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Columbia Chronicle (09/30/2013)

Columbia College Chicago

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OPINIONS: Pope Francis speaks for a more tolerant church
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FALL 2013
11 WEEKS LEFT

THE COLUMBIA CHRONICLE

No. 1 Non-Daily College Newspaper in the Nation

MONDAY, SEPTEMBER 30, 2013

THE OFFICIAL NEWS SOURCE OF COLUMBIA COLLEGE CHICAGO

VOLUME 49, ISSUE 5

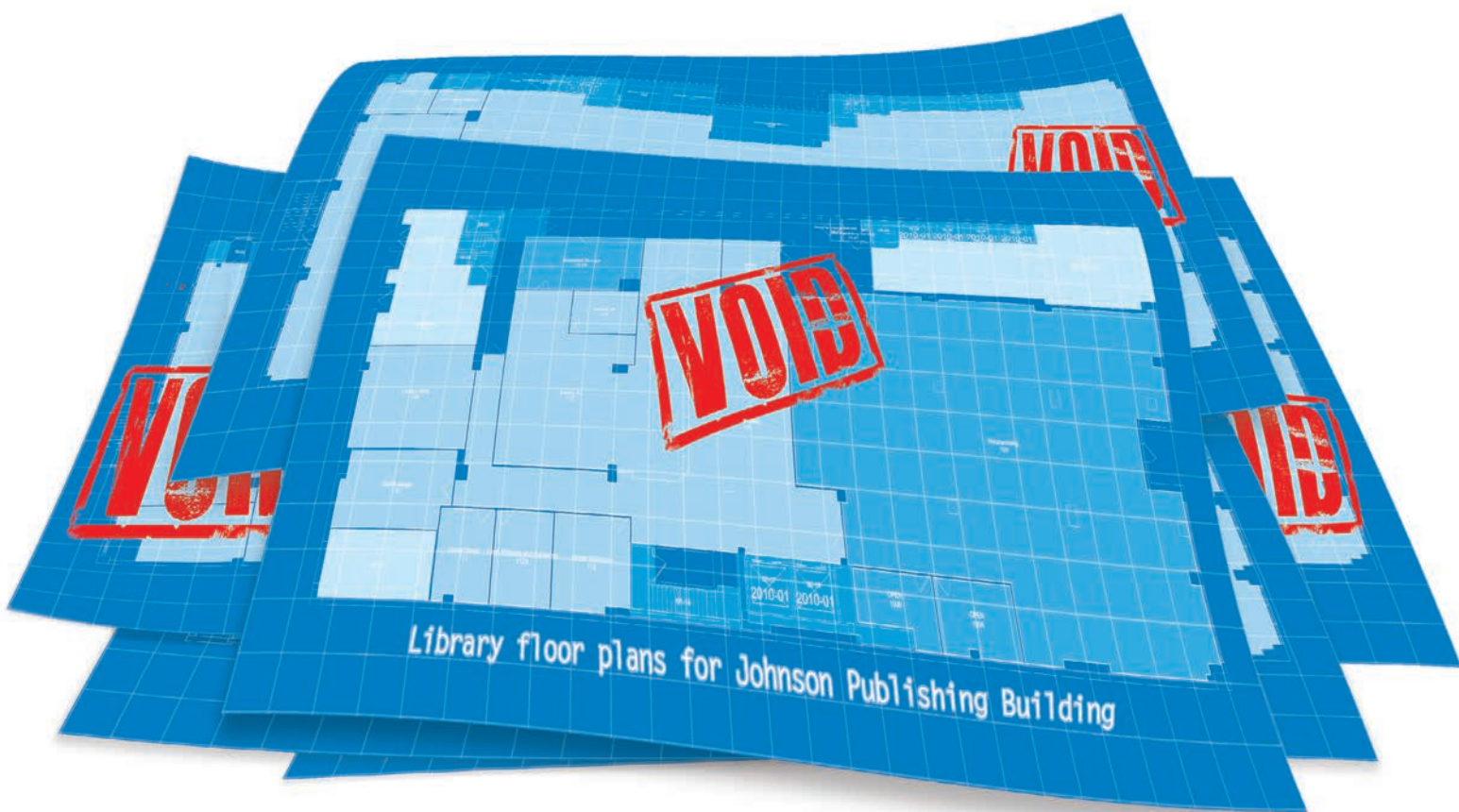


Photo illustration Erik Rodriguez THE CHRONICLE

College closes book on new library

TYLER EAGLE
Campus Editor

PLANS TO MOVE the library to the college's recently acquired Johnson Publishing Building, 820 S. Michigan Ave., have been nixed as President Kwang-Wu Kim and other administrators discuss how best to use the new facility.

Library employees were notified during a Sept. 24 town hall meet-

ing that the move from its current location in the South Campus Building, 624 S. Michigan Ave., was in jeopardy.

According to Kim, financing issues and a lack of foresight in drawing up the blueprints, which initially left vacant space in both buildings, led to the decision to drop the plan.

"We decided that we don't really have a full-enough plan to implement," Kim said. "Do we need to

move the whole collection? Unless there is something structurally wrong with the [current] building, why would we take a series of new spaces and put books in them?"

Kim acknowledged concerns that the current library building is structurally unable to bear the weight of the books, but said the college has remedied the situation through engineering and redistributing books since the issue was first brought to

the college's attention in 2009.

