon, executive director of World Privacy Forum, a nonprofit advocating privacy rights.

Despite safety measures to protect patient information, there is a greater risk of losing electronic medical data rather than traditional paper records. Before computers, the amount of information a thief could take from a filing cabinet was minuscule compared to the millions of records that can be easily lifted with the theft of one laptop, according to Lee Tien, an attorney at Electronic Frontier Foundation, an organization that protects individuals' digital rights.

"The idea of millions of records being lost with the theft of a thumb drive or a laptop is crazy," Tien said. "Those are the strengths as well as the weaknesses of electronic data."

Tien said to prevent massive thefts, physicians and doctors should avoid storing information on a laptop or tablet because they are much easier to steal.

However, Tien said a majority of data breaches are not the result of thefts, but physicians misplacing or losing storage devices.

"Obviously you cannot prevent things like [misplacing a device]

from happening, but if the data on such devices was well-encrypted that would make a big difference," Tien said.

Access to electronic data is a right protected by the HIPAA Privacy Rule, a federal mandate that provides patients with legal support to gain access to their information, according to David Goldsmith, vice president of Dossia, a nonprofit association that provides people with personal health systems.

When the Patient Protection and Affordable Care Act goes into effect Oct. 1, use of electronic medical data will become more widespread because the act grants physicians financial support to set up an electronic medical health system, Dixon said.

As individuals enroll, Dixon said she fears data breaches will become more common.

"There are a lot of organizations that will go out and get everyone to try and sign up for Obamacare," Dixon said. "The problem is to sign people up, you have to get a lot of the same information that health care providers have."

Dixon said individuals' health data is the most valuable information they have.

"Health data is extremely valuable in terms of identify theft, and any hurdle that [health care companies] can provide [to keep thieves from getting] that information is really helpful," Dixon said.

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Information from U.S. Department of Health & Human Services

Kayla Koch THE CHRONICLE



## iPhone 5S introduced

iPhone 5S

**APPLE UNVEILED ITS** new iPhone 5S Sept. 10 at an event hosted at the company's California headquarters. The iPhone, pictured above in its new gold color, boasts several new features.

A fingerprint scanner can now replace the traditional lock code system, allowing users to simply

tap the center button to unlock their phones, and it contains a faster processor that is designed to save battery.

The camera also received an upgrade, with a larger sensor, more pixels, slow-motion videos and built-in filters. All this will run on Apple's new and improved iOS 7. The 16 gig phone will cost \$199 for a two-year contract.

HALLIE ZOLKOWER-KUTZ  
Sports & Health Editor



APPLE

**THE SAME DAY** as the iPhones 5S and 5C were launched, Apple premiered its updated software iOS 7, previously only available to developers. There are new typography, color schemes and icons. App logos will no longer be 3D, acting cohesively with Apple's redesigned flat look.

The new Control Center makes a user's most-used settings available by swiping up on any screen. The

Safari browser also received a more user-friendly makeover; the search and the URL bar are now the same and it is easier to scroll through different tabs. Multitasking has been made easier; two clicks of the home button will display preview screens of all open apps. Apps are now designed to update at times when the phone has the most battery.

iCloud now has a shared stream option, and the file sharing app AirDrop has been implemented for the iPhone. iOS 7 will be available to the public Sept. 18.



APPLE

The iPhone 5C, available Sept. 20, comes in white, pink, yellow, blue and green. The cases are designed to allow the phone's vibrant colors to show through.

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## Table tennis nets college athletes

**DESIREE PONTARELLI**

Assistant Sports & Health Editor

**WHETHER YOU CALL** it ping-pong or table tennis, Andy Kanengiser, media chair of the National Collegiate Table Tennis Association, said the sport at the college level is enjoying rapid growth.

Kanengiser said that in 2000 the NCTTA consisted of only 30 competing schools, but by the end of its 2010-2011 season, the number of participating colleges swelled to 148 in the U.S. and Canada.

Hardcore players exclusively refer to the sport they love as table tennis and will correct anyone who dares to call it ping-pong.

According to the International Table Tennis Federation, the terms ping-pong and table tennis date back to the sport's origin. In 1901, the Table Tennis Association and the Ping-Pong Association were established four days apart in England. In 1903, the two associations merged. In anticipation of a trademark dispute, the ITTF sided with the designation "table tennis" when regulating the sport's rules.

"The team aspect is the one that's most exciting for everyone involved," Leparulo said. "That's when you have to put the pedal to the metal. The passion, the yelling and the excitement [create] your typical sport kind of attitude and atmosphere."

As in other collegiate sports organizations, players must meet specific eligibility requirements to play in the NCTTA. Leparulo said to participate, undergraduates must have a 2.0 GPA or higher and carrying at least nine credit hours. Graduate student athletes must obtain a 3.0 or higher and be enrolled in at least six credit hours of classes.

According to Ardy Taveerasert, president of Chi-Slam, a Chicago-based table tennis club, the sport demands mental focus and physical stamina.

In 2004, Taveerasert, who learned the sport as a boy in Thailand, moved to the Windy City. After Chi-Slam's start in 2005, the USA Table Tennis-certified teacher joined the club, and two years later he became the president.

Taveerasert gives lessons for any skill level and charges \$35 an hour.

**“It's so fast and your mind has to be in the game every second. Mentally, it's tough.”**

— Sharon Levine

Today, it seems as though the sport is broken into two camps—the recreational players who call the sport both ping-pong and table tennis, and the serious players who exclusively refer to the sport as table tennis, according to the English Ping-Pong Association website.

"It's called ping-pong at a recreational level and then you get to the college level where you've got these guys hitting the ball 90 miles an hour, back and forth," said NCTTA President Willy Leparulo.

Leparulo said he played table tennis on the Florida State University varsity team for four years, which inspired him to join the NCTTA to help other table tennis athletes enhance their collegiate experience.

"It's a game that everyone has played, that's the beauty of it," Leparulo said. "Whether you were in a community center or a YMCA as a kid or it was raining outside and you had to do this indoor activity."

Leparulo said there are currently 60 team-based and individual tournaments per academic year, beginning in October and finishing in April.

"You can make appointments like you would for a doctor," Taveerasert said. "Call us Dr. Ping-pong; we tweak your ping-pong skills."

Chi-Slam offers table rentals for \$15 an hour, memberships, parties, shows, after-school programs and training with the club's newest addition, the Newgy, a robotic ping-pong ball-emitting machine, for \$10 per half hour. The club, located at 1647 W. Chicago Ave., is the only place in town that hosts open play and tournaments seven days a week, according to Chi-Slam's website. Taveerasert said students in Chicago area colleges, such as DePaul University, use Chi-Slam facilities to train or participate in tournaments.

"It's a lot more fun than [working out at] a gym [because] it is good exercise and a lot more strenuous than most people think it is," said Sharon Levine, professor in Columbia's Art & Design Department and an avid ping-pong player who visits Chi-Slam weekly. "It's so fast and your mind has to be in the game every second. Mentally, it's tough."

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Jon Durr THE CHRONICLE

Sharon Levine, a professor in Columbia's Art & Design Department, swats the ball while battling Chi-Slam President, Ardy Taveerasert, Sept. 12 at his table tennis club on 1647 W. Chicago Ave.

» **RENEGADES**  
Continued from Front Page

Cassidy said it makes sense to consolidate fitness programming previously offered independently by Roosevelt and Columbia.

“[Roosevelt] wanted to expand on intramurals and tournaments to allow students other than their athletes to get involved,” Brticevich said. “What we were bringing to the table was our already established programming. They were bringing space.”

Columbia has been without a permanent gym since the Herman Crown Center was closed in 2009, according to Brticevich. He said Columbia rented gym space from Roosevelt at the Herman Crown Center, which had a basketball court. In return, Roosevelt students were allowed access to Columbia’s fitness facilities in the 731 S. Plymouth Court Residence Center.

After the Herman Crown Center was razed in 2010, Roosevelt students lacked a fitness facility and a basketball court, according to Cassidy. That’s when the two schools began renting the court at the South Loop Elementary School, 1212 S. Plymouth Court. Roosevelt began paying Columbia to use the Residence Center gym and Columbia used that money to pay for the SLES lease, as previously reported Sept. 24, 2012 by The Chronicle. With the opening of the Goodman Center, Roosevelt dropped its SLES and Columbia fitness contracts, leav-



Anthony Soave THE CHRONICLE

Students play pick-up basketball Sept. 11 at the Goodman Center gymnasium, 50 E. Congress Parkway, during open court hours. Columbia students now have equal access to the gym during open court hours.

ing the Renegades unable to afford the space.

Because of the long relationship between the two athletic programs, the student bodies are familiar with each other, and encouraging more interaction through shared facilities promotes a strong college atmosphere in Chicago’s downtown, Cassidy said.

“We live in close proximity together, we interact on a daily basis out on the streets as we walk to and from classes, as we have meals,” Cassidy said. “I think this is only going to continue to make this whole downtown Loop area a collegiate environment.”

Although the new arrangement solves the Renegades location is-

sue, it doesn’t cover all their bases. The Renegades will have to arrange practice around the Roosevelt varsity Lakers teams’ schedules and will not have access to the varsity-only weight room in the Goodman Center. The student weight room in the Goodman Center will also be off limits to Columbia students and faculty. The Renegades are working on a plan that would give them access to additional Roosevelt facilities, such as batting cages for the baseball team, according to Renegades President Jon Bowman.

“[Roosevelt does] have batting cages, but at this point they’re not letting [the Renegades] use them because they’re having some trouble getting them set up,” Bowman

said. “We’re going to try and work with them and see if we can get that to change in the near future.”

Although the deal is not all-encompassing, Bowman said the Renegades are happy about what they have been given compared to previous facilities they have occupied.

“It was kind of demoralizing to use a grade-school gymnasium,” he said.

The Renegades basketball team will begin using the upgraded facility immediately, according to team captain Lamar Royal, a freshman television major. The team held an informational meeting Sept. 9, and about 30 students attended. Royal said tryouts will take place Sept. 17 and Sept. 19, and that access to the new court will have an immediate

impact on recruiting players and facilitating practices, which will likely take place twice a week.

“There’s great grip, there’s no dust—we actually have the real markings for the three-point line,” Royal said.

However, gym activities will not be limited to basketball, Brticevich said. Roughly one day every week will be reserved for pick-up volleyball or indoor soccer, as well as special events like a costume dodgeball tournament in November.

“From here on out, all our events are going to be bigger and practices for the teams are going to be better,” Bowman said.

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Columbia  
COLLEGE CHICAGO

# RECIPE

## Spanakopita

### INGREDIENTS

- 2 pounds spinach, fresh, washed and drained
- 1 cup olive oil
- 1/2 onion, diced
- Salt and pepper to taste
- 2 eggs, lightly beaten
- 1/2 pound feta cheese
- 1 pound filo pastry sheets

### INSTRUCTIONS

1. Preheat oven to 350 degrees.
2. Sauté spinach in saucepan with olive oil until wilted. Remove from pan and set aside.
3. Add more olive oil to the same pan and sauté onion for 2-3 minutes.
4. Add spinach and salt and pepper to taste. Cook on low heat for 2-3 minutes. Remove from heat and let cool.
5. Mix cooled spinach, egg and feta in large bowl.
6. Cut the filo dough and fold in spinach mixture. Brush with olive oil.
7. Add to greased baking sheet and bake until gold and crispy.



NOVICE



SOUS CHEF



GURU



Anthony Soave THE CHRONICLE

### RENA NALTSAS

Assistant Multimedia Editor

**BEFORE I WAS** born, this favorite dish of mine was predestined to be in my life. My yiayia, which is Greek for grandmother, makes spanakopita for family get-togethers, holidays or just because. This is her signature recipe for spanakopita, and I invite you to try it out instead of the mess of grease and filo that comes from Navy Pier.

Preheat the oven to 350 degrees and grease a baking sheet. Get a large saucepan and add a tablespoon of olive oil. Sauté the washed and drained spinach on medium heat until it wilts and then remove it from the saucepan.

Next, add another tablespoon of olive oil and begin sautéing the onion for about 2-3 minutes. Once the onion is done, add the spinach, salt and pepper to taste and cook on low heat for another 2-3 minutes. Remove from heat and let cool. Then, mix the spinach, onions, eggs and feta in a large bowl.

The filo dough is going to be the most sensitive part of the process. It dries out quickly, so making sure it stays moist by continuously oiling the filo is important, as it can become brittle and unusable.

Roll out the dough vertically and cut the sheets down the middle. Take a pastry brush and lightly coat olive oil evenly on the top layer.

Place a tablespoon of spinach at one end and fold the sides of the dough over, keeping the folds about half an inch apart. Lightly brush olive oil on the dough and then roll the spinach.

Once you have a rolled up spanakopita, place it on a baking sheet and brush a light amount of olive oil on top. Continue with remaining filo and spinach. Remember to continuously add an even amount of olive oil once the sides are folded and once again when placing the spanakopita on the baking sheet.

Bake until the spanakopita is golden brown and crispy. Serve it hot and enjoy this delicious Greek treat!

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Ham, Salami, Bologna, American and Swiss Cheese



# Inaugural taco fest spices up Lakeview

**ROSE SMITH-WOOLLAMS**

Assistant Arts & Culture Editor

**NESTLED INSIDE YOUR** typical taco's flour tortilla is gooey melted cheese, ground beef, rice, beans, salsa and sour cream. But the tacos at Lakeview's Taco Fest will not be typical.

Lakeview's first Taco Fest, which will run from Sept. 21-22, will feature several signature tacos from eight different vendors.

In addition to unveiling unique tacos, the festival will also include a text-to-vote competition for the best taco. There will be live musical performances by Freddy Jones Band and Wedding Banned and a Luche Libre Internacional showcase featuring masked Mexican wrestlers.

Jeff Haley, owner of Taco Joint,

said his restaurant will be featuring a barbacoa taco as well as a Cochinita Yucatan style, which is traditionally a slow-roasted pork dish. Mystic Celt, an Irish bar and grill, will also be at the festival, featuring a grilled cactus taco, a catfish taco and an al pastor taco, said Justin Witalka, general manager. Josh Rutherford, part-owner of Smoke Daddy's and Crosby's Kitchen both of which will be vendors at Taco Fest said they will be featuring tacos with rotisserie chicken or pulled pork.

Heather Way, executive director

of the Lakeview Chamber of Commerce, said she thinks the array of unique vendors sets the Taco Fest apart from other food-themed festivals in Chicago.

"There's authentic and then there's new age [tacos]," Way said. "We were looking at other festivals across the city such as burger, sausage and pizza festivals and just tried to think, 'If we were to do a festival that was food-themed, what would be different?'"

Crosby's Kitchen, famous for its rotisserie offerings and Smoke Dad-

dy's, the corporate sibling barbecue restaurant, will be sharing a booth.

Natalie Oswald, chef of the Lakeview Mexican restaurant Chilam Balam, said tacos are a good choice for people who want to eat well on a budget. "I think they are easy to eat, affordable and there are so many things that you can put in a taco creatively," Oswald said. "Someone can try a bunch of different combinations of things and feel like they are getting a good variety of flavors for pretty cheap."

Oswald said she thinks the taco

festival will feature a variety of chefs who do not necessarily make tacos in their restaurant but are willing to celebrate them and make unique creations using their specific cuisines.

Haley said the taco's recent popularity can be attributed to its simplicity.

"I think it's the accessibility of tacos and it's a comfort food for several people," Haley said. "Tacos can be anything. They can be sloppy and something after the bar or they can be more sophisticated. It's like pizza, but from Mexico."

The festival will be held on Southport Avenue between Addison Street and Newport Avenue. The event is to run from noon to 10 p.m. on Sept. 21 and noon to 9 p.m. on Sept. 22.

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

## TACOFEST 2013 FEATURED TACOS

**Ingredients**

- barbacoa
- braised beef brisket
- roasted red jalapeño
- onions
- cilantro

**BARBACOA & BRAISED BEEF BRISKET TACO**  
Taco Joint's

**Ingredients**

- grilled cactus
- roasted jalapeño sauce
- tomatoes
- lime juice
- queso fresco
- white onions

**GRILLED CACTUS TACO**  
Mystic Celt's

**Ingredients**

- grilled tilapia marinated in Sam Adams beer
- citrus marinade
- mixed greens
- cilantro
- chimichurri sauce

**GRILLED TILAPIA TACO**  
Café El Tapatio's

**Ingredients**

- Crosby's rotisserie chicken
- coleslaw
- sweet potato purée
- goat cheese crème
- cilantro

**CROSBY'S ROTISSERIE CHICKEN TACO**  
Crosby's Kitchen & Smoke Daddy's

DONALD WU/The Chronicle

# FOR THE RECORD by Emily Ornberg Managing Editor

## FEATURED PHOTOGRAPH

### An Apple a day keeps Pink Floyd away

**PINK FLOYD AND** Thom Yorke now have something in common: they both hate Internet radio.

This summer, in lieu of the aggressive debate over the Internet Radio Fairness Act, a bill that would reduce the minimal amount of royalties Internet radio companies such as Pandora and Spotify have to pay, Yorke pulled his songs off Spotify and Pink Floyd decided to write a scathing editorial in USA Today about the impact of those skimpy Internet radio paychecks.

In the piece, the band accused Pandora of “pushing the growth of its business directly at the expense of artists’ paychecks” and said Pandora supported “about an 85 percent artist pay cut.” Yorke said, “New artists get paid f--k all with this model.”