"The building is stabilized and that's no longer a concern," he said.

Last year, then vice president of Institutional Advancement Eric Winston said the college hoped to raise \$15 million to \$20 million through a fundraising project called The Johnson Legacy Project, as reported Sept. 10, 2012 by The Chronicle.

» **SEE LIBRARY, PG. 11**



Courtesy ELISABETH MARIE SMITH

Ronn Pitts, award-winning filmmaker and Columbia's first black professor, died of cancer Sept. 22 at age 76.

Columbia mourns loss

TATIANA WALK-MORRIS
Assistant Campus Editor

RONN PITTS, THE trailblazing filmmaker, mentor to aspiring cinematographers and Columbia's first black professor, died Sept. 22 at age 76 after succumbing to cancer.

In addition to former Mayor Richard M. Daley proclaiming Oct. 10, 1998 "Ronn Pitts Day," Pitts was awarded lifetime achievement awards by Columbia in 1998 and the Bronzeville Cultural Festival in 2010. M.J. Allen, director and '99 film & video alumna, produced and posted a documentary short about

the late filmmaker not long after he received the latter accolade.

"His legacy will live forever and I'm so thankful and humble and grateful to have [had] an opportunity to have him in my life," Allen said. "We lost a great one."

The Bronzeville native's most notable works include 1971 films "The Murder of Fred Hampton," a documentary about the leader of the Illinois chapter of the Black Panther Party, and "Some of My Best Friends Are," a documentary about Candy Darling, Andy

» **SEE PITTS, PG. 12**

Climate drowns city



MARIA CASTELLUCCI
Assistant Metro Editor

CHICAGO HAS EXPERIENCED an unprecedented amount of flooding in recent years, affecting the lives of community members and heightening concerns about climate change, according to Debra Shore, commissioner of the Metropolitan Water Reclamation District of Greater Chicago, a group that manages the Cook County water supply.

Shore and several environmental leaders held a Sept. 23 news conference at the Shedd Aquarium, calling for increased action among citizens and local government to curb flooding and lessen the negative effects of climate change.

Climate change, spurring an extraordinary amount of rain, is the cause behind the recent rash of floods, Shore said. The excess rainfall overwhelms sewage systems resulting in roads, yards and driveways flooding, according to Shore.

Shore said Chicago's heaviest rain occurred in 2008 and 2011 and that in one short span of April this year, 5 inches of rain flooded several neighborhoods.

According to the National Weather Service website, Chicago experienced more than eight inches of rain in April of this year and more than 11 inches of rain in July 2011, the highest precipitation statistics on record.

To prevent the devastating impact of rain, Shore said residents must take measures to limit pressure on sewage systems. She said people can create rain gardens to harbor rain water and install permeable driveways and patios that allow fresh water to infiltrate the surface instead of flowing into the sewer system.

In Chicago's Rogers Park neighborhood, flooded basements are

» **SEE FLOOD, PG. 40**



Footwork and bop dance styles further Chicago's musical legacy • PG. 22

FEATURE



New, old faces for Hawks • PG. 16

SPORTS & HEALTH



Local artist bashes James Franco • PG. 27

ARTS & CULTURE

Editor's note

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

Library logic checks out

ALAS, THE ROBOTIC arms were just a fantasy. Columbia's plans for a futuristic library have been scrapped while the Johnson Publishing Building, 820 S. Michigan Ave., that Columbia purchased in 2010 sits empty.

Though it's never fun to have your best-laid plans dashed, President Kwang-Wu Kim made the right move by halting renovations of the Johnson building. With the college in budget crisis mode, it's not the right time to begin whimsical remodeling.

Plans for the 11-story Johnson building and the five floors that would have been vacated by the library weren't sufficiently thought-out to support a move, even if the college did have the money.

But that doesn't mean the library move should be abandoned permanently. It may not be a priority right now, but the looming presence of a reported \$8 million empty investment demands at least a little urgency.

It's not Kim's fault that he inherited a largely unplanned-for empty building from the real-estate-loving former President Warrick L. Carter. He inherited a lot of poor investments from Carter. But as financially-strained as the college was when Carter bought the Johnson building, it could be flipped into a

wonderful new space for a library and the empty space in the 618 S. Michigan Ave. Building could be used to better serve students.

New Vice President of Institutional Advancement Patrick Sheahan needs to begin raising funds for the project. His predecessor, Eric Winston, set fundraising goals between \$15 million and \$20 million last year when plans for the library were being formulated, and I have a feeling it takes time to raise those kinds of numbers.

Fundraising means nothing without an actual plan though. And the plan needs to be a collaborative effort. Jan Chindlund, dean of the library, should have a big part in the new plans, as she did in the old ones, and students should also play an influential role in how the library and the rest of the college's space should be used.

Kim has hinted at using the Johnson Building as some kind of student center, something students have been seeking for a long time. That would be a spectacular use of either the old library space or the extra floors in the Johnson building. But what does a Columbia student center look like? That's the question Kim should be posing to students, because ultimately, these renovations should serve the student body first.



Ideally, the college's library plans, which I know several people have sweated over, would be executed as soon as possible. But what's best for the college right now is to solidify plans for all its spaces before investing a significant amount of money in the move and subsequent renovations. The dream of a futuristic library and perhaps a student center shouldn't die, but for dreams to become reality, they need funding first.

lwoods@chroniclemail.com

THE COLUMBIA CHRONICLE

CAMPUS PG. 3

777 S. State St. renovation blueprints released • PG. 3

Student Organization Expo highlights new campus organizations • PG. 6



SPORTS & HEALTH PG. 13

Rugby gaining national and collegiate attention • PG. 13

Interest in urban gardening grows as new tech emerges • PG. 15



ARTS & CULTURE PG. 19

MoCA explores a 1960s friendship in new exhibit • PG. 19

New York City pop duo MS MR returns to Chicago Sept. 30 • PG. 26



OPINIONS PG. 34

Columbia should expand its sexual education and safety resources • PG. 34

Racial discrimination still evident in the workplace • PG. 34



METRO PG. 37

Changes in energy market may not save money • PG. 37

City debates Tax Increment Financing policies • PG. 38



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Anthony Soave THE CHRONICLE

Alexis Pride, associate professor in the Creative Writing Department, reads her fictional story titled "A Praise Song" based on selected work of LaToya Ruby Frasier in conjunction with the "Backstory" exhibition at the Museum of Contemporary Photography, located in the Alexandroff Campus Center, 600 S. Michigan Ave. The museum commissioned three writers from Columbia's acclaimed Fiction Writing Department to create short stories inspired by visual works in the show.

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CORRECTIONS

In the Sept. 23 issue, the article "Featured Athlete," incorrectly identified Amherst College triathlete Raveen Nathan. His name is Reeven Nathan. In the article "AIDS Foundation walks out campaign," it incorrectly stated that Karen Osborne taught at Columbia since 2007. She has taught the literature of HIV and AIDS course since 2007 and at the college since 1985. The Chronicle apologizes for these errors.



MONDAY, SEPTEMBER 30, 2013

THE COLUMBIA CHRONICLE

777 student-housing renovations in the works



Courtesy RYAN JAROL

A rendering of the planned renovations to 777 S. State St. show the building entrance relocated from 8th Street to State Street. The plan creates space for Devil Dawgs, a local hot dog restaurant, to open a store below the student housing.

JACOB WITTICH
Assistant Campus Editor

PLANS TO RENOVATE the 777 S. State St. residence hall were finalized six months after the building was sold to Marc Realty Residential, LLC.

The first floor of the building will be reoriented so the entrance is on State Street instead of 8th Street, according to Ryan Jarol, director of marketing for Chicago Apartment Finders, which is part of Marc Realty Residential. In addition, the company will modernize the lobby as part of the renovations that will be completed this year, Jarol said.

“We’re trying to make what we hope is the No. 1 spot for students to live in Chicago,” Jarol said.

According to Mary Oakes, director of Columbia’s Residence Life, the renovations will not affect the cost of living for students in the residence hall because the college has signed a five-year master lease with the property and is currently only in its second year of the lease.

The building’s renovations will also create space for Devil Dawgs, a local hot dog restaurant, to open on State Street beneath the student housing, Jarol said.

“I’ve been hearing a lot of rumors about what would go there, from Starbucks to fast food, and I’m super happy to hear that it’s a Devil Dawgs,” said Stephanie Carrell, sophomore cinema art & science major and resident of 777 S.

State St. “I feel like it will be a hit among us college students.”

Jarol said the remodeling will not affect any of the existing businesses beneath 777 S. State St. except for one retailer that must move to accommodate the new lobby. Jarol said he did not know which retailer will relocate.

In addition to the building’s first floor renovations, Jarol said Chi-

cago Apartment Finders wants to expand the two fifth-floor sun-decks and improve other common areas, such as the pool and the fitness room. The laundry room has already been updated, he said.

use, and in general the feel and vibe of the building are going to be much more in line with the students that are in the area.”

Chicago Apartment Finders also acquired a new parking garage pro-

“We’re trying to make what we hope is the No. 1 spot for students to live in Chicago.”

– Ryan Jarol

“It’s going to be a cool place for students to come and hang out,” Jarol said. “The managing office and the packages office is going to be more convenient for students to

vider, Legacy Parking, Sept. 1 and cleaned up the garage with new signs and equipment, Jarol said.

» **SEE 777, PG. 12**

Symposium explores spectrum of black music

TATIANA WALK-MORRIS
Assistant Campus Editor

AN ULTRASOUND MACHINE stood tall beside the podium as Pamela Z, an award-winning multimedia performing artist, moved her arms around the sides of the contraption to manipulate the sound of her voice during Columbia’s Black Vocality Symposium.

A crowd of approximately 150 guests gathered Sept. 25 in the Music Center, 1014 S. Michigan Ave., to listen to Pamela Z and Mankwe Ndosi, an African-inspired soul vocalist and Harvard University alumna, speak during the fourth session of the Black Vocality

Symposium. It was a two-day event that brought 13 scholars, vocalists and performers together Sept. 24 and 25 to explore black voices across musical genres and discuss their cultural connection.

Pamela Z and Ndosi explained their vocal techniques and inspiration through musical clips and discussed music’s relation to culture.

Pamela Z played a clip of her work, titled “Pop Titles ‘You,’” during which she reads a 1986 record store list of song titles beginning with “you” in a way that sounds much like a love narrative.