It’s true; a wimpy 12 cents per rotation is nothing compared to the amount of money artists could once depend on from the sale of physical CDs, or even single tracks on iTunes. As Internet radio streaming becomes the most

popular way to listen to music, the royalty payments from iTunes Radio, out Sept. 18, has the potential to be even more lucrative for artists.

Whether iTunes Radio will benefit artists like Pink Floyd in the long run, the writing is on the wall.

Contrary to the industry’s fear of Apple playing large-company-domination, Apple’s royalty rates are paying 1 cent more per song than Pandora, and is dishing out more than twice as much in royalties for music publishers than Pandora does. During the contract’s first year, Apple will also pay out 15 percent of advertising revenue to labels proportionate to their share of its music played on its service, and will raise it to 19 percent in its second year. This means as Apple continues to generate revenue from advertisements, so will the people making the jams.

On top of paying more overall to the recording artists, songwriters and publishers, iTunes Radio is also going to help undiscovered artists gain recognition. For one,

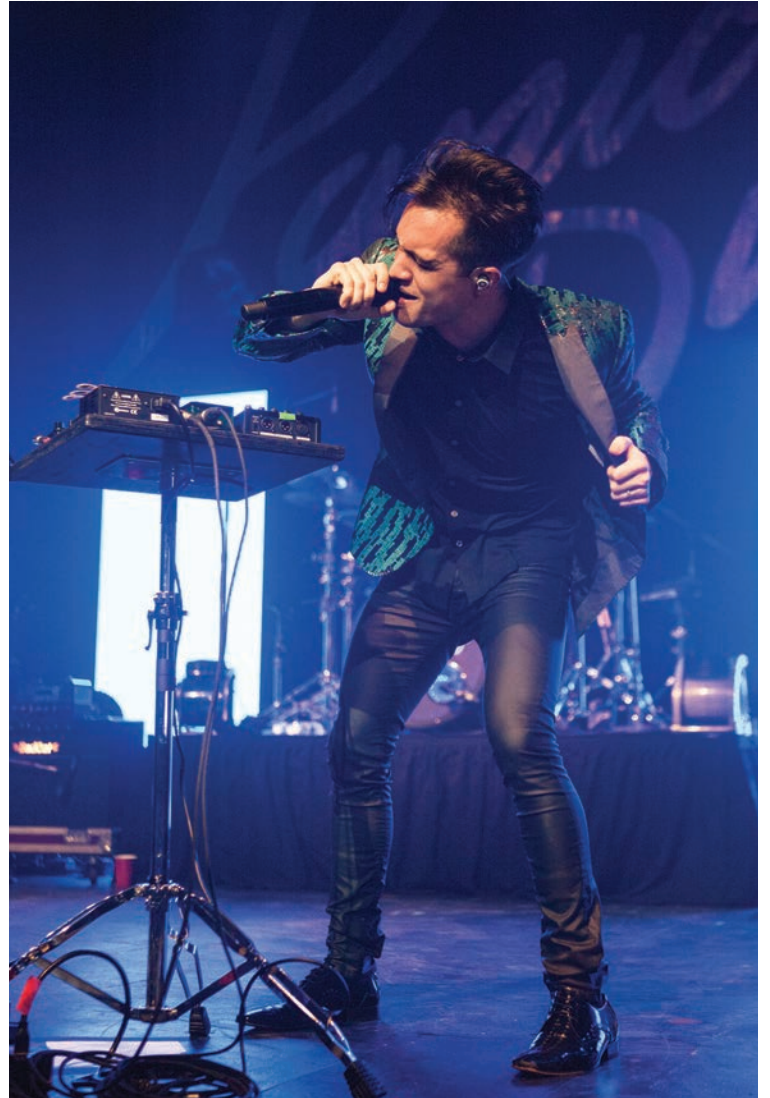


early versions of iTunes Radio showed users would be able to adjust how much playtime is given to Top 40 hits versus introducing lesser-known tracks.

Pandora operates under a blanket Internet licensing system, which is why it limits how often you can skip songs or freely select your own tracks. Apple, however, was able to strike direct deals with the three major record labels, giving users an even greater degree of control over what gets played.

Pandora is currently the king of radio streaming with 72 million active users in August, but with Apple’s base of 575 million customers, that (and Pink Floyd’s cash flow) might change pretty soon.

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Samantha Tadelman THE CHRONICLE

Brendon Urie of the alt-rock band Panic! at the Disco performed Sept. 12 at The Vic, 3145 N. Sheffield Ave.



Photos: Anthony Soave THE CHRONICLE



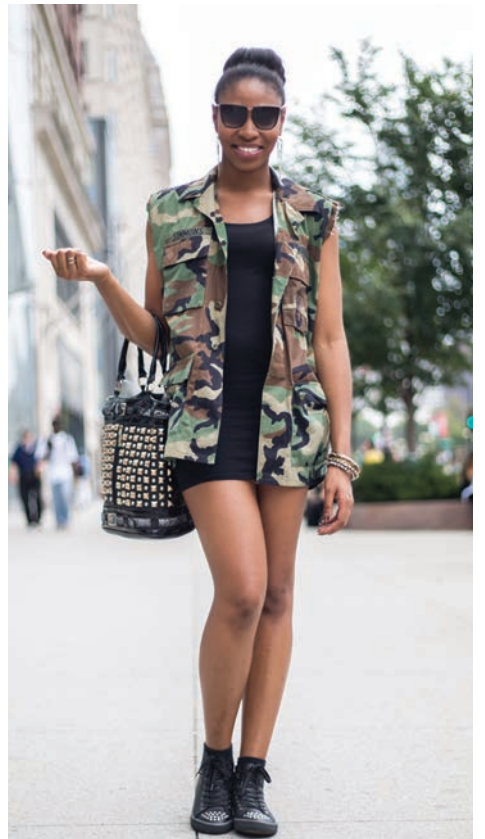
**DEMETRIS COUSINS**  
freshman interactive arts & media major



**JENNALYN ALUNAN**  
junior marketing communication major



**ATIF SHAU MAHR JR.**  
sophomore theater major



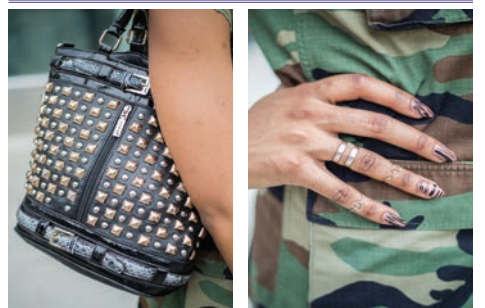
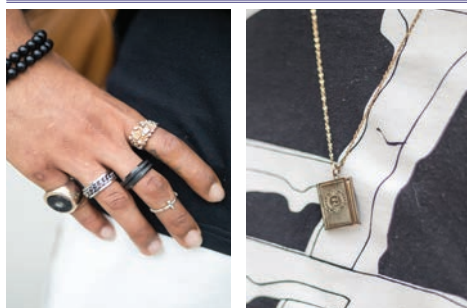
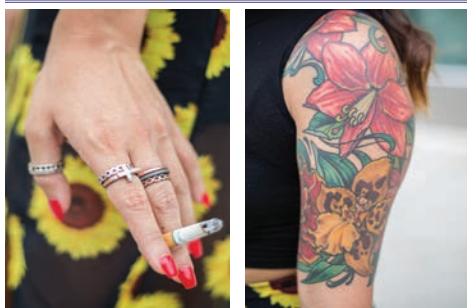
**BRIANA FITZPATRICK**  
senior marketing communication major

WHAT IS A TREND YOU'D LIKE TO SEE DISAPPEAR?  
“Athletic caps.”

WHAT IS A TREND YOU'D LIKE TO SEE DISAPPEAR?  
“Sagging jeans.”

WHAT IS A TREND YOU'D LIKE TO SEE DISAPPEAR?  
“Comedic graphic tees.”

WHAT IS A TREND YOU'D LIKE TO SEE DISAPPEAR?  
“Referee stripes.”





*PRESENTS*

## **Dr. Kim's Student Welcome Address**

Join the 10th President of Columbia College Dr. Kwang-Wu Kim in his first welcome address to the student body to celebrate the beginning of a new academic year, and to kick off this year's Art Crawl.

**Wednesday, September 18th at  
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COLLEGE CHICAGO



# WITHOUT A SADDLE

## Local polo players trade ponies for Schwinnns, bruises and brews

WORDS BY Rose Smith-Woollams, Assistant Arts & Culture Editor

DESIGN BY Donald Wu, Graphic Designer

PHOTOS BY John Durr, Photo Editor



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1. Greg Valentine, a Chicago Bike Polo club member, screws the head on his mallet to prevent a dangerous game from getting riskier due to flying mallet heads.

2. Jerod Walz (right) has served as the emcee for the past few North American tournaments. Fellow club member Kayla Story (left) said it's because he's too good at polo and they don't let him play anymore.

IT IS LATE SUNDAY MORNING AND the rink sits empty. Stickers promoting Chicago Bike Polo line the walls, and remnants of good times past—mostly in the form of spilled beer—linger. Then, just before noon, a group of tattooed men and women wearing helmets bike in from Central Park Avenue, riding around the large fence surrounding the tennis courts until they reach the rink.

Lifting their bikes over their heads, they climb over the wooden beams that support the walls of the rink. Once inside, it is high fives and hugs all around until suddenly one player shouts, "Time to play bike polo!" Six people rush into the rink, unforgiving and ready to destroy. It's time to joust.

Although those who play Chicago Hardcourt Bike Polo, many of them Columbia graduates, engage in a ruthless sport that often leaves them bloody, broken-boned and bruised, their love for one another is unmatched by almost any other club, according to Coco Johnson, a two-year member of the Chicago Bike Polo Club.

Many members of the team spend almost all of their time together, including holidays such as "Friendsgiving," because most have families who live far away, Johnson said.

"[The team] becomes our family," she said.

Some might call them a family of misfits, but they don't care. Most of the

club's current members are between 20 and 30 years old, united by their matching CBP—Chicago Bike Polo—tattoos. Most men also sport long beards. The women and men may be decorated with tattoos and play hard, but when they leave the court, they exit laughing and crying together.

The group also shares a penchant for violence. Though its not always intended, hardcourt polo often puts players in hazardous situations. They regularly crash and fall off their bikes during both games and practice, slam shins with their mallets or catch a flying ball to the face. It's not unusual for players to walk away with a little less blood and a lot more scarring.

The ritual joust begins each game as two teams each with three players line up against opposite walls of the rink. The players ride at each other to gain possession of the ball. Most of the game follows the standard polo rules, such as the first team that gets to five points wins. Except in bike polo, the horses are bikes, the ball is a roller hockey ball and the mallets are made from ski poles and PVC pipes.

While traditional polo exudes a preppy image, bike polo is gritty and dangerous. At the North American Tournament, which was held this past year in Chicago, there was a collision between a Portland polo player and a Chicago player that landed the Portland player in the emergency room.

"His leg got caught in between the cogs [while] they were still spinning because his wheels were still moving," said Robert Gladfelter, a current CBP player. "It unzipped the front of his leg. We had to get an ambulance to drive on the court and take him away."

As rough as it may sometimes get, the CBP club continues to joust. The club meets every Sunday at noon and Wednesday at 7 p.m. in a rink in Garfield Park on the city's West Side because no other city parks would house them, said Megan Mazzei, a current CBP member. The club got kicked out of its previous park when the park manager returned from vacation and discovered they were using it without permission, she said.

Bike messengers, who came up with the game as a way to pass the time in

between pick-ups, originally started playing bike polo in Seattle around 1999, Mazzei said.

In 2007, a new twist was added that increased the sport's capacity for injury. Ben Schultz, the manager of a local bike shop, got the idea after playing in a hardcourt game in New York City, to move the sport off the grass and onto hardcourt. And so the Chicago Bike Polo Club was born.

However, there wasn't much enthusiasm at first about moving away from the classic turf game played with larger balls and wooden mallets, Schultz said.

"I asked all the people who played grass polo [to join hardcourt] and everybody said no," Schultz said. "[Grass polo] was more just to have fun with your friends. With the beginning of hardcourt came more competition. [But] the community aspect never left, it just got bigger."

Eventually, hardcourt became more popular in Chicago, largely because of Internet buzz and the nationwide momentum the sport was experiencing, Schultz said.

Tucker Schwinn, a former CBP member, was introduced to the Chicago bike polo scene upon relocating to Chicago to attend Columbia. A friend invited him to join him for beers with some friends who play bike polo.

Schwinn is the great, great grandson of Ignaz Schwinn, who created the internationally renowned bike company. Schwinn's family has been involved in the process of making the original and famed Arnold, Schwinn and Company bikes since the business' formation.

After graduating early from high school, Schwinn started his college career at Columbia but decided to take a break to move to Milwaukee. There, he was introduced to bike polo after joining a nonprofit bike collective to teach kids how to work on bikes. He said he instantly fell in love with it.

"It was basically just a bunch of guys playing in a parking lot drinking beers," Schwinn said. "The first time I played I scored a goal. I loved it."

Schwinn said they would play on whatever surface that the city's team could provide and with whatever supplies they had.



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1. Jason Vandenberg (right) is poised on his special polo bike as he plays a pick-up game against Chris Williams (left).

2. Walz (left) and Vandenberg (right) debated the rules of bike polo while playing but after the games conclusion, like a true polo family, they hugged it out.

At the time, specialized bikes for polo didn't exist, so they used BMX bikes. But Schwinn consulted family friend and Schwinn bike designer Marc Muller to help him devise a new design just for polo.

"After work, we would talk about what qualities would be needed to make a good bike for bike polo, things like being able to turn without hitting your leg and having better balance at slow speeds," Schwinn said.

In 2008, Waterford Cycles began pro-

***"Bikes are the great unifier, and they are good to the people who use them and you want to share them with everyone who is around."***

-Ben Schultz

ducing Muller and Schwinn's design. Many CBP players now have these specialized bikes, which usually cost \$750 just for the frame.

Schwinn said the building of polo-specific bikes continues to evolve. Because the bike polo community is so small, they only produce a few bikes at a time.

"Since the demand is starting to go up as the sport begins to grow, we'll begin to be able to make more batches," Schwinn said.

Despite the small number of players—only about 30 members have joined the club in its six years—some are so enthused they show up at the park to practice even on off days.

The game is physically taxing just as cycling itself can be exhausting, said Jerod Scott Walz, a particularly dedicated member of CBP. Walz, once significantly overweight, said he credits cycling with saving his life.

Walz said he got into cycling after he participated in an organized ride with his friend Paul at the urging of another friend's dying grandfather.

"My friend Paul was a really proficient cyclist; I wasn't and was 200-some pounds," he said. "I was in a s---y place and I went on this bike ride ... I struggled a lot that week. I never walked, I rode the whole time and it was the worst pain I'd ever ridden through. I came home from that, and I was moved. I quit my job, and I started riding again."

Walz said going through his weight struggle with the support of his teammates made it easier. Walz immediately formed a friendship with fellow player Rob Gladfelter, who also used his bike polo family to lean on through tough times.

"There is something deeper that happens when you run yourself completely ragged and you're doing it with other people," Walz said.

When Gladfelter first met Walz, Walz had moved to Chicago with his now ex-wife and

was having a hard time finding work and battling depression, Gladfelter said.

"He came out to polo one day and we bonded in the first two times he came out," Gladfelter said. "I told him, 'We're going to be on a team forever. I don't care if you're not good. You'll get good with me, I just need you as a person around.'"

There are many people who have been struggling and then found the game, said Walz.

"The core of it is cycling culture," Walz said. "Bikes are the great unifier, and they are good to the people who use them and you want to share them with everyone who is around. That's what Ben [Schultz] did for me; he took care of me. It's something you really can't understand until you taste it."

Gladfelter discovered bike polo when his friend and polo player Schwinn urged him

to photograph the club's practices for a Columbia photography class.

"I started coming back more and more to shoot bike polo," Gladfelter said. "But then I stopped shooting one day because I needed to play bike polo and talk to the people."

Just as every member of the club became addicted to the game and atmosphere of community, people walking past are intrigued, too. Passersby intertwine their fingers with the fence and sometimes stay for the entire game.

One such fan is the man they call "Coach," formally known as Perry Starks, who makes an appearance around noon at Sunday practice almost every week. Starks even spoke out in favor of building a rink because the bike polo club needed a place to play. However, where the park built the rink they never asked for the rink's proper dimensions so it's a little too long and not quite wide enough.

Starks said he always wanted the rink to serve those who want to play any game on wheels.

"This is one of my visions of having a rink out here because it lets people see that there is another sport that minorities could possibly get involved in," Starks said. "It serves as an inviting hand in the community and opens eyes a little bit."

Gladfelter said bike polo players play partly because of their love of bikes but also their love for each other.

"We're out here risking our health and fighting each other for these relatively meaningless wins and trying not to hurt each other, and you've got to understand what the bonding is over that," Gladfelter said. "Any kind of real synopsis of what transpires here is a complicated thing. We're in it and it's hard to see it from the outside, what exactly holds it together."

RSMITHWOOLLAMS@CHRONICLEMAIL.COM



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1. Niko Paris, (right) a visitor from another polo team, and Rob Gladfelter (left) haven't known each other very long, but the bond between bike polo players doesn't take long to form.