She referred to the style as “found text,” a technique that uses a series of words not intended for art

and makes them into a creative writing composition.

“These pieces sometimes just make themselves,” Pamela Z said. “This is what I love about found text, especially with [this alphabetized] list, because there is a poetry that naturally occurs.”

Contrary to the more classical music training she received during her private school and undergrad Harvard education, Ndosi said she hears music in everyday sounds and uses her voice for emotional expression and became aware of various vocal styles by hearing the work of international vocalists during her

» **SEE MUSIC, PG. 12**



Samantha Tadelman THE CHRONICLE

Pamela Z, an award-winning multimedia performing artist, discusses her unique artistry during the “Beyond Textuality: Black Music and Extended Vocal Techniques” session of the Black Vocality Symposium in the Music Center on Sept. 25.

Columbia students set sights overseas



Carolina Sanchez THE CHRONICLE

Approximately 340 students attended Columbia's Study Abroad Fair Sept. 25 in the 618 S. Michigan Ave. Building to inquire about the college's various programs.

JACOB WITTICH

Assistant Campus Editor

SINGAPORE, TURKEY AND Peru are all educational destinations students could find themselves visiting through the college's upcoming study abroad programs.

The Office of International Programs offered students the opportunity to explore their options Sept. 25 at the Study Abroad Fair, held at Stage Two in the 618 S. Michigan Ave. Building.

"The fair takes place once a semester [and] gives students the chance to talk directly with the people who are actually running the study abroad programs," said Catrina DeBord, associate director of International Programs.

Approximately 340 students attended the fair, which is typical of previous years, DeBord said. Three different types of study abroad programs were represented: standard exchanges, faculty-led programs and independent study.

Exchange programs send students to foreign colleges to continue with their education, while faculty-led programs are taught by Columbia professors. Independent study abroad programs allow students to seek external program providers for overseas opportunities, which can be found through websites such as

the Institute of International Education's at IIEPassport.com.

The fair introduced several new faculty-led programs for the 2014 academic year. The Creative Writing Department will offer a J-term in Paris, the Journalism Department introduced a summer program in Turkey and a J-term in Peru. The Photography Department will offer two summer programs in Singapore and Amsterdam and the Humanities, History & Social Sciences Department introduced a J-term in Cuernavaca, Mexico.

"We try and have [our programs] run every year because it helps build a following and a culture around a program, which builds student interest," DeBord said.

Despite the healthy attendance at the fair, the four-week faculty-led programs that run during J-term and summer sessions are at risk of being cancelled as a result of low enrollment, said Lee Gerstein, executive director of Instructional Records and International Programs. On average, 8-12 students are required for a program to run, but enrollment requirements are determined on a program-by-program basis, DeBord said. When programs are cancelled, students have the option of transferring to a different study abroad program for the same term, Gerstein added.

Last year, two courses were cancelled in the Summer in Florence, Italy program because of low enrollment, and the students that were signed up for those classes took other courses instead, DeBord said.

If a study abroad program is cancelled, all the program fees are returned to the student with no financial penalty, DeBord said.

Sarah Gaurkee, senior fashion studies major, spent the Fall 2012 semester in Florence for a faculty-led study abroad trip, where she took general education classes.

"A lot of older people regret not studying abroad in college, so I decided I didn't want to be 30 and regret not doing so," Gaurkee said. "The whole experience of being able to go abroad for school is pretty amazing because there's no other time that you can really do this."

Lauren Armantrout, a freshman cinema art & science major, said she discovered various study abroad programs the college offers as well as how she can fit a semester abroad into her college schedule.

"My biggest concern is how I am going to pay for studying abroad," Armantrout said. "Just getting the money together will be the biggest issue, but other than that everything else was pretty [informative]."

jwittich@chroniclemail.com

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

Concert Hall Events

Wednesday October 2

Student Piano Recital #2
at the Sherwood

7:00 pm

Friday October 4

Jazz Gallery in the Lobby*
Jazz Forum*
Guitarist Norman Ruiz and Vibraphonist
Jarrett Hicks in Concert at the Sherwood

12:00 pm

2:00 pm

7:00 pm

* Events with an asterisk do not give recital attendance.

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- **Chicago Sports and Ortho**
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- **Columbia College Chicago's Counseling Services**
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Columbia hosts annual student expo

JENNIFER WOLAN

Social Media Editor

THE YEAR'S FIRST Student Organization Expo, an opportunity for organizations to host informational booths for students, housed 30-plus groups officially recognized by the Student Organization Council Sept. 25 in the Loft of the 916 S. Wabash Ave. Building.

Compared to last year, the campus has approximately 50 percent fewer student organizations this year, according to Sarah Shaaban, assistant director of student activities and leadership. Shaaban said this number could still increase because SOC is accepting applications until Oct. 25.

"We have students that are still turning in their applications," Shaaban said. "Reasons can be that they have not found their advisers yet, [they are] still working on their constitution or [students] are having membership problems."

Shaaban said she had received multiple applications in the past week. This year's expo didn't have as many planned activities as last semester's SOC Student Expo, which included six creative workshops and a "hell yeah" liturgy from Mark Kelly.

Aldo Guzman, director of Student engagement, said the expo was not as big as last semester's because convocation recently occurred.

This year's expo lasted three hours, while last semester the expo lasted five hours, according to Guzman. To receive free food, students needed five signatures from organizations.