2. Valentine and Story have been bike polo club members for at least a year and never miss a chance to practice and play polo with their friends.



## Icona Pop, a pop show with no show

photos Carolina Sanchez THE CHRONICLE

(Left) Jawo wails wildly into her microphone with a smoky voice, swinging her head violently over Icona Pop's pounding electronic beats and '80s synthesizers. (Right) Swedish pop duo Icona Pop, composed of it-girls Caroline Hjelt and Aino Jawo, descended upon Chicago Sept. 12 with a surprisingly lackluster performance at the Metro, 3730 N. Clark St. that even the Top 40 hit "I Love It" couldn't save. (Bottom) Icona Pop dramatically crown themselves with spacey, illuminated helmets while performing a remixed version of underground anthem "Manners," which was released in 2011 as the first single off their EP *Iconic EP*.

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**JUSTIN MORAN**  
Arts & Culture Editor

**WALKING ONTO A** set that looked like a futuristic UFO from a distant galaxy, surrounded by signs plastered on every surface warning concertgoers of wild strobe lights and the anticipation of a headlining act with the biggest summer anthem of 2013 provided reasonable expectation of an exciting pop production. But Icona Pop's return to Chicago at the Metro on Sept. 12 was anything but a thrill.

Swedish-duo Caroline Hjelt and Aino Jawo, who first began building a following in the underground music scene after releasing their quirky electronic track "Manners," cracked mainstream Top 40 in 2013 with the empowering "I Love It," selling over two million copies in the U.S. alone. But with certified Platinum success comes even higher expectations. With the Sept. 24 release of their debut album *This is ... Icona Pop*, all eyes are centered on the two, who seem to be dancing on the line of being one-hit-wonders after releasing two more singles that failed to click with mainstream listeners.

In a dramatic build of surging synthesizers, the two arrived on stage late Thursday night with an unusually calm demeanor, walking casually to their designated microphones as if they were completely unaware of the packed crowd screaming wildly before them. It was a disappointingly lackluster in-

tro, segueing into a bright, punchy live mix of their chanting single "We Got the World." Despite the song being a memorable pop tune perfectly suited to open the show, Hjelt and Jawo performed the track stiffly, standing lifeless and disconnected from the audience.

Then, in a somewhat successful attempt to wake up the crowd, Hjelt screamed "We love making out with people," as she began buzzing an outrageously campy melody into a kazoo to introduce "Then We Kiss," a youthful, celebratory track off their new album that allowed the two to loosen up, energetically bouncing across the stage and slowly easing into a comfortable groove. Together, Hjelt and Jawo had an onstage chemistry like high school girls performing a choir concert beside their best friend. Despite a kinetic, unexplained energy between the two, they failed to make a connection with the audience throughout the evening.

Their compatibility didn't stop with actions alone but was expressed on the album's first single "Girlfriend," which sampled the chorus of "Bonnie & Clyde" by Beyoncé and Jay-Z. But even with a reference to two of the biggest names in the industry, their execution lacked the edge that Bey and Jay mastered on the 2003 duet, falling short of anything iconic or stand-out.

Perhaps this is the underlying issue with Icona Pop that made their Chicago show feel so surpris-

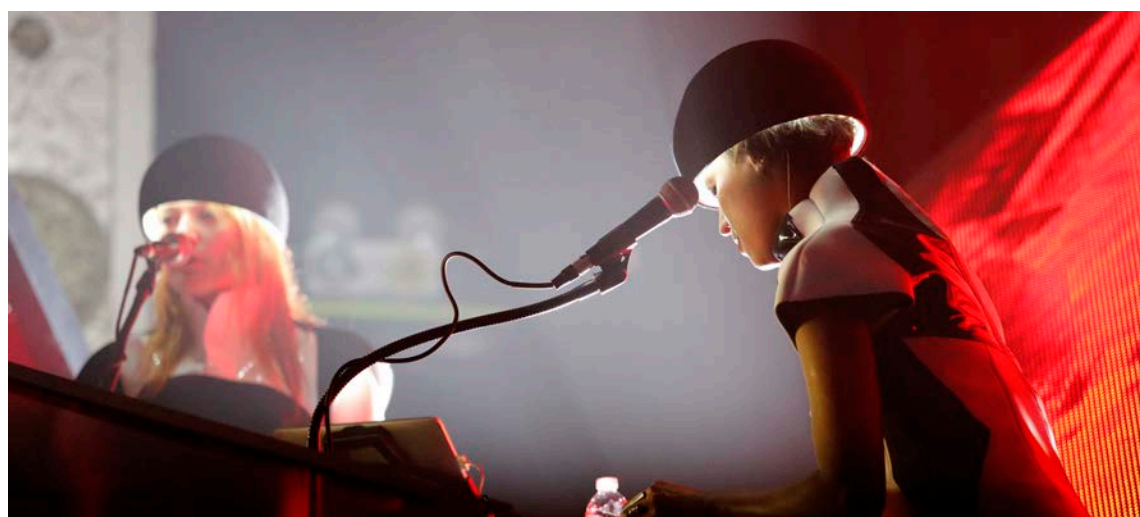
ingly unimpressive. Throughout the hour-long set, they balanced DJing their own tracks while performing them simultaneously—a feat that should have been notable because it's common for electronic artists to just rely on an in-house DJ to spin their tracks. Unfortunately, neither their performance nor production stood out as anything memorable, as both elements seemed sloppy.

Up front, the two seemed to drown in the powerful sound of their own music, proving that even a little rehearsed choreography might have improved their performance, which consisted entirely of cheerleader jumping, hair whipping and mindless prancing. But the two didn't commit to being just pop stars; they also spent much of their set manipulating the tracks with various electronic tools hidden behind an extraterrestrial-looking shield placed center-stage. But these moments were missing something, too. The remixes were un inventive and too similar to the original versions, with their hands mostly hidden whenever they would DJ, which naturally begged the question—"How much of the sound did they actually control?"

This hybrid of performer and producer should've been a brilliant pairing, but neither was executed well, making the entire effort a waste of time.

But when spiraling, electronic drones developed into the '80s

» SEE POP, PG. 34





Courtesy FAKE SHORE DRIVE

Since performing at a Sound Select show in May, Chicago rapper Tink has had growing success.

## Red Bull selects uncharted hip-hop

**LIBBY BUCK**

Assistant Arts & Culture Editor

**CHANCE THE RAPPER** was scouted by the Fake Shore Drive blog to play Red Bull's Sound Select show at South by Southwest in March. He released his

mixtape *Acid Rap* April 30, and soon Rolling Stone named him one of hip-hop's hottest young acts. He has since been gaining fans.

Chicago is crawling with local, unsigned musicians waiting to be discovered. This especially rings

true in hip-hop, where rappers and producers seem to flip from the local scene to national acts in record time, according to Andrew Barber, founder of Chicago hip-hop blog Fake Shore Drive.

Red Bull Sound Select is a series that teams up with local curators to showcase these hidden talents in major cities. Fake Shore Drive will present its fourth show in conjunction with Sound Select Sept. 19 at Reggies, 2105 S. State St.

**“We don't do it to make money, we do it to promote local talent and bring everybody out for a good time.”**

- Andrew Barber

“Basically what the series is [about is] we try and find the best talent locally that's unsigned and promote them alongside a bigger headliner,” Barber said. “Everything that we've done so far has been a big hit.”

Fake Shore Drive hand-selects three underground artists for each show whom they think can offer a fresh perspective, Barber said.

“Over the years I've been to a ton of shows, and a lot of the time it's the same people [playing] each show,” he said. “Like, how many times can you see a certain opener or headliner? So I want to make sure that we get somebody that's [unexpected].”

Sharing the bill for the show at Reggies is headliner Mannie Fresh, a big

time producer and DJ for Cash Money Records, alongside local artists Lucki Eck\$, ZMoney and Giftz.

“Reggies is going to be great,” Giftz said. “Meeting Mannie Fresh is going to be crazy for me. I grew up listening to Mannie Fresh, so getting to rock with [the other artists] and meeting Mannie Fresh, that's dope enough for me.”

In the ever-changing music industry, one important gig, like Sound Select, can catapult a

musician's career, Barber said. In previous shows, Chicago-based performers have gotten to share the stage with big names such as Freddie Gibbs and Gunplay.

Barber said once artists perform with Sound Select, they are integrated into the Red Bull network that helps promote them across the country.

As of press time, Red Bull declined to comment on the event.

Red Bull strived to generate hype for Chance the Rapper this year at Lollapalooza and facilitate his summer tour with Mac Miller, Barber said.

Female rapper Tink is a Chicago native who performed at a Fake Shore Drive-curated Sound Select show in May. Since then, she's re-

leased two mixtapes and has aspirations of touring overseas.

“That show was all love, it was so crazy and [full of] energy,” Tink said. “Red Bull is actually in the process of putting me on a tour in the fall, so the [Sound Select] show had something to do with it. I was one of the first performers to hit the stage, but the crowd was [already] really turned up.”

According to Sound Select's website, shows will take place each month in 11 cities around the country including New York, Los Angeles and Austin, Texas. The program is advantageous for artists but also for fans; whether they flock to see headliners or to find promising new talent, fans wind up getting exposure to both, according to the website.

“The price point is always \$3-\$5, so it's very affordable for people to come out,” Barber said. “We don't do it to make money, we do it to promote local talent and bring everybody out for a good time.”

While shows happen nationwide, Chicago's hip-hop culture is exploding, so it is no surprise that Sound Select works particularly well here, according to Barber, Giftz and Tink.

“Chicago's hip-hop scene is crazy right now,” Giftz said. “When you have artists like Chief Keef and Chance the Rapper, and they're both doing their thing with two different sounds, it's great for the city. We've got everything that you could hope for here.”

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# Staff Playlist

"LIKE" THE COLUMBIA CHRONICLE ON FACEBOOK TO LISTEN TO WEEKLY SPOTIFY PLAYLISTS

## Elementary School Nostalgia

<p><b>JUSTIN MORAN, ARTS &amp; CULTURE EDITOR</b></p> <p><b>SPINNIN' AROUND</b> // Jump5  <b>...TO THE MUSIC</b> // A*Teens  <b>C'EST LA VIE</b> // B*Witched  <b>ALL AROUND THE WORLD</b> // Cooler Kids</p>	<p><b>EMILY ORNBERG, MANAGING EDITOR</b></p> <p><b>HE LOVES U NOT</b> // DREAM  <b>TRY AGAIN</b> // Aaliyah  <b>MMMBOP</b> // Hanson  <b>NO MORE (BABY I'MA DO RIGHT)</b> // 3LW</p>
<p><b>CAITLIN LOONEY, COPY EDITOR</b></p> <p><b>SAY YOU'LL BE THERE</b> // Spice Girls  <b>NO SCRUBS</b> // TLC  <b>AMERICAN WOMAN</b> // Lenny Kravitz  <b>IT WASN'T ME</b> // Shaggy</p>	<p><b>HALLIE ZOLKOWER-KUTZ, SPORTS &amp; HEALTH EDITOR</b></p> <p><b>A THOUSAND MILES</b> // Vanessa Carlton  <b>SK8ER BOI</b> // Avril Lavigne  <b>SOAK UP THE SUN</b> // Sheryl Crow  <b>UNDERNEATH IT ALL</b> // No Doubt</p>

# AUDIO OFF THE



## Far-out Superstar bares all

Courtesy ANGEL CEBALLOS

Sean Tillmann and his alter ego embark on a solo tour this month, with a Sept. 24 stop in Chicago at Double Door, 1572 N. Milwaukee Ave.

**LIBBY BUCK**  
Assistant Arts & Culture Editor

**FUNKY, WARM GUITARS** and soulful vocals backed by a '60s-sounding band mimic the aesthetic of vintage vinyl on Har Mar Superstar's April 23 album *Bye Bye 17*. Groove after groove, this effort's retro nostalgia is a drastic departure from past albums that commonly fused electronic elements with R&B melodies. Fronted by the eccentric 35-year-old Sean Tillmann and backed by varying band members, Har Mar Superstar's sound has steadily

evolved with each album, tracing more than a decade of growth. Although he currently resides in New York, Tillmann got his start in the industry 13 years ago in St. Paul, Minn., where he began building his cult-like fan base. Most famous for provocative live performances, Tillmann is not afraid to dance onstage in a pair of briefs.

He has spent all of August touring with rock band Yeah Yeah Yeahs, with whom he has collaborated in the past, and just recently embarked on a solo tour to promote *Bye Bye 17*. He will make a stop in Chicago Sept. 24 at Double

Door, 1572 N. Milwaukee Ave.

The Chronicle talked with Tillmann about his musical inspirations, touring with the Yeah Yeah Yeahs and having a day named after him.

**THE CHRONICLE:** What do you like to listen to while on tour?

**SEAN TILLMANN:** I listen to podcasts mainly, and I do a podcast, too, called "Nocturnal Emotions," so I'm always listening to other people's stuff to see what's going on out there. For the most part, I find myself just listening to peo-

ple talking in a room—it makes driving go a lot easier. I'll also get into a record that I listen to over and over again. I think right now mine is the newer Charles Bradley record [*Victim of Love*]; I think it's really good.

Each of your albums sounds very different. What inspires your music?

The new album *Bye Bye 17* is really inspired by old soul and Otis Redding and Sam Cooke-style songs. That's kind of where the new one's coming from, and I love that kind of music. I don't think I had the life experience to make that kind of record until now. Some of the older Har Mar stuff is kind of based in a world between electro and modern, R&B sounds. I'm a huge fan of R. Kelly and '90s R&B like TLC, Aaliyah, Timbaland and all that kind of stuff. I draw from everything and see where it lands. If I try to copy something, it always comes out being some sort of weird version of my own.

What's your favorite memory from your most recent tour?

We toured the West Coast with the Yeah Yeah Yeahs, and we played a really weird show in Big Sur at the Henry Miller Library, which was super awesome. [It was] outdoors and the crowd was really chill. Big Sur is just a magical place where you feel like you're tripping even though you're not. It was one of those things where people were so relaxed that we had to work extra hard and that made it more fun.

» SEE SUPERSTAR, PG. 34



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\$19

Tuesday, Sept. 17

STRFKR

Metro,  
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\$20

Wednesday, Sept. 18

SHIGETO

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8:30 p.m.  
\$13

Thursday, Sept. 19

THE DODOS

Lincoln Hall  
2424 N. Lincoln Ave.  
9 p.m.  
\$15

Friday, Sept. 20

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THURSDAY 10/1/2013  
2:00 PM - 3:00 PM  
1000 S. Michigan Ave. 1301

WEDNESDAY 10/2/2013  
8:00 AM - 9:00 AM  
Semester in LA Information Sessions  
1104 S. Wabash - Rm. 3102

WEDNESDAY 10/2/2013  
12:00 PM - 1:00 PM  
Semester in LA Information Sessions  
1104 S. Wabash - Rm. 3102

THURSDAY 10/3/2013  
4:00 PM - 5:00 PM  
Semester in LA Information Sessions  
1104 S. Wabash - Rm. 3102

THURSDAY 10/3/2013  
1:00 PM - 2:00 PM  
Semester in LA Information Sessions  
1000 S. Michigan - Rm. 1301

FRIDAY 10/4/2013  
10:00 AM - 11:00 AM  
Semester in LA Information Sessions  
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## Play-turned-film makes festival debut

Associated Press

Originally premiering at Chicago's Steppenwolf Theatre, 1650 N. Halsted St., the play "August: Osage County" has been adapted into a film that made its debut at the Toronto Film Festival.

### ASSOCIATED PRESS

**THE BUILD-UP** to the world premiere of "August: Osage County" was familiar to Tracy Letts, the playwright who penned the Pulitzer Prize-winning play and wrote the screenplay for its big-screen adaptation. Formal wear, a limo, a ride to the theater. But such a night would usually culminate for him in the debut of a play and, he says, "the thrum of live performance."

"Some part of me—because I'm a theater animal—I go into that cinema last night and I get into my seat and I go, 'Oh, it's a movie. It's already done,'" Letts said in an interview the day after "August: Osage

County" premiered at the Toronto International Film Festival.

The film, with an ensemble cast led by Meryl Streep and Julia Roberts, is a closely watched test of Hollywood's ability to transfer theater into a film—rarely its strong suit. "August: Osage County" isn't just your regular stage production: It's roundly regarded as perhaps the finest American play in decades.

After premiering at Chicago's Steppenwolf Theatre in 2007, it played for several years on Broadway and went on to a national tour. Inspired by Letts' own family history, it's about a sharp-tongued, pill-popping Oklahoma matriarch—played by Streep in the film—whose

family arrives following the suicide of her husband (Sam Shepard).

"It seemed to me that the right container for the story was The Big American Play—a certain sprawl to the play, a kind of familial sprawl with multiple generations, multiple acts, multiple floors to the house," Letts said.

So why on Earth would Letts want to subject himself to the anguish of cutting his greatest creation—a play defined by its largeness—by some 45 minutes?

"Then who knows what havoc would be wrecked over my piece!" responds Letts. Unlike playwright friends of Letts—he cites Martin McDonagh ("The Pillowman")

and Bruce Norris ("Clybourne Park")—who refuse to harm their plays through adaptation, Letts believes in the movie adaptation process—even if it's always, as he says, "an uneasy transition."

Letts, who recently won a Tony for his performance in a revival of Edward Albee's "Who's Afraid of Virginia Wolfe?"—an experience that left him "bone tired," he said—has written the screenplays of his other two movie adaptations of his work: 2006's "Bug" and 2012's "Killer Joe."

"I still think of that little kid in a small town who's going to get a chance to watch 'August: Osage County' on video or on TV and say, 'That's my family. I recognize them,'" said Letts, who, growing up in Oklahoma, was first introduced to Shakespeare and "A Streetcar Named Desire" as movies. "So I think there's value in doing it."

"That push and pull of what goes, what stays—it's a fight," he adds. "It's a fight I'm willing to fight. It's a fight, on some level, I have to be willing to lose."

That's because it ultimately wasn't in his hands. It's in the care of director John Wells ("ER") and producer Harvey Weinstein, who will release the movie Dec. 25. Wells was a great fan of the play and made the film in collaboration with Letts.

"I was always just constantly trying to have that same experience in the film," says Wells. "That's the challenge."

Speaking together in Toronto,

Letts and Wells appear friendly with one another, even if Letts is still stinging from battles over the script.

"I guess ultimately you hope that somebody with some taste and intelligence is making some good, final decisions about this," said Letts. "In the case of John, I think they are—which is not to say we don't have fights about this. We do. I was calling him a [expletive] just yesterday. But he's a generous collaborator and he's always been willing to listen."

Letts pauses for effect and smiles. "Even when he's flat wrong."

As a movie, "August: Osage County" didn't open to the same kind of reviews as the play. Though it's still expected to be an Oscar heavyweight, many critics found it too crowded by the play's dramatic peaks with too little breathing room in between. The film also changes the final moment of the story, a decision that the Los Angeles Times has reported has been much debated between the Weinstein Co. and the filmmakers, and could still be changed.

But the rhythms of a three hour play (with intermission) were always going to be hard to time in a two-hour film. For Letts, even the running time was up for debate.

"There has always been a theoretical disagreement about the running time you need to get to," said Letts. "I'm always sitting there going: 'Lawrence of Arabia!' There are long movies in the world!"

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# THE CREATIVE MIND OF MARIA PINTO



CONTINUED FROM THE FRONT PAGE

After more than two decades of selling her \$1,000-plus glamorous looks to A-list celebrities such as Brooke Shields and Marcia Gay Harden, Pinto closed her Jefferson Street Boutique in the West Loop three years ago as a result of financial complications stemming from the recession.

Now, the Chicago designer has returned from her hiatus with plans to take her business in a more contemporary direction.

"Kickstarter is very forward-thinking; I like the connectivity I get with my consumer," Pinto said. "They're deciding whether they want to tap into this project or not. I love this new idea of fashion meeting technology."

Pinto said the line includes seven cocktail dresses, two jackets, two wraps, a shrug and a circle scarf—all of which she said cater to modern urban women of all ages. As a whole, the pieces boast an effortless demeanor with solid jersey fabrics and classically modest silhouettes.

"As an artist, I wanted these dresses to be blank canvases that any woman could come to and create her own look," Pinto said. "Everyone has responded to these [looks]—20, 30, 40, 50, 60-somethings—the dresses are ageless. They're about the modern women of the moment."

The Chronicle talked with Pinto about accessibility, fabric selection and creating a line with and for the new-age audience.

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

## On broadening her demographic to a younger audience:

"I'm providing something that's low-maintenance but still chic, modern and functional. I'm not dumbing it down or saying, 'OK folks, I'm going to give you a \$250 dress and compromise everything about Maria Pinto's brand.' I've brought all those elements to it—great fabrics, beautiful workmanship—but I've tweaked it. Instead of having silk charmeuse lining at \$15 per yard, I've taken a new path to get you the product at the right price without sacrificing anything I think is of significance."



## On fabric selection:

"I always source fabrics wherever I am. On a holiday in Shanghai last year, I found this new company out of Italy that makes jerseys. So I've had these [fabrics] sitting and waiting, but I didn't know what I was going to do with them. When I started to think about [M2057], I went back and saw these fabrics and was like, 'These are perfect.' The collection is this whole idea of urban, functional designs; so they were perfect because they wash [and] hang dry. They're very affordable. Then, the fabric selection starts to influence the design. They inform what the shapes will become."

## On creating a garment:

"When I have a roll of fabric, I'll take that fabric and actually drape it on the form to see how it moves and reacts. It's my preference to drape as much as I can. Then I'll start to sketch, but it's always a process in tandem. Sketching to me is too 2-dimensional, but with draping you can see things. That's when the sculptural process opens up. You can't get there with a sketch."

## On being a successful designer:

"Everything is timing and doing your best work. I know a lot of people who do great work, but they don't get a break. Success involves so many pieces that have to align themselves."

## On making her brand more accessible with M2057:

"For them, it's not just about fashion—it's about lifestyle. The 20-somethings are very smart because they want to live their lives in a way that's more conducive to having quality of life but still being driven and passionate. They don't just take, listen and feel they have to conform. They want to have fun, they want to live. They're not victim to anything. This younger generation, who I love working with, takes a different position on everything. They're forcing everyone to rethink, shaking everyone up."



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Carolina Sanchez THE CHRONICLE

Aino Jawo, of Swedish pop duo Icona Pop, sings into her microphone Sept. 12 wearing a futuristic bodysuit to a full crowd at the Metro, 3730 N. Clark St.

» POP

Continued from PG. 26

stomping “Top Rated,” which is the most underrated track of 2012, the explosive energy that overflows on the studio track was again entirely absent. Dancing to “Top Rated” with sufficient speakers in an empty living room would’ve made for a more euphoric experience than watching the singers perform it.

But the strength of the song apart from their live rendition is testament to Icona Pop’s incredible pop sensibility, which was proudly showcased on the girls’ triumphant performance of their latest single, “All Night.” The duo’s lighthearted simple lyrics, infectious melodies and powerful, chanting vocals are an exciting force that has shaken up the pop industry in the past year.

But pop isn’t powerful without a performance, and this show strongly justified the theory.

Even “I Love It,” which drew a majority of the crowd, lacked its original, passionate fire that ignited clubs worldwide for the past year. The experience was like finally watching a comedy film after seeing its trailer a million times. It’s never as funny as the 30-second preview made it seem. The shameless edge of “I Love It” made the false expectation for a wild, European dance party tinted with a neon glow, but instead, it felt more like watching the uncomfortable karaoke section of a high school’s senior party.

Needless to say, Icona Pop is best experienced in a downtown club with a stranger’s number in-hand—not a ticket stub to their show.

jmoran@chroniclemail.com

» SUPERSTAR

Continued from PG. 28



Courtesy ANGEL CEBALLOS

Har Mar Superstar will perform at Double Door, 1572 N. Milwaukee, on Sept. 24.

Which cities do you look forward to playing on this tour?

Right before I get to Chicago I’ll be home headlining First Avenue in Minneapolis Sept. 20, so that’s going to be a big, sold-out show. The mayor of Minneapolis is declaring [that day] as Har Mar Superstar Day, so I’m pretty excited about that—it’s a big deal. I look forward to going everywhere and being in a new spot every day.

What do you like about playing shows in Chicago?

Being from the Midwest, I think I really just understand the people in Chicago. Chicago’s a really fun drinking town, so the crowds are always really responsive, wild and ready to dance. I’m into that. My brother lives there, so that’s an added bonus for me. I normally try to eat some pork-belly tacos at Big Star, and we’ll be so close by because we’re playing at Double Door. Other than that, it’s going to be a whirlwind, so that might be all I have time to do besides rock the crowd. I always look forward to Chicago. People should get to the show early to see Lizzo; her opening set is going to be amazing. I always have an awesome time at Double Door, and I hope everybody comes out and is ready to dance around and act stupid.

For more information, visit [HarMarSuperstar.com](http://HarMarSuperstar.com).

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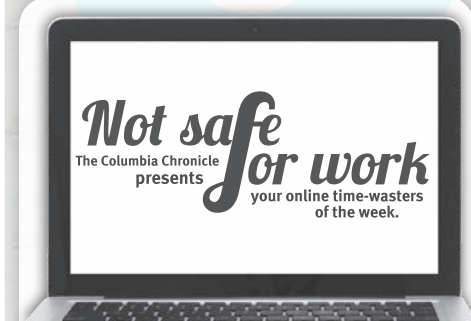
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# TOP 5



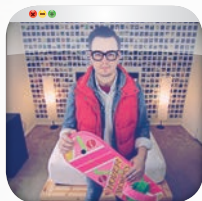
blog



## Thatz Not Okay

Gawker's blog "Thatz Not Okay" by Caitly Weaver is not just witty, it solves real-life problems. Through Weaver's sarcastic explanations using "Thatz Not Okay," readers learn how to behave. For example, asking if your boyfriend is gay or extreme cat fancying—thatz not okay. Society cannot get any more messed up in this beautiful blog.

video



## LiveLavaLive

Let's just say Mitchell Davis' newest video, "Panty Dropper," is almost as awkward as his 2006 videos. If you need

to brighten up your day, Davis' round sense of humor accompanies his chubby face almost to a T. Who would have guessed that "Panty Dropper" is about cologne and not porn? Maybe that's how he gets so many views.



**Rose Smith-Woollams** Assistant A&C Editor

## REASONS I MISS ANN ARBOR, MICH.

**Hiking:** I miss going hiking in the fall when the leaves take on hues of red, orange and yellow in the city of trees. Once autumn hits, everything becomes absolutely picturesque at night as the sun sets and appears to have lit the trees on fire.

**Eating at Fleetwood Diner at 2 a.m.:** I miss Fleetwood's irresistibly tasty and famous "Hippie Hash," which encompasses every food I have ever loved—hash browns, broccoli, onions, green peppers, feta cheese and a massive amount of hot sauce. At Fleetwood, I always enjoy this dish while drinking their perfectly warmed hot chocolate.

**Shopping at Value World:** I miss staying for hours on end with my friends until we leave with bags on bags of clothes, shoes and art all for only \$20 each. Value World has the perfect mix of things my mom definitely wore during the decades of her youth, such as Spandex, polyester and lots of high-waisted pants, but NOT the ones you would find at American Apparel—these ones are tapered the mom way.

**Driving:** I miss my embarrassing old hand-me-down Ford F-150 truck, which I inherited from my dad and brother with dents, no passenger side mirror and a general rust color.

**The overwhelming feel of calm:** I miss how Ann Arbor is just the right size. It's not too big and not too small, which provides the feeling of never having to rush but always having something to do.



**Libby Buck** Assistant A&C Editor

## NORMAL-PEOPLE FOODS I'VE NEVER TRIED

**Pickles:** Being the psychotic, picky eater that I am, no matter how many times these funky smelling bumpy things have snuck onto my plate next to my plain grilled cheese sandwiches, they'll never be sneaky enough to trick me into accidentally taking a bite.

**Hot Dogs:** Yes, I live in Chicago, and no, I have never had a hot dog. In the movie "The Great Outdoors," Dan Aykroyd tells John Candy that hot dogs are made out of "lips and a-----s," and that's the exact image that pops into my mind every time I come face-to-face with this mystery meat. Time after time, I make attempts to Americanize myself and chow down on a hot dog, yet I am always left defeated.

**Mustard:** I'm not a condiment kind of gal; even ketchup is a no-go. Plain and dry is the way to go. The closest I've come to eating mustard was a one-time run-in with honey mustard flavored pretzels, but hey, that counts, right?

**Mashed potatoes:** At Thanksgiving dinner I am shunned. Don't get me wrong here, because I love potatoes prepared any other way, but the baby food-like texture will forever turn me off. Applesauce, refried beans, guacamole—it's all out of the question. So sue me, Mom.

**Carrots:** I have no excuse for this one; carrots don't look so bad. My stubborn lifestyle has gone too far. Perhaps it's time to leave behind my vitamin supplement survival tactic.



**Justin Moran** Arts & Culture Editor

## FAVORITE NYFW SHOWS (SO FAR)

**Prabal Gurung:** Gurung mirrored the quirky suburbanites of Tim Burton's "Edward Scissorhands," reflecting the neighborhood's retro spirit through a bold lineup of perfectly polished Stepford wives. The shapes were classic but styled with a sexual edge that brought Marilyn Monroe's aesthetic to 2014.

**3.1 Phillip Lim:** Several of the show's garments gleamed like Galena, while others mimicked the sporadic, intricacy of Agate. Patterns resembled the configurations engraved in stones and the color scheme juxtaposed neutrals with bright hues. Lim plays with nature but executed his vision with synthetic modernity.

**Delpozo:** Clothing is a necessity, but fashion should be a fantasy. With voluminous silhouettes plucked from the pages of a fairytale, Delpozo told his dreamy story on a runway adorned with leafy arches. It all felt like a cloudy daydream.

**Helmut Lang:** Minimalism is effective if executed properly. In a stark swell of almost all black and white, Lang's collection showcased solid, columnar lines that exuded the strength of towering downtown architecture. It was a simple effort that beautifully accompanied the vision of modern, working women.

**Opening Ceremony:** Models emerged from souped-up sports cars to pounding bass and neon lights for Opening Ceremony's exciting NYFW debut. The looks brimmed with energy and touched on the current trends—neoprene, sportswear and slouchy shapes—without being uninspired or redundant.

# 'Grandmaster' a visual success

JORDAN HOLTANE

Film Critic

AS THE CREDITS roll during Hong Kong filmmaker Wong Kar-wai's newest film, "The Grandmaster," you can't help but feel as if you've watched a kung fu ballet.

Visually, the film is a ballet, constructing and maintaining a complex, resulting affecting and honest drama. The scenes of "The Grandmaster" are presented as recollections rekindled by a series of photographs, but viewers can't help but feel that some of the photographs are missing.

The film stars Kar-wai's repertory favorite Tony Leung Chiu Wai as real-life kung fu master Ip Man, and the film wanders through his life story.

Beginning with his days in the city of Foshan, China in the 1930s, we follow his ascension as head of the newly-united northern and

southern factions of kung fu. Accepting a challenge from his predecessor's daughter, Gong Er (Ziyi Zhang), he loses and promises to visit her in the North for a rematch. This promise is dashed during the Second Sino-Japanese War. Refusing to be a puppet for the Japanese military, he is forced to flee to Hong Kong, where he opens his own school and finally reunites with Gong Er. We discover through her reminiscence how she ruined her life trying to avenge her father's death at the hands of his star pupil.

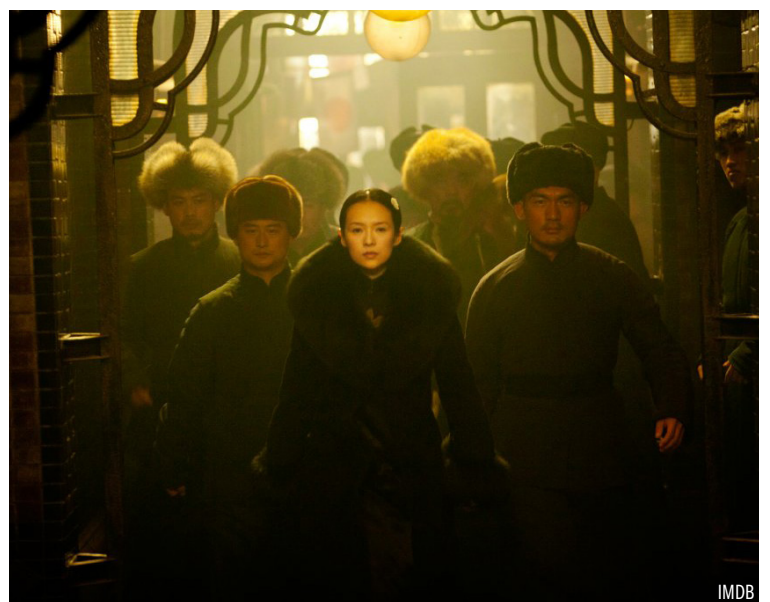
"The Grandmaster" is Kar-wai's second martial arts film since 1994's "Ashes of Time," which was rereleased in 2008 after more than a decade of editing, and is just as operatic and balletic as one would expect. All the elements of the film swirl together—the soundtrack, the camera and ubiquitous warm lamplight. The brilliant stunt choreography is done by the legend-

ary Yuen Woo-ping ("Crouching Tiger, Hidden Dragon," "Kill Bill Vol. 2"). Here, like in all of Kar-wai's work, the film is imbued with style rather than flash that grows from the substance.

The film's narrative is also typical of Kar-wai. Scenes are woven like tapestry on a great loom, flowing and intersecting like old memories. Kar-wai has always had something of a painter's touch.

His films have scenes brushed onto them, with all the texture and precision of a master artist. We get the sense of peering into Ip Man's dreamy remembrances, recalling days of both pain and happiness.

"The Grandmaster" is structured as a series of photographs; important moments are held on screen, bleeding color into period sepia-tone. This is an interesting and effective approach, for the film deals with historic issues of legacy and family, patriarchy and society.



The film ends with one last photograph of Ip Man and his students as his martial arts school flourishes. However, it feels as if some of those important moments have gone missing. Kar-wai has mastered emotional development, dimension and complexity, but here it seems he has missed key pieces of that development, and some of the

emotional threads do not quite connect, which could be a result of the shorter U.S. cut.