"This expo is kind of a reminder for [students] to still be pumped about getting involved because it's very important," Shaaban said. "It's an opportunity for our student organizations on campus to gain more membership and advertise about any upcoming programs or events that they have."

Tyler McDermott, SOC student chair and senior journalism major, said the expo gives member organizations a chance to recruit new students. McDermott said the expo was like an open house for students to become familiar with organizations on campus.

"It's important for students to become involved outside of the classroom, making their Columbia experience more worthwhile and making [them] more accessible, more available and more engaged with their [peers]," McDermott said.

Students for Justice in Palestine/Jewish Voice for Peace, a new student organization that raises awareness of the Palestinian and Israeli conflict through cultural, political and artistic exploration, is an arm of the national Students for Justice in Palestine organization. It is the only branch in the nation to join forces

with a pro-Israel group, according to Allyssa Bujdoso, vice president of the club and a junior creative non-fiction major. The group gained 60 members before attending the expo.

"We're a new organization and we want to get our name out," Bujdoso said. "We want students to see our presence on campus and really know that we're doing a lot of really great things this year."

Students were also able to quickly register their new organizations or continuing organizations that have recovered from losing members in previous years using a new "express" registration process Shaaban created exclusively for student groups at the student expo.

The process would usually take two days, but now only takes minutes. To become a student organization on campus, students must verify 10 members, identify at least three executive board members who hold at least a 2.5 GPA and secure a faculty adviser.

Each organization's application requires a 1,000-word essay about why the organization wants to become recognized on campus.

"I wanted to make it easier for students and I also wanted to create an opportunity to troubleshoot things if they are having trouble with their constitution or need guidance," Shaaban said.

jwolan@chroniclemail.com



Samantha Tadelman THE CHRONICLE

Hannah Welever of the Women in Film Society talks with the advisor of the Experimental Film Society, Ted Hardin, at the Student Organization Expo Sept. 25. The number of established student organizations decreased since last year from 65 to 30.

Art & Design building gets innovative makeover

ABBAS HALEEM

Contributing Writer

IN AN EFFORT to promote a more transparent space for art & design students, the college completed renovations to the eighth and 10th floors of the Wabash Campus Building, 623 S. Wabash Ave., on Sept. 1. However, soon after the redesign, three phones, two wallets and a purse were stolen from room 808C, as reported Sept. 23 by The Chronicle, raising concerns about the layout's vulnerabilities.

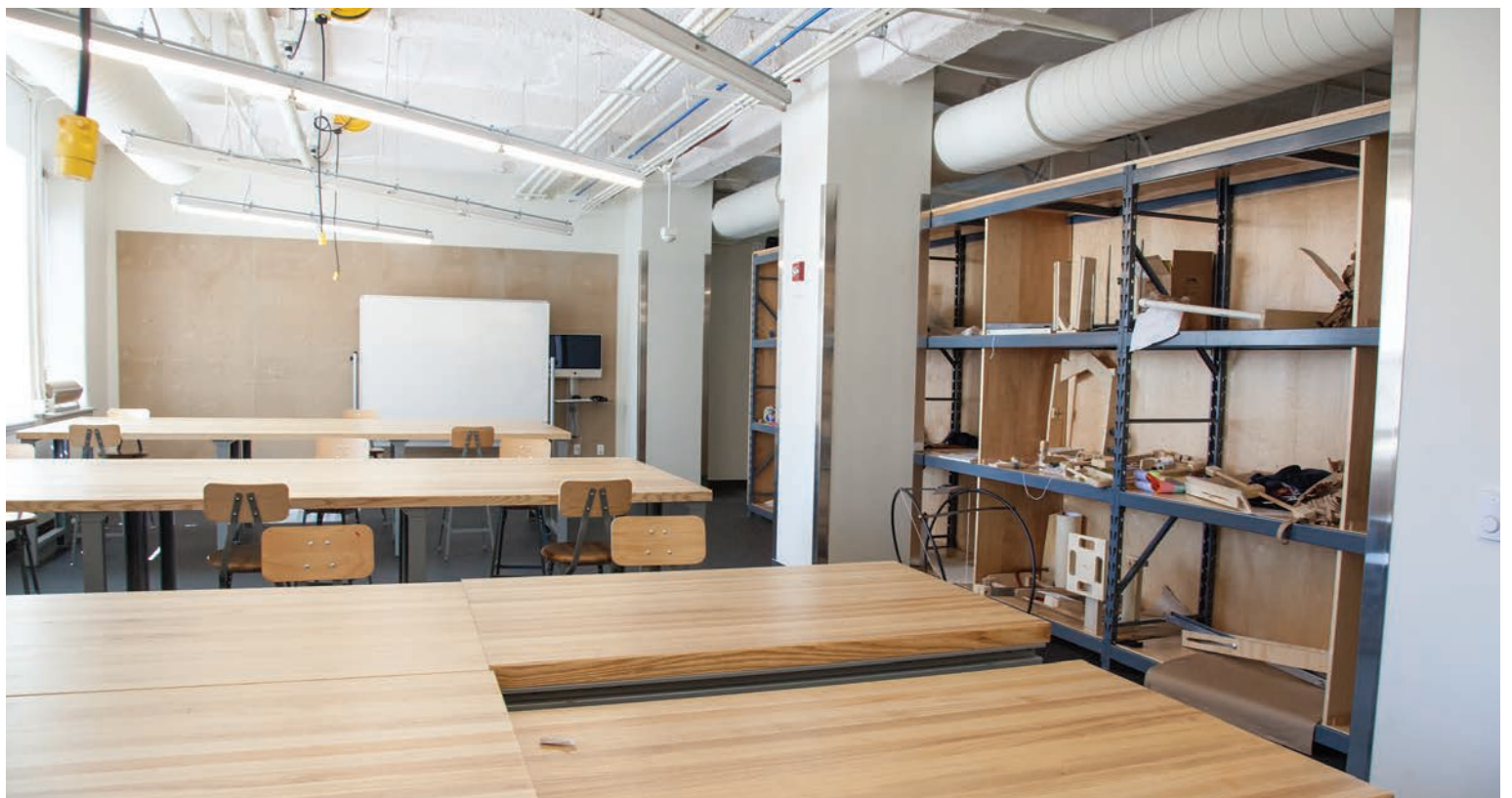
The new floor layouts provide a more open design, according to director of facilities for the Art & Design Department. The eighth floor was built around the concept of a critique space, which is intended to encourage student engagement, Kerr said. The eighth floor's large rectangular classrooms were transformed into open studio and common critique spaces for students, according to Keri.