But that does not stifle the sense of wonder and amazement as the credits roll, with Ip Man's story left lingering like smoke in one of Foshan's gilded parlors.

jholtane@chroniclemail.com

# REVIEWS

- LEGENDARY! 😄
- I'm feelin' it. 😊
- Tolerable. 😐
- Uhhmm, WTF? 😬
- No—just no. 😞

## Screen



**Jimmy Kimmel's "Worst Twerk Fail EVER"**

We've all seen it. The candles, the vodka bottle and the glass table as they crash into each other and inflame a poor young woman trying to shake her thang. However, what started out as a fail video ended up being the greatest experiment Kimmel has ever conducted. Hats off to you, Jimmy. —A. Kukulka



**"We're the Millers"**

Jennifer Aniston cannot get any funnier as a stripper in this movie. The make-believe family takes a road trip to Mexico and has to cross the border back to the U.S. with millions of pounds of weed in their "family RV." I won't spoil the rest, but let's just say it's terribly funny. —J. Wolan



**Rahm on Letterman**

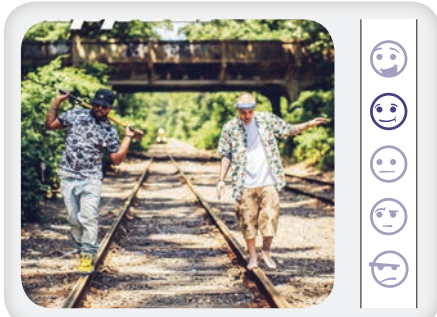
Mayor Rahm Emanuel appeared on "Late Night with David Letterman" Sept. 9, where he spent 15 painful minutes acting like a total cheese ball. The interview was oddly endearing, but Letterman might want to invest in a new chair; I'm sure the puddle of slime Rahm left behind didn't wipe off easily. —K. Fowler



**"Reflektor" music video by Arcade Fire**

Arcade Fire's new video for "Reflektor" came in two parts, and I'm not sure which one is tighter. The first video features the band with its giant bobble heads and disco-ball people galloping across a field, and the other is a mind-blowing interactive video that you need to see for yourself. —E. Ornerg

## Print



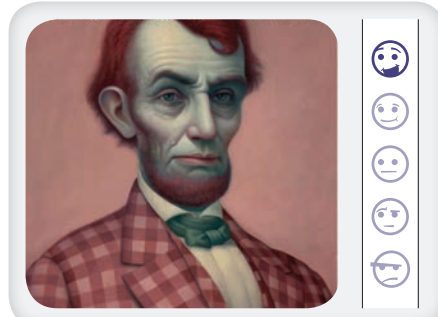
**"Mass Appeal" Issue 53**

From its roots as a dirty graffiti zine, this New York publication has truly matured into a polished piece of print. The large photographs printed on 100% recycled matte paper combined with a hard-core street culture focus create an all-knowing magazine on everything trendy and hip-hop. —M. Fischer



**"All the Land to Hold Us" by Rick Bass**

The weirdest part of this story about tangled relationships gone stagnant is that there is not a line of dialogue in the entire 300-page novel. For someone who lives on collecting quotes because they give a piece character, it was at once jarring and refreshing in the middle of a subtle, beautiful story. —E. Earl



**"Hi Fructose" Vol. 28**

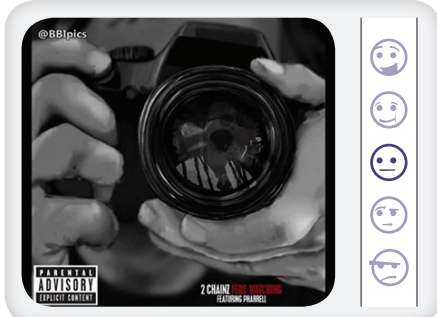
This surreal, high-art mag has an intriguing compilation in its most recent issue; notably, the interview and works of Ikeda Manabu that seem to explore his roots through creating abstract settings inspired by natural disasters in Japan. The result appears to be a new definition of landscape. —C. Fielder



**"Superman Red Son" by Mark Miller**

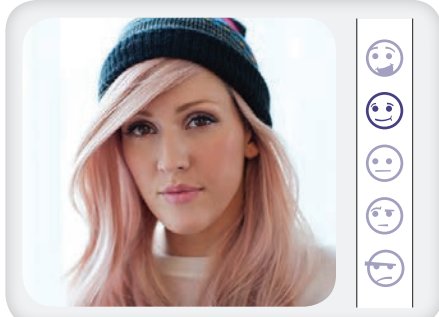
For those not too fond of Superman, read the great American icon reimagined as a Soviet hero in "Red Son" instead! Mark Miller proves once again he still has one of the most original dialogues to share in comics and presents strangely wonderful new myths behind this reimagined Man of Steel. —K. Koch

## Music



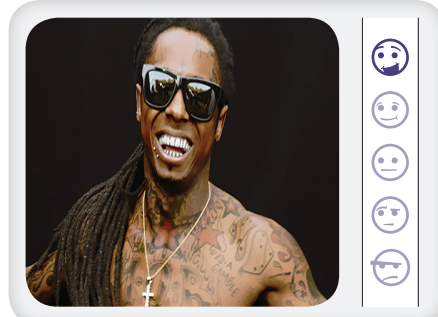
**"Feds Watching" by 2 Chainz ft. Pharrell**

This is the first track released from 2 Chainz's new album *B.O.A.T.S II: Me Time*, which was released Sept. 10. This is definitely a signature Pharrell beat that gives 2 Chainz fans a different feel from his usual heavy bass style. This is definitely an album to take a listen to. —F. Awesu



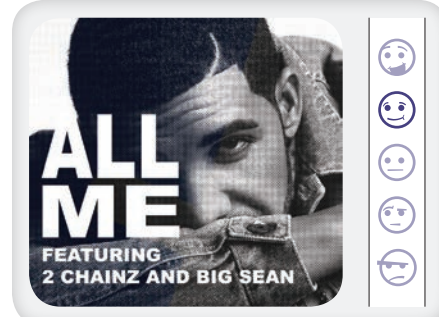
**"Burn" by Ellie Goulding**

Ever since Ellie Goulding's hit single, "Lights" I have kept up with her music. Her electro-pop indie-folk fusion is always a great way to start the night. Her new song, "Burn," from the re-released album *Halcyon*, doesn't disappoint. Topping the U.K. Singles, this is her first No. 1 on the charts. —J. Hinchcliffe



**"I'm Good" by Lil' Wayne ft. The Weeknd**

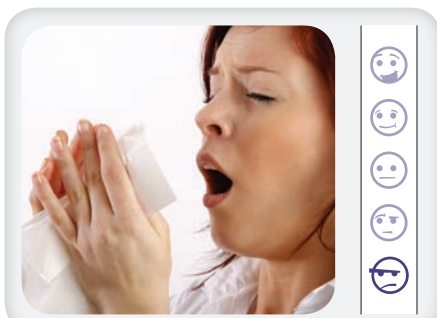
I can't find any better way to describe my life than this song. Motivation, determination and ambition are all concepts expressed in this ditty by musical genius The Weeknd. The funny thing is I thought it was his song but little did I know it was on Lil Wayne's mixtape *Dedication 5*. —S. Leak



**"All Me" by Drake ft. Big Sean and 2 Chainz**

Drake links up with Big Sean and 2 Chainz for a new track from his coming album *Nothing Was The Same*. This up-tempo cut is definitely a standout track from the album's already released singles. Drake's album has a great beat and *All Me* might just be Drake's best album to date. —F. Awesu

## Random



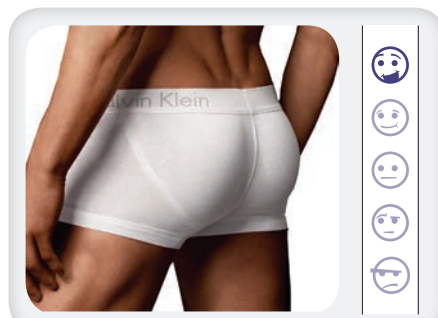
**Allergy season**

As much as I enjoy making an impression, being the sniffly kid at the start of classes has proven to be a nuisance when introducing myself to peers. Fabricating fruit that rhymes with my first name between sneezes is not the fall fashion trend I've been looking forward to this season. —K. Senese



**Wrigleyville on gameday**

I love pageantry in sports, I really do. But when pageantry turns into thousands of Cubs fans wandering in an alternate blackout universe, vomiting in threes and blindly supporting their 20-game-under ball .500 club, it's time to call for an end to the madness. —W. Hager



**Butt-touching**

Have you guys heard about this thing called butt-touching? Well, if you haven't, get up on it because it's the next best thing to mouth-touching. Butts are great to touch. You can pinch or spank them. The butt is meant to be touched, so get to some fanny fondling. Consensually, of course. —C. Looney



**7-Eleven fresh foods section**

When I gaze upon the sandwiches frozen in time in their plastic shells, I know I am destined to bite into their faint promises of sealed freshness. Unfortunately, the selection doesn't warrant the \$3+ price tag, no matter how creatively they name their bland products. —W. Hager



MONDAY, SEPTEMBER 16, 2013

THE COLUMBIA CHRONICLE

CAMPUS EDITORIAL

NATIONAL EDITORIAL

## College rape policies need revision

**“Y IS FOR** your sister, O is for oh-so-tight, U is for underage, N is for no consent, G is for grab that ass,” goes the chorus that male and female students at St. Mary’s University in Halifax, Nova Scotia exuberantly chant in a Sept. 2 Instagram video. The video has since raised widespread furor about the casual treatment of rape cases on college campuses. The SMU student union president said in his Sept. 5 apology that the chant has been traditional at the university since at least 2009.

This attitude toward rape and sexual assault is perpetuating a culture of misogyny and ignorance. Participants admitted they did not think about what the chant meant, especially as it regards victim blaming. The fact that these students did not even realize a chant explicitly celebrating underage sexual assault was wrong is a prime example of how willful ignorance perpetuates rape culture.

According to a February 2013 study by the New York State Coalition Against Sexual Assault, 48.8 percent of college women who were victims of attacks that met the study’s definition did not consider

what happened to them to be rape.

Perhaps there needs to be a clarification across the board. If someone says “no” once and the other person proceeds with a sexual act anyway, that constitutes rape. In fact, some colleges have adopted the position that someone commits rape even if the victim never explicitly says yes.

Maybe the SMU chant is a reflection of how colleges enforce sexual assault policy. Title IX laws require institutions to file a complaint with the police, but they do not have to take further action. The blatant disregard for the emotions and safety of victims only mocks their rights and enables sexual assault. Seven sexual assault incidents were recorded on Columbia’s campus in 2011, according to the 2012 Annual Crime Statistics and Fire Safety Report. But if national statistics are correct that one in four college women is raped, there may be more sexual assault victims at Columbia than the numbers show.

Rape culture—including blaming the victim—can also carry possible personal repercussions. The fact that most rapists are

acquaintances or significant others often prevents victims from reporting what happened. Many statistics vary slightly because the system of reporting depends on the victim’s willingness to recognize and discuss what happened. The U.S. Department of Justice’s 2008 survey found fewer than 47 percent of sexual assaults against women were reported. That victims do not report the crime only indicates how far rape culture extends in our society, to the point of damaging the ability to protect victims.

The lengthy, bureaucratic reporting system can deter students from coming forward to someone they trust. Counselors, resident assistants and police officers should treat every person who reports a rape with respect, investigating the claim sensitively. Even if drugs or alcohol were involved, it doesn’t follow that the victim is responsible for the crime.

The attitude exhibited by the students at SMU is appalling and should bring attention to a deeply entrenched issue. College students need to be aware of victim blaming and their own attitude regarding the rapes happening around them.

CITY EDITORIAL

## City won’t stumble into Midway deal

**MAYOR RAHM EMANUEL** halted the bidding contest to privatize Midway Airport on Sept. 5 because one of the two remaining bidders dropped out, leaving one party without any competition, according to the mayor’s spokesman. Good thing, too—walking blindly into a contract is a surefire way to land in a risky financial situation with little recourse.

Ferrovial, the Spanish company that remained in the running, already manages several major airports in the U.K., according to the company’s website. However, Ferrovial’s anti-union practices on the London Crossrail project led the U.K.’s largest trade union, Unite the Union, to blacklist the company, according to Unite the Union’s June 24 press release. Alderman Michael Zalewski (23rd Ward) raised concerns in August

about Ferrovial’s union busting in protesting the bid, according to Lorelei Nieciak, a spokeswoman for Zalewski’s office.

Emanuel made the right decision by putting the deal on hold. A sour legacy remains after the legal scuffle surrounding former Mayor Richard M. Daley’s infamous 99-year parking meter deal, which put the city in a stranglehold inflicted by privatized meter operators who could charge exorbitant rates with little to no accountability. Privatization is not always a bad decision, but in this case it could have reinforced the public’s negative opinion of City Council decisions.

Four American airports are currently considering privatization, while others have withdrawn their applications, indicating that U.S. airports are not eager to sign up because of the complex process,

according to the Federal Aviation Administration’s website.

The only potential benefit to privatizing Midway is the immediate profit, which the city could use. Chicago is facing a \$1 billion budget shortfall in 2015 as a result of unfunded pensions and a corporate revenue gap, and privatizing Midway could help alleviate the city’s burden in the form of a \$2 billion profit margin, according to Emanuel’s July 31 Annual Financial Analysis 2013 report.

But a hasty entrance into a privatization contract with a potentially problematic operator like Ferrovial could echo the parking meter situation. If the city government decides to revive the deal, a more organized contract with binding clauses would help regulate any operator’s freedom to squeeze Chicago’s taxpayers dry in the future.

## Syria intervention not just about U.S. interests

**PRESIDENT BARACK OBAMA** announced Sept. 3 that the U.S. is considering military action against Syria after a chemical attack allegedly perpetrated by Syrian President Bashar Al-Assad on his own people. The international community is divided on the very contentious issue of intervening in Syria.

Eight of the representatives at the Sept. 5 G20 summit in St. Petersburg, Russia pressured Obama to keep the U.S. out of the conflict, especially Russian President Vladimir Putin.

The Chemical Weapons Convention, which went into effect in 1997, bans the use of chemical warfare as a crime against humanity. Syria received several warnings from the United Nations during the past year not to employ chemical weapons in its ongoing civil war, but the nation is believed to have disregarded the warnings in an Aug. 21 attack on a neighborhood near Damascus, resulting in the painful deaths of more than 1,400 civilians, including several hundred children. Reversing himself, Obama joined a bipartisan group of senators on Sept. 10 in support of Russia’s proposal to have the U.N. confiscate the Syrian government’s chemical weapons stockpile in the hope of preventing its further use, according to a White House press release. Obama said the U.S. will participate in the negotiations between Russia and Syria, according to his national address on Sept. 10.

When the chilling images and death toll of the Aug. 21 chemical weapons attack first surfaced, citizens and governments worldwide clamored for action. But now that Obama has proposed action, many are backing off. As a result, the idea of intervention has become deeply unpopular in the U.S.—51 percent oppose taking action, 36 percent are in favor of it and 13 percent have no opinion, according to a Sept. 6 Gallup poll.

No one envisions U.S. troops initiating a full-blown invasion of Syria, but the U.S. needs to take action against the use of chemical weapons. The decision is a grave one; our previous entrances into the

Middle Eastern region, including the 1991 Gulf War, the invasion of Iraq and the long occupation of Afghanistan, have left a resentful legacy among the citizens of Middle Eastern countries and a case of battle fatigue among Americans.

The president urged Congress on Sept. 10 to approve military action should the negotiations to confiscate Syria’s chemical weapons fail. While the U.S. should not take responsibility for ending another country’s civil war, to do nothing would appear to condone Assad’s actions and send the message that international crimes against humanity only warrant a slap on the wrist.

The Obama administration is not afraid of retaliatory attacks by Syria and others at this point, according to a Sept. 9 NPR interview with Samantha Power, U.S. ambassador to the U.N. The Assad regime is putting all its resources into fighting its own people, and despite Deputy National Security Advisor Tony Blinken’s Sept. 9 claim that Assad made a veiled reference to 9/11 in an interview with Charlie Rose, Syria does not seem to have the stability or resources to launch war on a distant and powerful country. However, North Korea, Iran and a number of other governments are closely monitoring U.S. policy in regards to Syria to gauge what line the Obama administration will draw in terms of international sanctions.

Tensions are high with Russia and China. When violence began to escalate in Syria last year, they were the sole members of the U.N. Security Council to obstruct international intervention on Oct. 4, 2012, according to a U.N. News Centre article. Without agreement the U.N. cannot act, and each individual country must make its own decision. The U.S. is the first to make a formal decision to intervene. As of press time, 24 countries worldwide have signed an agreement condemning the Assad regime, according to White House information released Sept. 9. The decision is less about U.S. priorities and more about what we, as a member of the international community, need to do.

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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 not to blame for world's tight belt line



**WILL HAGER**  
Copy Chief

for having a negative trickle-down effect on its import-heavy neighbors. Columnists and reporters have unfairly lambasted the U.S. for its role as an “exporter” of obesity, citing the country’s sugary agricultural practices. There are many more factors that go into determining the international nutrition system than the unhealthy exports of one country, and America’s role in the complex international food market has been oversimplified by falling back on stereotypes about U.S. diet and influence.

neighboring countries only to shake our heads when obesity levels rise to similar as ours. However, the FAO report shifts more of the responsibility to consumer demand and governmental practices. If policymakers and governments imposed harsher taxes on soda and fatty products, they could limit the importation of processed food and make it less desirable.

Although America should not be held accountable for Mexico’s struggle with the scale, it can best encourage other countries’ consuming habits by setting

every government, lawmaker and resident has to deal with on a personal and social level. Exercise activity increased in America from 2001–2009, yet obesity levels remained the same in 2013, much to First Lady Michelle Obama’s chagrin, according to a July 10 Institute for Health Metrics and Evaluation report. Simple math says that America’s obesity rate should be dropping, but that shows how many calories people eat to make up for the extra activity.

Regardless of country, work must be done at a systematic and policy level to have any lasting effect. It is up to each government to discern how to regulate food imports.

A 114-page report released July 9 by the Food and Agriculture Organization of the United Nations lists several factors that can lead to obesity in a country, and most point to consumer choices rather than imports. As interconnected as the international food network is, national markets are determined by the demand of the buyer, not the supplies of the seller.

Unfortunately, some of that demand comes from low-income families, for whom processed high-fat foods are the most economically viable option. For example, check the cereal aisle at any grocery store: Healthy granola cereals are

typically more expensive than their sugary counterparts. Food system analysts have observed similarities in the trends between the U.S. and Mexico, for both obesity rates coincide with the low cost of sugary drinks and high-calorie foods.

Despite the lower cost of fast food as one of the lures into the flawed food system, obesity also has a price tag. The FAO reported malnutrition in the global economy could siphon off 5 percent of global gross domestic product, or \$3.5 trillion annually because of lost productivity and health care costs. By limiting obesity, countries can become more productive and in turn, generate more money.

Although it’s easy to pin global fattening on the U.S., these effects are not unique to America. As jobs become less labor-intensive, people become more sedentary and lose a source of physical activity. The shift from rural environments to urban ones also encourages more obese-friendly lifestyles. America’s supposedly harmful exports have been the crutch of most of the argument against its influence on other nations’ eating habits, when in reality there are many more influential factors involved in global nutrition.

whager@chroniclemail.com

**AMERICA IS NO** longer the world’s fattest country.

Fire the confetti cannons and let Buckingham Fountain overflow with Slimquik! The 2013 State of Food and Agriculture report found Mexico has taken the title of the most obese nation in the Western hemisphere, with a nearly 33 percent adult obesity rate. Mexico just barely edged out the United States, which muffin-tops at 31.8 percent. America will gladly step out of the Twinkie-gobbling spotlight that the nation’s come to occupy in the past few decades.

Although this would be a good time for the U.S. to duck out of the hungry hippo hunt, the nation’s fatty diet is still receiving flak

## Analysts have blamed America for the surge in global obesity, but it’s not entirely our fault.

The trend of increasing obesity is not a problem unique to the U.S. The report indicated all world regions experienced an increase in combined overweight and obesity from 24 percent to 34 percent from 1980–2008. A Sept. 3 ForeignPolicy.com editorial accuses America of sending cheap loads of high-fructose sugar, easily-made within the corn belt, to

healthier habits at home. America may play host to the body-conscious celebrity sphere and an improving medical system, but no one can deny that by and large Americans promote unhealthy habits, starting with sugary drinks in elementary school, Poptarts in college and donuts at work.

Obesity is not a one-country problem, though. It is something

### How should the college handle cases of sexual assault?

#### STUDENT POLL



If they’re a Columbia student and they’ve been assaulted, they probably need some sort of counseling and there should be something available like that.

**Matt Cwikinski** graduate English major



The school [should make] people feel comfortable enough to move around and not have to worry about it. That’s one of the things for me, just amping up security.

**Natalie Choute** sophomore marketing communication major



[Students] should inform someone [and] not be embarrassed about what happened. Whatever you do, don’t sweep it under the rug because you don’t want to share about it.

**Samuel Jackson Jones** sophomore arts, entertainment & media management major

# Unpaid internships aren’t worth a penny



**TATIANA WALK-MORRIS**  
Assistant Campus Editor

post-graduate success. But given the multiple high-profile lawsuits brought by former interns against Condé Nast Publications, Hearst Corp. and PBS’ Charlie Rose, as well as data from the National Association of Colleges and Employers, unpaid internships are no longer worth students’ time.

This year’s college graduates who worked unpaid internships were less likely to receive job offers than paid interns, according to the NACE’s May 29 student survey. The survey found that more than 63 percent of those who worked as paid interns received at least one job offer after graduation, while only 37 percent of unpaid interns got a job offer, which isn’t much better than the 35.2 percent of graduates who didn’t intern at all.

For an internship to adhere to labor laws, it must comply with the U.S. Department of Labor’s six guidelines. All internships at for-profit companies must emulate training in an educational environment, benefit the intern and involve work that does not displace regular employees. In other words, if the internship is more beneficial for the company than it is for the

intern, the company is violating federal law.

As of July 31, 22 high-profile internship lawsuits have been filed since two former Fox Searchlight Pictures interns sued and won for compensation for their work on the movie “Black Swan,” according to a June 31 ProPublica report. During their time on set, the interns did not receive compensation for their work, nor did they receive training that was similar to that of a classroom, according to the lawsuit. Judge William H. Pauley III of the U.S. District Court in New York ruled that Fox violated state and U.S. minimum wage laws by not paying them for their work on the film because all they did was organize file cabinets, take lunch orders and answer phones—work normally delegated to full-time, paid employees.

If this is the type of work students will receive at prospective internships, it would be a better use of time to work a paid job—even if it’s not in their field of study—and build a portfolio on the side. While working an internship, students should ask themselves whether their work benefits them or the

company, said James Zouras, attorney and founding partner of Stephan Zouras lawfirm, which specializes in unpaid wage disputes. Zouras said the unpaid work ranges from undergraduate students completing tedious, arbitrary tasks for their employer to graduate students doing highly-skilled labor for free. One recent client who earned an MBA filed a suit after executing projects that were typically delegated to paid workers.

Working to gain experience in a desired field of study can be highly beneficial, but companies should not take advantage of students in vulnerable positions. If an unpaid internship allows students to be published and work in a professional environment, then it at least puts them ahead of their peers in an ever-changing economy. However, if an employer sneers or asks them to grab coffee, they should at least be earning minimum wage.

The standard of working for free combined with rising college costs leaves some students unable to afford to take an unpaid internship. Tuition costs at not-for-profit

institutions rose 31 percent—more than \$36,000—between 2001 and 2011, according to the National Center for Education Statistics. According to President Barack Obama’s Aug. 24 weekly address, the average college student graduates with more than \$26,000 in debt. If students are needing more aid to pay for college, they shouldn’t have to choose between working in their desired profession and paying for their education. If fewer students are unable to afford college or take an unpaid internship, companies will lose the opportunity to build diversity.

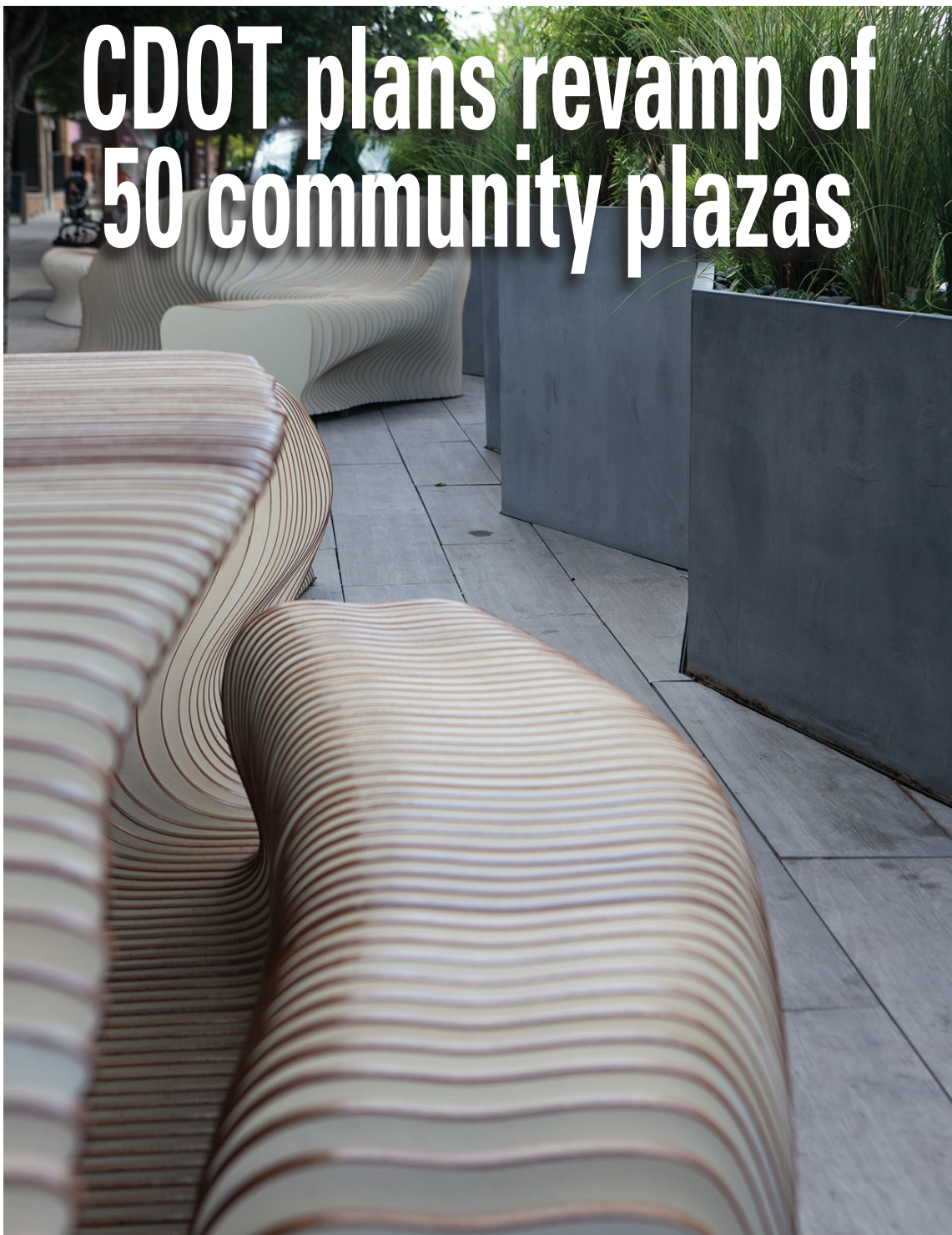
Before applying for internships, students should assess whether it is paid and get input from students who have worked for the company in the past. As students, we need to ask ourselves how much our time and effort are really worth. Despite not yet being industry professionals, students have helpful skills and new technological expertise as well as fresh ideas to bring to any company—but they could also use some help paying their bills.

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**WHAT DO DONNA** Karan International, Fox Searchlight Pictures and Bad Boy Entertainment have in common? Former unpaid interns recently sued them for withheld wages after completing their internships.

Workers take unpaid internships because they are often promised professional connections, practical work experience and—although not explicitly guaranteed—a job after completion. An internship program that teaches students the skills they need to succeed in their industry can supposedly catalyze their





Samantha Tadelman THE CHRONICLE

The city plans to give \$50,000 for spot installations to update nearly 50 plazas as part of the Chicago Department of Transportation's initiative to boost community involvement. The People Spot is located at 3551 N. Southport Ave., providing innovative means for neighborhood seating.

# CDOT plans revamp of 50 community plazas

**KAITLIN LOUNSBERRY**

Assistant Metro Editor

**APPROXIMATELY 50 EXISTING** community plazas throughout Chicago will soon be updated to better suit community needs as part of the Chicago Department of Transportation's Make Way for People Program.

CDOT has pre-selected plazas in neighborhoods like Old Town, Wicker Park and Bucktown that are owned by the city. These plots of land have not been used by residents in ways the city expected, according to Peter Scales, head of media affairs for CDOT.

Communities will have until Sept. 30 to submit proposals outlining how each plaza should be made-over. CDOT will use these proposals to decide about adding amenities such as street furniture, retail space and community activities.

According to CDOT's request for proposal notice, the city intends to provide \$50,000 during the first full year to assist communities in the construction of these plazas, which the organization in charge of each location is expected to reimburse.

The department began soliciting community proposals on how to brighten up the spaces following the success of CDOT's People Spots program, which was established in neighborhoods such as Andersonville, Lakeview and Bronzeville. Scales said the spots, which are installed on a seasonal basis, are essentially patios built out onto the street or a parking lane to provide residents with a place to sit and congregate.

The concept for People Spots was inspired by San Francisco's similar use of open spaces, according to Brian Bonanno, sustainability programs

manager for Andersonville Development Corporation. In 2011, Bonanno proposed to CDOT to use parking lanes or sections of the street to build fixtures to provide space for community members, which resulted in a pop-up green space for community seating at the annual Andersonville Green Week, and in turn helped developed the first People Spot in the city, he said.

The green space constructed during Andersonville's annual green week took up four parking lanes, and within the space, sod and trees were put down to provide a seating location for residents, Bonanno said.

Scales said CDOT has only heard positive feedback regarding the People Spots programs and does not anticipate any negative response from the community.

Bonanno said he sees the installations becoming permanent fixtures as long as proper funding is available. According to Bonanno, People Spots are an affordable means of creating public spaces to engage community members, but extra costs emerge when the spots need to be uninstalled and stored during winter and reinstalled the following spring.

"I think there's still a lot of room for improvement in the program," Bonanno said. "With the wear and tear of the spaces themselves, you want to make it sustainable and affordable. We need to be able to install on a more permanent basis to allow us to bring the cost down and use more durable material in the future."

Bonanno said while the program is still in its early stages and details about these spots need to be considered, he hopes other communities look at the success

» SEE PEOPLE PG. 44

# City tourism takes wide angle

**MARIA CASTELLUCCI**

Assistant Metro Editor

**RECENTLY, IT PROBABLY** felt like more international tourists than ever were congesting Michigan Avenue by photographing Chicago's elaborate skyscrapers, enjoying the wonders of Millennium Park and shopping at various retail stores.

That's because the number of tourists from overseas actually did increase by 14.2 percent in 2012, making Chicago the nation's ninth most-visited city for overseas tourism, according to a 2012 U.S. Department of Commerce analysis.

As the economy begins to bounce back from the recession, tourism provides jobs and generates revenue for cities at a much faster pace

than other sectors of the economy, according to David Huether, senior vice president of the U.S. Travel Association, a national organization that supports tourism expansion.

Mayor Rahm Emanuel launched an initiative to achieve 50 million visitors by 2020, for which he credits the spike in overseas tourism that struck Chicago last year, according to a press release from the mayor's office on Sept. 6. In 2012, 46.3 million people visited Chicago, close to the mayor's goal.

Boosting tourism is a guaranteed way to generate revenue for the city, according to Tom Alexander, deputy communications director for the mayor's office.

» SEE TOURISM, PG. 44



Anthony Soave THE CHRONICLE

The Crown Fountain at Millennium Park attracts tourists from all over the world each year with its colorful LED displays.

# Public art paints city red

**ZACHARY MILLER**

Assistant Metro Editor

**AS THE CITY** and its residents face economic hardships and social issues, several organizations and individuals are turning to art as a way to cope.

Christopher Toepfer, a local artist and executive director of The Neighborhood Foundation, a nonprofit that addresses vacant and abandoned buildings, said he developed a technique of neighborhood revitalization called "decorative board-up," as an alternative to demolishing empty structures.

Many vacant houses and buildings, Toepfer said, are demolished because they are unsafe and unattractive. He and his foundation

board up vacant houses, protecting them from break-ins, and decorates the covered windows and doors. The pieces reflect the history of the house and culture of the neighborhood, such as painted flamingos on the former North Kenwood home of blues legend Muddy Waters, which recalls the wrought-iron flamingos that once lined the doors.

"What it tends to do is stabilize an entire block. It's not necessarily concerned with the vacant house itself but more with the one that's next to it," Toepfer said. "Part of my artistic practice is to pose solutions that are kind of in-between extremes."

Some of Toepfer's endeavors include homes in the Englewood,

» SEE ART, PG. 45

## ★ ARE YOU THERE, RAHM? IT'S ME, TAXPAYER by Kaley Fowler Managing Editor ★

# One strike and you're out?

**ALMOST ONE YEAR** ago, Chicago Public Schools students entered an academic year delayed by the infamous seven-day teachers strike over contract negotiations. Despite the current school year's timely start, the district is in poor shape, to say the least, and the once vocal Chicago Teachers Union has been disappointingly quiet.

While the controversial strike was warranted—teachers sought higher wages, increased benefits and a fair evaluation procedure—the conditions educators fought so hard to defend in 2012 don't even begin to stack up to the obstacles students currently face as a result of 50 school closures.

In May, Mayor Rahm Emanuel first announced his plan for a mass closure of under-performing CPS schools, and he was met with staunch opposition that resonated loudly all summer as 129 schools on the chopping block were narrowed to 50. Community outrage surged as parents mourned the loss of their children's buildings. The transition process proved even more troublesome when many students were relocated to schools in dangerous areas, requiring them to walk to school via Safe Passage routes that

aren't actually all that safe.

Although many residents, educators and CTU members spoke openly against the mayor's guerilla-style approach to education reform, their message fell short of dissuading Emanuel from following through with his plans—a major disappointment considering the clamor surrounding the issues of last year's teachers strike.

If teachers can strike to protect their paychecks, they can strike to protect their students.