Prior to the redesign, students were not allowed to access the department's facilities and equipment when classes were in session, Kerr said.

The equipment is now accessible to students outside of class time.

"The highlight for me and what I think would be good for future students is the ability for students to come in and work whenever they want," Kerr said.

Kerr said previous spaces were



Jon Durr THE CHRONICLE

New classrooms on the 8th floor of the 623 S. Wabash Ave. Building were transformed into a common critique area in which students and faculty can collaborate outside of class time. A recent theft in room 808C has raised doubts about the designs effectiveness.

too cluttered and the new design creates more room to properly store equipment.

"We had really old facilities and a poor layout of our equipment because every time we got new pieces of equipment we were forced to put them in wherever there was room," he said.

Adjunct Art & Design professor Sonya Baysinger has been at Columbia since 1999 and said she is glad the college updated the fa-

cilities to create a better space for students.

"This is on par with the best art schools I've seen," Baysinger said. "If you had to put together your dream studio yourself, this would be it."

Yevgeniy Osovetz, a senior art & design major, said he prefers the renovated area to the former layout because of the access to windows and natural light.

Benjamin Karas, a senior art &

design major, said the new classrooms are too open.

He is concerned about noise from neighboring classes, as well as the floor's security, following the Sept. 17 robbery on the eighth floor that surprised both students and faculty.

"I had a class in [808C] and somebody had walked in and stolen a purse and multiple phones and everything," Karas said. "That kind of opened our eyes, like maybe they overlooked that. The fact that ev-

erything is so open, you just have to keep an eye on your stuff, I guess."

According to Kerr, the redesign has contributed to better relationships among faculty members.

"We've already noticed faculty working together on assignments, they're sharing critiques with other classes walking by," Kerr said. "It's just a more open, inviting collegial environment for all faculty."

chronicle@colum.edu

DEAN DEBORAH H. HOLDSTEIN ANNOUNCES THE FALL 2013 LAS DEAN'S LECTURE:



“WHAT ARE THE DIGITAL HUMANITIES?”

AN EVENING WITH

**Dr. Kathleen Fitzpatrick, noted scholar, professor, and
Director of Scholarly Communication at the Modern Language Association.**

**WEDNESDAY, OCTOBER 2, AT 5:30 P.M.
MUSIC CENTER CONCERT HALL, 1014 S. MICHIGAN AVE.**

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, 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
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MARY PAT LETOURNEAU

junior dance major



Photos Rena Naltsas THE CHRONICLE

Junior dance major Mary Pat Letourneau has been creating unique routines that have been featured on MTV. Her flexibility and contortion skills have been a key component to her success.

JENNIFER WOLAN

Social Media Editor

EVER SINCE JUNIOR dance major Mary Pat Letourneau discovered her double-jointed limbs could twist her body into abnormal positions, teachers have been telling her to join the circus.

Committed to using aerial silks and contortionism in her dancing, Letourneau was suspended from a harness grabbing wine bottles from a two-story wine cellar when

she worked at Texas de Brazil, a national steakhouse restaurant chain. In August, Letourneau's choreographed video "I Know You" by Tokyo Shawn premiered on MTV Hive. She can be found teaching classes at Lisa's School of Dance in Bartlett, Ill., her hometown, utilizing her 12 years of experience and training at seven schools.

The Chronicle spoke to Letourneau about her favorite performance, her aspirations and what it takes to be a multi-talented dancer.

THE CHRONICLE: What inspires you to dance?

MARY PAT LETOURNEAU: Dance just seems to be the only thing that makes sense to me. Growing up, however, I hated dance. I hated going to class, I didn't like listening to the teacher and hated doing their steps. I got taken out of class at 7 years old and would be choreographing dances every day as a kid. It's something I did for fun growing up. I saw it as a way of expressing

myself because [I] am not good at words. I then got put back in dance at 12 years old.

What made you want to go back into dance?

What inspired me was watching this movie called "Honey," about a choreographer. Watching her choreograph music videos and teaching dance classes really inspired me. There's hip-hop in that movie, so I started out dancing hip-hop.

Describe what it's like dancing with silk.

I do aerial silks, which is a silk material you can climb up, flip down and hang from. I really am interested in incorporating that in future performances. I think it's beautiful, especially when dancers do silks. It's just amazing because they're so aware of their body, and they're naturally flexible.

What was one of your favorite performing experiences?

When I performed at Choreographers Carnival Chicago, it was a really unique experience because the crowd is really loud and is cheering for you. I just felt such a different connection to the audience opposed to having people just sitting there staring at you. I made all this eye contact with the audience, and I never do that.

What are your normal warm-up routines before dancing?

I'm always just stretching or jumping around. There are some people that can just sit there but I'm always moving. I always have a Thera-Band or a tennis ball and making sure all my muscles are warmed up. I always swing my arms in really crazy ways.

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Dance workshop finds foothold with variety

MOLLY HESS

Contributing Writer

INSIDE A BRIGHT studio in the 916 S. Wabash Ave. Building, the Big Foot dance workshop series began its second year Sept. 20 without any dance majors.

Sponsored by the college's Dance Department, Big Foot is free and open to all. Students and community members are given the opportunity to learn a variety of dance styles taught by guest teachers. Approximately 10 students participated in the Sept. 20 workshop, which focused on classical Indian and "Queer Bollywood" dance styles, but none of the students present were dance majors, according to Shalaka Kulkarni, an Illinois Institute of Art adjunct media instructor, freelance dancer and 2010 Columbia interdisciplinary arts alumna.

Kulkarni said she was surprised by the student diversity, as both fiction writing and film majors attended the event.

"Normally when I teach students, they have a [dancing] background ... when they come in to learn so I don't have to go into too many ideas of how I can break it down and today was completely open to all. So that was very interesting," Kulkarni said.

Accompanied by the gentle lilt of a flute song, Kulkarni opened the evening by guiding students through the floating motions of classical Indian dance, including

graceful movements of the arms and hands.

A brief lesson on Indian dance culture transitioned to a lesson from Kareem Khubchandani, a performance studies graduate student at Northwestern University who brought "Queer Bollywood" to life. Touching on the social statements and stratified gender roles of Bollywood dance performance, Khubchandani had the women strutting and the men wiggling their hips through animated tales of playful romance.

"I actually like learning something new—new dance styles," said David Bremer, an art & design major who attended the workshop. "I'd like to do another."

This year marked the beginning of Big Foot's partnership with the Multicultural Affairs office, according to Ramona Gupta, the coordinator of Asian-American Affairs, one of many organizations within Multicultural Affairs. She said the collaboration is a natural fit.

"[Multicultural Affairs has] been talking about collaboration opportunities for a while now and I've actually done some collaborations with other folks in the Dance Department," Gupta said. "We're really happy to co-sponsor."

Sage Morgan-Hubbard, academic partnership coordinator in the Dance Department and workshop coordinator, said this year she wanted the series to pique student



Courtesy SAGE MORGAN-HUBBARD

Students who attended the Big Foot workshop, sponsored by the Dance Department and Multicultural Affairs, perform newly-learned traditional Indian and "Queer Bollywood" dances in the 916 S. Wabash Ave. Building taught by Shalaka Kulkarni, an Illinois Institute of Art adjunct media instructor.

interest and correlate with classes offered in the department.

"We get a mix of dance majors and non-dance majors from Columbia College, but we also get just dancers who are interested in these forms from all over the Chicagoland area, and that makes for a vibrant space," Morgan-Hubbard said.

According to Morgan-Hubbard, the Big Foot workshop series was created from the annual Student Programming Board-hosted

dance competition Biggest Foot. As reported April 19, 2010 by The Chronicle, Big Foot serves to add a second style in the dance "conversation" at the college in tandem with Biggest Foot.

"I talked to the dance students when I started this job last year and they were really interested in workshops," Morgan-Hubbard said.

Morgan-Hubbard said she hopes the workshops will encourage more student involvement in the future.

"As we continue, we hope that the workshops really come out of what the students want primarily because that's the most important part," Morgan-Hubbard said. "This workshop series would be wonderful if it was all student-led and I could just help assist."

Big Foot workshops are held on Fridays once a month. For more information, visit Facebook.com/BiggestFoot.

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FEATURED PHOTOGRAPH



Jon Durr THE CHRONICLE

Part-time Faculty Union President Diana Vallera and Columbia President Kwang-Wu Kim sign the part-time faculty contract on Sept. 24 following 3 1/2 years of negotiations that required a federal mediator. The dispute stemmed from issues regarding seniority in class assignments, evaluation procedures and the input of adjuncts in curriculum development.

» LIBRARY Continued from Front Page

The plans that were proposed last year would move the library to the first seven floors of the 11-story Johnson Publishing building, according to Alicia Berg, vice president of Campus Environment.

Berg said the plans didn't include provisions for the three vacant floors of the Johnson Publishing Building or the five floors that the library occupies in the South Campus Building. Berg and Kim said this contributed to the cancellation.

"The college wanted to make this project much more exciting by figuring out a way to use the whole building and doing it as one big project," Berg said.

Despite renderings of blueprints and announcement of potential new library features, such as robotic arms used to collect books from circulation shelves, Kim said the board of trustees never formally approved the proposed library, so the project never advanced past the planning stage that only consisted of a "very advanced conversation."