The union is clearly able to rally enough support to shut down the entire school district when it doesn't agree with the mayor on issues like teachers' salaries, a paltry concern compared to the magnitude of closing 50 schools and displacing thousands of students. The CTU was quick to strike last year when teachers stood to benefit,



which begs the question: Why didn't CPS teachers take to the streets when the children's well-being was on the line?

When teachers aren't in classrooms, students aren't able to attend school, so it makes sense to strike only as a last resort. However, students were robbed of a week of class time last fall so teachers could demand more money, making it all the more difficult to overlook the CTU's lack of significant action this time around.

As evidenced by the previous strike, the union has the power to influence policy, which is why it is so disheartening that the teachers didn't work harder to stop Emanuel's rampant school closings.

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## Notable Native

### BOB FIORETTI

Occupation: 2nd Ward Alderman Neighborhood: West Loop



Courtesy JOANNA KLONSKY

#### KAITLIN LOUNSBERRY

Assistant Metro Editor

**ALDERMAN BOB FIORETTI**, representing the 2nd Ward, which includes Columbia, has been a part of Chicago politics since 2007 when he was first elected alderman and was re-elected in 2011. Prior to his role in Chicago politics, Fioretti was involved in over 500 civil cases as a Senior Supervisory Attorney for the Corporation Counsel's office of the city of Chicago.

During his time in office, Fioretti has dealt with issues ranging from the city's education system to revamping public parks. Fioretti talked with *The Chronicle* about his decision to partake in Chicago politics, the relationships he has with his constituents and how to bolster community activism.

**THE CHRONICLE:** What inspired you to focus on community matters?

**BOB FIORETTI:** I think [it] really [came] from my folks. They taught me to get a good education, work hard and give back to the community whether it was charitable foundations, organizations or clean ups. So I think it goes back to those days. I grew up, I was a Boy Scout on top of it and you learn certain social responsibilities and environmental responsibilities too. So I think all of that [had an] impact on giving back to the community.

**Have you always wanted to pursue a career in Chicago politics?**

Chicago politics was probably the last on my list of giving back to the community; it was not my primary way. I used to be a lawyer and I've been involved in many cases that have been very difficult that have changed laws that changed governmental responsibility. I had a lot of satisfaction from the practice of law; however, there came to be a time when I looked at who and what we were electing and the status of our school system. I thought [I] could make a change by running for office, and being an alderman was the way I thought would be the first step.

**What is it about representing the community that appeals to you?**

The current 2nd Ward is really a microcosm of the city of Chicago, economically, socially and geographically. It has the best of the urban environment and some of the more troubling aspects of an urban environment. We have universities, we have museums, sport stadiums, the potential for economic growth and a way to help people through the ward. All of that is very attractive to anybody that looks at what to do in the city of Chicago and how to help people.

**What have you learned from your constituents?**

I've learned from a lot of the people, especially in this time of recession we had and the slow recovery, how difficult it is for our citizens to make a living. Why they think we need good public schools, why we need open space, why we need a proactive alderman who tries to seek out and have job creations for the citizens of the ward and of the city.

**What do you hope people remember most about you and your presence in the community?**

That [I] made a difference. I think we have from our infrastructure, from creating jobs, from broadening the tax base to improving the quality of lives with our parks and the creation of more parks. All of which adds up to make a difference for individuals and the quality of life and improving it. Chicago is a great town and if we can utilize resources and inform people of what we have to offer, it broadens everyone's experience even further. We have great museums in the ward, we have great universities, great schools and together it all helps to improve the quality of one's life.

**What would you say to people thinking about becoming active in community service or politics?**

I had a discussion with some colleagues about how other people don't want other people to be involved. I think it's crucial to make a better community. We have to have everybody involved, from our clean and greens to our town hall meet-

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# Success of libraries checks out

Anthony Soave THE CHRONICLE

Science, technology, engineering and mathematics programs are offered at public libraries citywide, providing communities with a common public space. Libraries also give teenagers the chance to write, play and perform music.

#### KAITLIN LOUNSBERRY

Assistant Metro Editor

**IN LIGHT OF** the Sept. 7 announcement of a Chicago Public Library teen facility opening in the Back of the Yards neighborhood on the city's South Side, library organizations hope to emphasize the positive impact libraries have on Chicago communities.

The Back of the Yards library branch, which will be attached to the Back of the Yards College Preparatory High School, will offer programs like weekly book clubs for teens as well as Teen Tech Week and Teen Read Week, according to the mayor's press release. Several library organizations, like the American Library Association and the Urban Libraries Council, hope

this development will motivate low-income students to pursue college degrees, according to Barbara Stripling, president of the American Library Association.

"It's really exciting because one of the things we know is that sometimes students from low-income communities need an extra push," Stripling said. "They absolutely can go to college if that's what they want to do. But sometimes we need to do a special outreach in order to provide that vision and give [students] extra help in the types of skills that they might need in order to succeed."

A study published in October 2012 by the New York Comprehensive Center determined that public libraries play a crucial role in their communities, according to Emily Rukobo, a researcher on the study

and director of innovations and learning at RMC research, a corporation that specializes in providing its clients with the information they desire in a timely manner.

"With any work we do we're just ... hoping to inform policy makers on the integral role that public libraries play in the community, both academically and socially," Rukobo said. "We hope [this research shows] that public libraries support all learners regardless of grade level or age."

The study shows that public libraries have the ability to assist low-income communities, specifically by offering support through instruction, access to resources, technology and programs.

» SEE LIBRARIES, PG. 45

# Chicagoans join national voice



Words by: Elizabeth Earl, Opinions Editor  
Photos by: Jon Durr, Photo Editor

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**AFTER PRESIDENT BARACK** Obama announced Sept. 5 that the U.S. is considering military action in Syria, Americans began holding rallies in cities and towns across the nation to protest intervention. A group of Chicagoans gathered Sept. 10 for a demonstration sponsored by the Gay Liberation Network outside WGN radio studios, 401 N. Michigan Ave.

The United Nations has all but concluded that Syrian president Bashar Al-Assad used chemical weapons in an Aug. 21 attack on his own people in a neighborhood outside the Syrian capital of Damascus. More than 1,400 civilians were killed, including several hundred children. Assad's regime has blamed the tragedy on a rebel ploy to gain Western sympathy, but the evidence points to a government attack, according to a Sept. 9 White House press release.

The U.N. has considered chemical weapons a crime against humanity since the Chemical Weapons Conven-

tion went into effect in 1997. Obama's Sept. 10 speech implored Congress to approve military action should U.N. diplomacy efforts to confiscate Syria's chemical weapon stockpile fail.

However, 51 percent of the war-weary U.S. population opposes sending troops into another Middle Eastern country with the potential to turn into another Iraq or Afghanistan occupation, according to a Sept. 6 Gallup poll. At the Sept. 10 protest, Chicago resident Ronald Schupp wore a Grim Reaper mask to voice his disapproval of the government's decision to intervene.

"I don't want to see another war," Schupp said. "America has seen enough wars. War doesn't bring peace—peace brings peace."

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1,2. Andy Thayer of the Gay Liberation Network helps protesters tape flyers opposing U.S. military involvement in the Syrian civil war to the window of WGN Radio studios, 401 N. Michigan Ave., on Sept. 10. Police removed the posters shortly after because the building is private property.

3. Approximately 25 people gathered on the Pioneer Court, 401 N. Michigan Ave., to demonstrate against action in Syria. Representatives of several other groups, including neighborhood coalitions, spoke while Thayer moderated the event.

4. Ronald Schupp (center, in Grim Reaper costume) said he attended the protest because he believes the U.S. should stay out of the conflict and let it resolve itself because "peace creates peace."

5-8. Anti-war activists oppose U.S. action in Syria because they said the U.S. is already over-extended financially with the remaining legacy of the war in Iraq and occupation of Afghanistan. They also said that the U.S. should remain out of foreign wars because countries should resolve their own political issues and internal conflicts.

# Refilling Chicago's empty schools

**ZACHARY MILLER**  
Assistant Metro Editor

**THE CITY HAS** begun to address the future of 50 vacant Chicago Public Schools buildings that were closed in the spring to consolidate underutilized schools, starting with the development of an advisory committee.

Mayor Rahm Emanuel announced Aug. 23 the creation of the Advisory Committee for School Repurposing and Community Development, according to a press release from the mayor's office.

Millhouse said his role is to organize the individuals on the committee as part of the plan and integrate them into the different committees as they begin to contemplate what to do with the 50 CPS buildings that are now vacant.

"Our committee is not tasked to decide what the facilities will become," Milhouse said. "Our committee is tasked to create a process in which everyone can participate to decide what the facilities [will] become."

The committee, according to Milhouse, will receive information

According to a CPS spokesman, few people were involved in that process until recently.

He explained that during the consolidation process, CPS was tasked with identifying which schools would close and ensuring a smooth transition for students—the top priority while school was in session. According to the spokesman, repurposing the vacant buildings was explored minimally then, though CPS understood the vacancy would eventually have to be addressed. Serious conversations began once the buildings emptied, he said.

**“Our committee is not tasked to decide what the facilities will become.”**

— Wilbur Milhouse

The committee has been charged with implementing a plan for repurposing the closed facilities in a way that engages them with the community, according to the press release.

The committee, which had its first meeting Sept. 5, includes 13 representatives from CPS, the City Council and the business community. Wilbur Milhouse, founder, president and CEO of Milhouse Engineering & Construction, Inc., serves as committee chair.

from surrounding communities and formulate a plan for how prospective businesses and organizations can submit proposals, as well as a set of principles to guide the city's decisions about repurposing the properties. They will then submit that plan to the mayor for review.

Milhouse said the mayor's office appointed him chair even though he professed he had "not at all" been a part of the repurposing considerations process for the schools before the Advisory Council.

Specific decisions will be left for the affected communities to decide, the CPS spokesman said. CPS hopes the properties accommodate as many people in the communities as possible.

According to an email from Tom Alexander, deputy communications director for the mayor's office, the committee and the community will determine the plans for repurposing and submit them as recommendations to the mayor following feedback and evaluation



**50 CHICAGO SCHOOLS CLOSED OVER SUMMER**

Information from schoolcuts.org

Kayla Koch THE CHRONICLE

on the material from the committee. A timeline has not yet been set.

The plans so far are broad, Milhouse said, and do not specifically detail the future proceedings for businesses or organizations that are interested in submitting bids for the properties. The committee has a lot to review, Milhouse said, before any concrete decisions are made regarding the future of the 50 vacant schools because the buildings may be purchased by a variety of organizations, such as community health

clinics or business firms according to Milhouse.

"I haven't limited anything, [in regards to choices]" Milhouse said.

The only organizations that cannot occupy the buildings are public schools such as charter schools, the CPS spokesman said, which would defeat the purpose of closing underutilized schools in these areas that have lost a significant portion of their student population.

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» **PEOPLE**

Continued from PG. 40

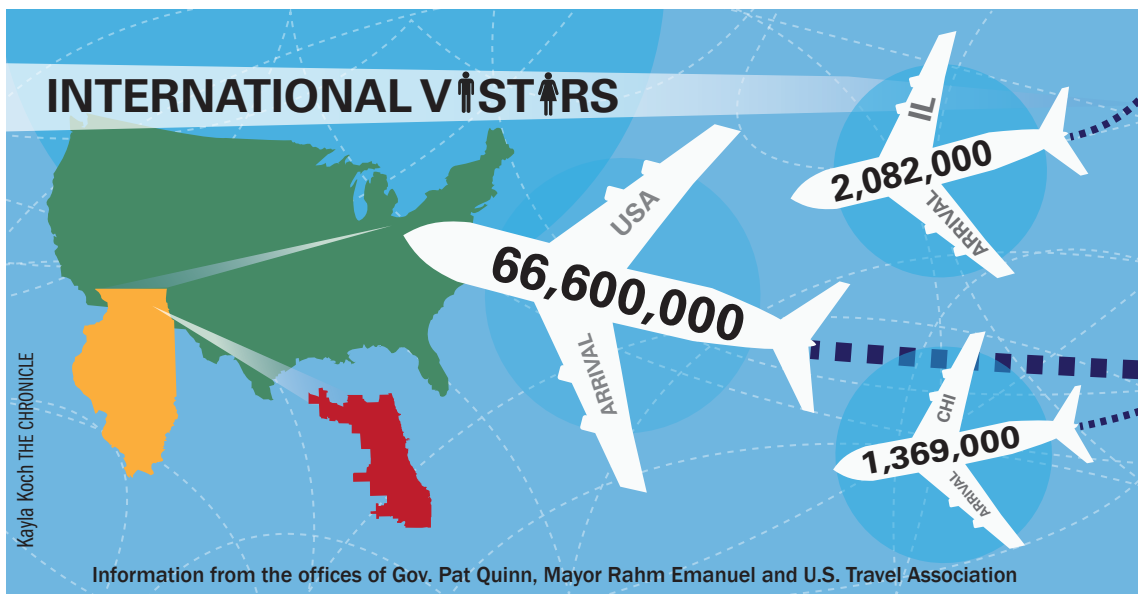
Andersonville has had to encourage People Spot installations of their own.

"In reality, these spaces can help define a community by place making," Scales said. "They'll establish this kind of neighborhood amenity that really doesn't exist there right now. So I don't see that there would be much of a negative impact or backlash."

The plazas, a result of People Spots' success, have community organizations around Chicago working to develop plans intended to enhance specific locations and are taking their ideas to CDOT in hopes of livening up the spaces to bring together community and surrounding neighborhoods, according to Nilda Esparza, exiting executive director for Little Village Chamber of Commerce. Esparza said the Little Village Chamber of Commerce has been drafting a proposal to renew a piece of land in Little Village next to the train tracks and Cook County Jail at 26th Street and Kolin Avenue.

"We're trying to maximize the use of that land so that we could get past that negative feel you get when you arrive there," Esparza said. "It's such a dead stretch. I think we were trying to activate the space so that it becomes a positive piece of land."

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» **TOURISM**

Continued from PG. 41

"It's an amazing opportunity to foster economic development throughout the city," Alexander said. "The more visitors we have, the more money that comes into Chicago, period."

Choose Chicago targeted countries in Asia and South America, Alexander said, adding that they opened sales offices in those countries because they tend to have more international travelers.

"Places like China and Brazil and Japan have a lot of people traveling around the world," Alexander said.

Alexander said business and leisure are reasons that draw visitors.

"That made a lot of sense to go after those populations of people who

are going to be traveling, not just for pleasure but also for business, so there's kind of a double-opportunity there," Alexander said.

Visitors from Asian markets increased by 30 percent and visitors from South American markets increased by 18 percent, according to a Sept. 6 press release from the mayor's office.

Huether said the only way a city can increase international tourism is by marketing itself abroad.

"Tourism in a city or a state is like a product," Huether said. "Cities, states and countries are all competing for this growing pie. If you look at areas where governments have cut back on tourism funding in terms of the amount of money that they use to market their brand, there have been detrimental im-

pacts to the state in the sense that they have been losing out to competition from rivaling states."

When a city makes efforts to increase tourism, its economy and job market improve as a result, according to Scott Sperling, senior economist at Tourism Economics, a tourism evaluation company.

"Tourists come to the city and spend money and that money filters into the economy," Sperling said. "It creates jobs in the economy. It pays the wages of people and people go out and spend money in the economy as well."

Tourism fosters job creation in the low-income sector, such as jobs in the restaurant industry, according to Sperling.

Choose Chicago has promoted the creation of an estimated more

than 120,000 jobs, according to a Nov. 12, 2012 press release from the mayor's office.

But the jobs provided from tourism are often low-wage positions that don't provide individuals with sufficient wages to live comfortably, said Amisha Patel, executive director at the Grassroots Collaborative, a nonprofit organization working to increase low-wage salaries.

The rest of the nation has also experienced an increase in overseas tourism as a result of recovering economies in many countries since the recession, according to Huether.

"The travel industry has been growing in terms of sales and in terms of employment faster than the rest of the economy," Huether said. "During the downturn, we fell just about as much in terms of percentage declined, but we've been rebounding faster."

Alderman Walter Burnett Jr. (27th Ward) said he supports the city's efforts to expand tourism by marketing to different countries because it has expanded the city's job market.

"Tourism is the lifeblood of a lot of cities, but we're not Las Vegas or California," Burnett said. "For Chicago to be the mixed-weather kind of city that it is, Chicago is doing fantastic with tourism and luring people here, and we have a lot of great exciting things happening."

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## » ART

Continued from PG. 40

Chicago Lawn, Washington Park, Lawndale, Douglas Park and Humboldt Park neighborhoods and historical buildings such as the Uptown Theater, 4816 N. Broadway. These projects are staffed by volunteers and funded through the Neighborhood Housing Services of Chicago, a neighborhood revitalization organization. Though Toepfer said he enjoys the artistic aspects of his work, his foundation does more than simply paint decorations.

"This work isn't necessarily an art project," Toepfer said. "It's more of an inexpensive way to stabilize these neighborhoods."

In a similar vein, Alderman Danny Solis (25th Ward) began the initiative Art in Public Places in 2012, as reported Sept. 24, 2012 by The Chronicle. According to Lauren Pacheco, the alderman's special assistant, the initiative is a creative solution that addresses community issues surrounding unsanctioned graffiti while connecting independent artists, cultural organizations and the community through public art.

"It's important to recognize the Pilsen community, one of the communities of the 25th Ward, has a long legacy of public art, specifically a thematic narrative around history and social justice movements," Pacheco said.

Many of the traditional Pilsen muralists use their artwork to promote a particular movement, according to Pacheco. Rahmaan Statik Barnes, a Chicago artist who contributed to the Art in Public Places initiative, said community art, such as murals, benefit residents more than media art, such as billboards. Barnes' murals often exceed 300 feet long and promote cultural and community themes such as heritage.

"It's more for the function of inspiration to be creative and to make better decisions in your life," Barnes said. "It gives [neighborhoods] identity, a cultural identity."

The sentiment behind art initiatives to spruce up neglected areas resonates with Savneet Talwar, an associate professor of art therapy at the School of the Art Institute of Chicago. Talwar develops programs to con-



Carolina Sanchez THE CHRONICLE

Painting the doors of the Muddy Waters home is one example of The Neighborhood Foundation's goal to revitalize Chicago.

front social issues such as violence against women and women's rights, including her recent projects The Wandering Uterus Project and the Hamdard Community Center. The community center, which is located at 1542 W. Devon Ave., helps South Asian and Bosnian women cope with the psychological and economic adversities that often accompany immigration, Talwar said.

"The definition of art is incredibly broad," Talwar said. "Art processes, art projects, all serve as conduits for raising awareness."

The Wandering Uterus Project, Talwar said, a do-it-yourself project to promote reproductive justice and address women's rights, invites people of the community to knit and sew model uteruses. According to Talwar, this project was a form of collective action that visually and informatively emphasized women's rights for participants and for the community.

"I'm interested in the whole idea of art therapy as a public forum because art therapy is usually practiced in a very individual one-on-one setting," Talwar said. "For me, art serves as a source in communities to raise awareness and effect change."

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## » LIBRARIES

Continued from PG. 41

Urban Libraries Council, a Chicago-based council that promotes libraries as community assets, also believes libraries provide all community members with the materials they need to succeed, but in particularly libraries help low-income individuals secure jobs, according to Amy Eshleman, program leader for education at Urban Libraries Council.

"[Libraries] are places not only for people to get access to information, but also access to the tools they need to help them find jobs, get access to technology and the Internet," Eshleman said. "In communities where folks are looking for work and looking to get access to information to help them better their lives, the library is the place for that."

Rukobo explained that while the study focused on New York state, much of the research was conducted nationwide and applies to libraries throughout Chicago.

"Public libraries have taken on a significant role in supporting many learners and communities, no matter where they are in the U.S.," Rukobo said.

Stripling added that such efforts are particularly beneficial to community members learning English.

"With a community that is predominantly Mexican-American or new immigrants, what we find is that sometimes those communities can be helped by services that are tailored with material in their language," Stripling said. "Those services [at the public library]

provide the community with opportunities to build their English skills through English-as-second-language classes and through the opportunity to participate in conversation in English in a nonthreatening environment."

Stripling added that every investment made in public libraries returns to the community in full.

"Things come back in the quality of life and the quality of the community," Stripling said. "People need spaces to be with each other [so they can] work together to build really strong communities."

Rukobo said she hopes communities will receive increased support to allow public libraries access to means that will help them provide more for their community than they currently do.

"We suggested that increased political and fiscal support can enable public libraries to not only sustain such programs and opportunities, but to stand and reach even further into communities," Rukobo said.

The development of the Back of the Yards library reinforces Stripling's opinion that the city is fostering the library system in a manner that is attuned to the needs of people in those communities.

"It's a very positive development of the way libraries are answering the needs of the communities and putting themselves into places where there are the greatest needs to provide a lot of value for [the most] efficient public education," Stripling said.

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by William Brown and Doug Frew

Chicago's Hit Play about culinary icon Julia Child

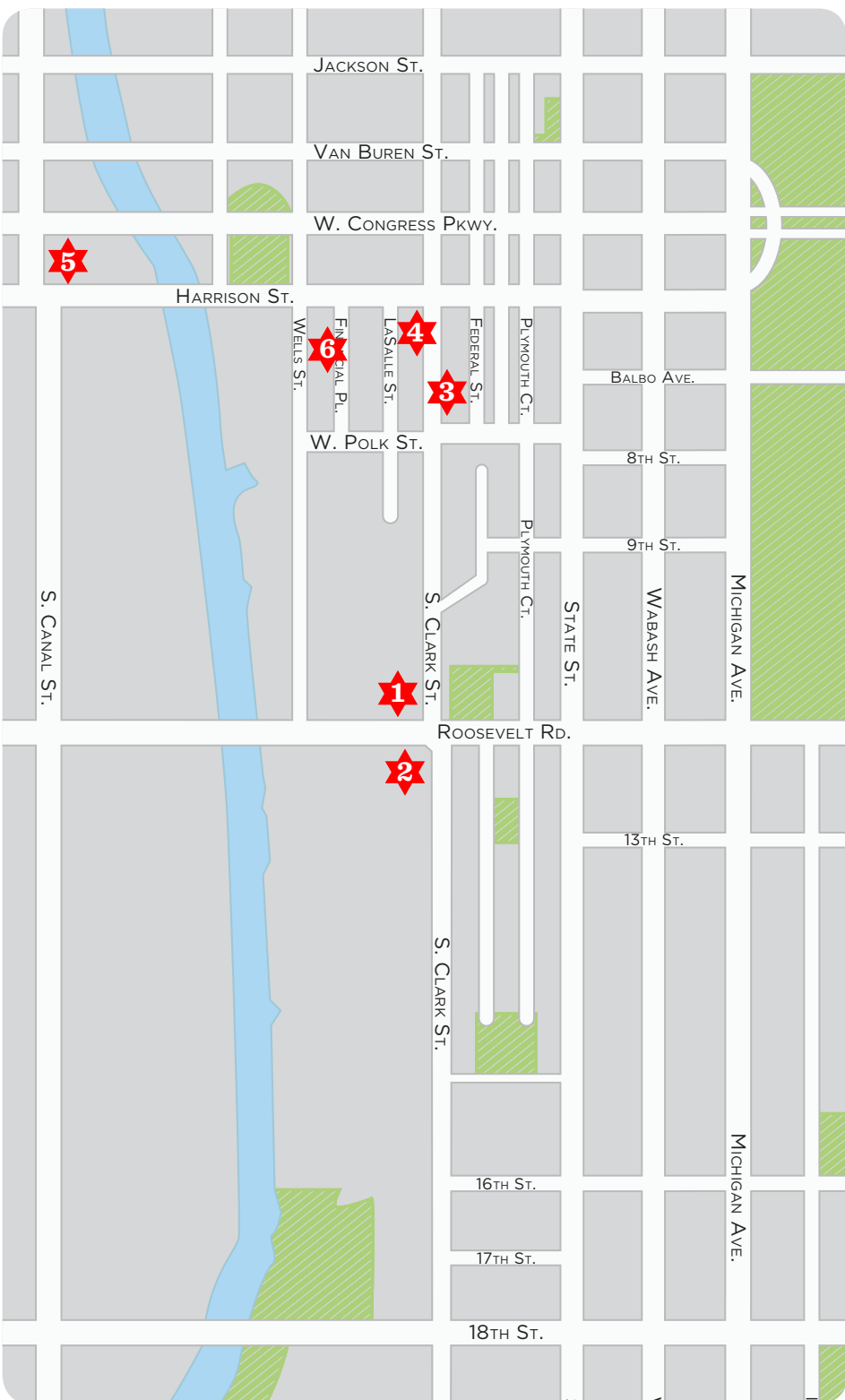
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Anthony Soave THE CHRONICLE

As part of the September 11 National Day of Service and Remembrance, an annual community service effort to promote charitable giving across the nation as a tribute to the lives lost on 9/11, more than 100 Chicago Public Schools students and the stars of Disney On Ice donated bags of groceries to the food pantry at the Marillac Social Center, 212 S. Francisco Ave.



## OFF THE BLOTTER

- 1** Bear faced fraud

After contacting a man through Craigslist who was selling two Chicago Bears tickets for \$300, a woman met the online vendor Sept. 6 at Target, 1154 S. Clark St. During the transaction, the woman discovered the tickets were counterfeit and called police, who arrested the man.
- 2** Ears looking at you

While on her way to work Sept. 8, a woman was accosted on the 100 block of West Roosevelt Road. The attacker pressed an object into her back, grabbed her book bag and fled west on Roosevelt. The woman, who was wearing headphones, said she was unable to get a good look at the thief.
- 3** Printer's row

The front of the Palmer Printing building, 719 S. Clark St., was spray-painted black on Sept. 9. The owner of the company contacted police, reporting what had happened and requesting graffiti blasters remove the paint from the building. As of press time, police have not identified the individual who vandalized the building.
- 4** Stand by your man

Upon responding to a Sept. 8 call on the 700 block of South Clark Street, police observed a woman with visible bruises outside of the apartment unit. Officers told the woman her boyfriend would be arrested because of her injuries, a result of an altercation between the two. She offered to go to jail in his place so he would not miss the Bears game.
- 5** Grand theft auto

A man reported the disappearance of his 2008 Mustang from a parking lot on the 500 block of South Canal Street on Sept. 7. The man told police he lost his car keys the day prior and was using his spare keys. The man said he would occasionally check on his vehicle and discovered the car was missing. Police continue their search for the vehicle.
- 6** Dumpster dive

On Sept. 6, a man accused his ex-girlfriend and her friend of having a sexual relationship at a mutual friend's apartment. The ex-girlfriend and her friend left the apartment but the man followed them and tackled the friend from behind, causing him to hit his head on a trash dumpster. The tackler fled in an unknown direction.

# Free Ice Cream

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email Chris Eliopoulos at  
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SUDOKU

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Generously written for our readers by

HOROSCOPES

## The Chronicle Staff Oracles

- ARIES** (March 21–April 20) The traffic lights are aligned this week. That would be great news if you had a car.
- TAURUS** (April 21–May 20) Art school ghosts are real and they may or may not be haunting your significant other. Only Mark Kelly can defeat them.
- GEMINI** (May 21–June 21) Wear gym shoes today. The elevators at 624 S. Michigan Ave. will be too full, inspiring you to walk up 13 flights of stairs.
- CANCER** (June 22–July 22) You thought Friday the 13 was over until you walked into your first class on Monday.
- LEO** (July 23–Aug. 22) There's a 30 percent chance that the rattling in your air vents every night is not rats.
- VIRGO** (Aug. 23–Sept. 22) Chances are high that your professor refers to you as "tattoo kid" in his or her head, or possibly out loud to his or her spouse.
- LIBRA** (Sept. 23–Oct. 23) Wait until next week to ask your crush out. He may have ended his long-term relationship with "Breaking Bad" by then.
- SCORPIO** (Oct. 24–Nov. 22) An apple a day keeps the doctor away. So does a condom. Make sure you wrap it up this week.
- SAGITTARIUS** (Nov. 23–Dec. 21) The dorm elevators closing on you was a sign. Take the stairs and the stars will favor you fitting into your yoga pants.
- CAPRICORN** (Dec. 22–Jan. 20) Don't get too emotionally invested in that internship. Your job will be replaced by a robot in two years.
- AQUARIUS** (Jan. 21–Feb. 19) It's too early to buy Halloween candy. Eating candy corn on your couch this week doesn't mean you have holiday spirit.
- PISCES** (Feb. 20–March 20) Take a step back this week and appreciate the fact that your CTA train could be a Transformer.

CROSSWORD

ACROSS

- Luzon people
- Fastener
- Inspire
- Eat
- Vivacity
- Bad (pref.)
- According to (2 words)
- Pallid
- Biblical giants
- Ankles
- Site of Hannibal's defeat
- N. Caucasian language
- Glacial pinnacle
- Tube
- Gambol
- Bantu language
- Commotion
- Son-in-law
- Standard (abbr.)
- Self (Scott.)
- Nutmeg husk
- Migratory worker
- Siberian antelope
- High definition television (abbr.)
- Yemen capital
- Rockies peak
- Yahi tribe
- Survivor "Noah" composer
- Age
- Sign
- Inclined way
- Turk. title
- Delft
- Revise
- The (Ger.) (abbr.)

DOWN

- Anti-satellite (abbr.)
- Non-ferrous alloy
- Three-banded armadillo
- Mild
- Axilla
- From, first day of the month
- Slavic prince
- Environment
- Allie
- Here (Fr.)
- Read-only memory (abbr.)
- Fr. author
- Heb. zitherlike instrument
- Fancy
- Easy job
- High (pref.)
- Pet lamb
- Approve
- Design
- Emery
- Act
- Federal agent
- Egg (pref.)
- Pedestal for a bust
- Allure
- Berne's river
- Conduct
- Goad
- Moselle
- tributary
- Iodine (pref.)
- Small (Scott.)
- Family member
- Male friend (Fr.)



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## EVENTS

MONDAY	TUESDAY	WEDNESDAY	THURSDAY
<b>100 Proof Comedy</b> 8:00 p.m. ComedySportz Theatre 929 W. Belmont Ave. (773) 549-8080 <b>\$10</b>	<b>The Role of Women in Local and National Politics</b> 6:00 p.m. Harold Washington Library 400 S. State St. (312) 747-4300 <b>FREE</b>	<b>Local Author Night</b> 7:00 p.m. Book Cellar 4736 N. Lincoln Ave. (773) 293-2665 <b>FREE</b>	<b>The Last Hand</b> 7:30 p.m. Athenaeum Theatre 2936 N. Southport Ave. (773) 935-6860 <b>\$25</b>
FRIDAY	SATURDAY	SUNDAY	
<b>Kid Cudi Concert</b> 7:00 p.m. UIC Pavilion 525 S. Racine Ave. (312) 413-5700 <b>\$50</b>	<b>EXPO Chicago</b> 11 a.m. - 7 p.m. Navy Pier 600 E. Grand Ave. (312) 595-7437 <b>\$20</b>	<b>Jazz Improv Session</b> 5:00 p.m. Café Mestizo 1646 W. 18th St. (312) 421-5920 <b>FREE</b>	

**symbol KEY**

- Fitness
- Culture
- Art
- Food
- Nightlife
- Exhibit
- Reading
- Theater
- Holiday
- Music
- Film
- Dance
- Speaker
- Celebrity

## WEATHER

AccuWeather.com Seven-day forecast for Chicago. Forecasts and graphics provided by AccuWeather, Inc. ©2013

MONDAY	MON. NIGHT	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
Nice with clouds and sun <b>70</b>	A moonlit sky <b>53</b>	Partly sunny and pleasant <b>72</b> <b>62</b>	Some sun with a t-storm <b>80</b> <b>65</b>	Partly sunny, a t-storm <b>83</b> <b>62</b>	Mostly cloudy and warm <b>80</b> <b>56</b>	Mostly sunny and cooler <b>64</b> <b>51</b>	Increasing cloudiness <b>72</b> <b>53</b>

## WORLD NEWS



**»** Four men convicted of gang rape and murder of a young woman who was studying to become a physiotherapist in Delhi, India were sentenced to death Sept. 13, according to a Sept. 13 BBC report. The case has been a source of upheaval in the country, spurring debate, dangerous protests and the creation of new sexual assault laws. The attack occurred in December 2012.

**»** Torrential downpour and the after-effects of summer-long wildfires have only worsened the already fatal flooding in Boulder, Col., according to a Sept. 13 Al Jazeera report. President Barack Obama approved federal aid Sept. 12 to assist with rescue and relief efforts in the flooded areas. Evacuations continue as the rain worsens. The National Guard has evacuated the remote town of Lyons, Col.

**»** In Greece, a previous mandate once allowing six extra vacation days for government workers who spend more than five hours a day on the computer has been eliminated, according to a Sept. 13 BBC report. Reform Minister Kyriakos believes it was an antiquated measure for a technological age and the removal will aid Greece's current austerity drive. Austerity measures are still being discussed.

**»** In tandem with America's remembrance of 9/11, Chile commemorated the 40th anniversary of the coup that terminated former president Salvador Allende's leadership, resulting in Augusto Pinochet's harrowing dictatorial regime, according to a Sept. 11 Al Jazeera report. A march in honor of those lost was held Sept. 9, but ended when police unleashed tear gas and water cannons.

## CHICAGO HISTORY



Sept. 16, 2012

**THIS DAY IN** Chicago history, Mayor Rahm Emanuel sought a court order to resolve the week-long teacher's strike. Emanuel sought the judge's approval to end the strike in the nation's third-largest school system. The strike ended Oct. 4, 2012 after both sides reached a contract agreement.

## ARCHIVE



Sept. 27, 1999

**THIS WEEK IN** 1999, The Chronicle reported that Columbia, DePaul and Roosevelt Universities and Robert Morris College would develop what is now known as the University Center. The four schools created a \$200 million proposal for a site that would become a student staple in the South Loop.

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## TWEETS OF THE WEEK

- Rob Delaney** @robdelaney  
The gold iPhone: the Porsche Cayenne of phones.
- Morgan Murphy** @morgan\_murphy  
bieber has the same mustache as my aunt helen
- Walter Blake Knoblock** @WBKnoblock  
Sony, I went to college and therefore cannot enjoy country music.
- Tim Long** @mrtimlong  
"Twert" - to tweet while twerking (I'm twerting now).

## WEEKLY INSTAGRAM



**Photo of the week**

Our photographer, Jon Durr, had the chance to photograph the Transformers movie set-up for visual FX shot on the Southwest Side. Explosion dates have not yet been released to the public.

BY @CCCHRONICLE  
SEPT. 12, 2013