"A lot of time and thought may have gone into [planning], but it was never an approved project," Kim said. "The only way a capital project can take place is if the board approves it and that never happened."

Kim said financing the project is his biggest concern. If the college were to update the previous plan

to include renovation of the vacant space, the college would not be able to fund the project, Kim said.

"If someone said we had the money to do this before, we don't," Kim said. "It's the inevitable consequence when there were just a lot of unanswered questions."

According to Berg, the original plan had been to stage the project in a couple of phases to make it more affordable.

"We're always trying to balance desires with what the college can afford so we can remain affordable to students," Berg said.

Jan Chindlund, dean of the library, said Berg and the library employees informally presented possible plans for the library to the board in March.

"The board was cognizant of plans but were not called for a vote," Chindlund said. "We were excited about the possibilities, of course."

Chindlund said she understands the college's decision to put a halt to library plans, echoing Kim's concerns of financial limitations and ensuring all space is utilized.

"It makes total sense to [plan] the whole building at the same time so that all of the functions in the building are synergistic," Chindlund said. "We are all dependent on our leadership, and our leadership has new ideas and vision. He is articulating those visions in a great way."

According to Chindlund, the previously discussed plan designated this year for planning and the following year for renovations, with

the library opening in the 2015 fall semester.

In addition to robotic arms, the plans included the construction of four multi-purpose classrooms and more quiet space.

Chindlund said Columbia's library needs more space because size constraints are limiting the services offered. For example, Chindlund said that only one class can use the existing resource classroom at a time, despite several teachers wanting to use it simultaneously.

"While the buildout is on hold, the library is on the move," Chindlund said. "[Kim] is going to investigate what students want and I am happy to hear that and I think what he finds out is [going to be] some of the things we've already found out."

Berg said the college needs an information-centered space where students have access to resources, from career support opportunities to books and computers.

There has been talk of a possible of a student center, but Kim said he would prefer to gather student input before tackling such a project.

The college is looking at what kinds of spaces students want right now, whether it be a central location for students to congregate or more study space, Kim added.

"Students are looking for more spaces where they can interact with one another," Kim said.

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» PITTS

Continued from Front Page

Warhol's late girlfriend. Pitts was also known for capturing Malcolm X's assassination on camera as well as being the first black filmmaker to record the Chicago Bears in action.

When reflecting on his mentor, Steven Poster, Golden-Globe nominated filmmaker and International Cinematographers Guild president, recalled working for Pitts during the making of the 1966 films "The Duke" and "George Jones & the Jones Boys." Poster said he remembers Pitts for his openness, kindness and habit of wearing two different socks.

"He knew that I was serious about wanting to learn about [film] and he was very generous, very warm [and] always jiving," Poster said. "Over the years, [I had] a lot of warm, friendly connections with him."

Aside from his work as a filmmaker, Pitts invested much of his time mentoring students such as Poster and Allen. Pitts began teaching courses to students more than 40 years ago at the old Columbia building at 540 Lake Shore Drive, which is now known as the Community Film Workshop of Chicago, according to an email from Bruce Sheridan, chair of the Cinema Art & Science Department.

"We mourn Ronn Pitts' passing but celebrate his extraordinary life and work," Sheridan wrote in an email. "He really is the spiritual father of several generations of Columbia College film students."

Following her film studies at the college, Allen said Pitts proclaimed her to be his "daughter of cinema" and counseled her on everything from the essentials of filmmaking to child rearing. The most important lesson he gave her was to convey the heart of the scene.

"[He always said] it was important to zoom into your subject," Allen said. "You had to stra-

» 777

Continued from PG. 3

The new entrance is going to be placed where the managing office and the packages office are currently located, according to Jarol. The offices will be relocated to the first floor, but will still be very student-accessible, Jarol said. Parking garage rates have not changed since acquiring the new provider.

The renovations have also contributed to the building's name change, from 2 E. 8th St. to 777 S. State St. Until the renovations are complete, the building maintains its legal address of 2 E. 8th St, Jarol said.

"We've tried to be very clear the building

» MUSIC

Continued from PG. 3

childhood and throughout life.

"Because my father was head of the international students association when he [attended] the University of Minnesota, I also heard sounds and met people from places like Japan, from Germany, from Israel [and] from all over the world," Ndosi said. "I always had a sense that there was no one way to sing."

The symposium series emerged from a partnership between the Center for Black Music Research, the college's Music Department and the University of Salento in Lecce, Italy, according to Monica Hairston O'Connell, executive director of the Center for Black Music Research.

O'Connell said the gathering focused mostly on black vocalism and hopes the symposium will spark a conversation about black singing styles.

During the event, the discussions dissected black vocal styles such as rap, blues, R&B, hip-hop and jazz across different genres to further understand them, O'Connell said.

"There's a whole palette of gestures and approaches you can choose from," O'Connell said. "A lot of people don't know what goes into 'sounding black' ... When we talk about

tegitically set up your shot. 'Do not leave that set or area without taking every shot possible.'"

Michael Caplan, associate professor in the Film & Video Department, said Pitts was always willing to help when he started teaching at Columbia 18 years ago. Pitts was inquisitive about his students and peers' concerns, questions and upcoming projects, Caplan said.

Pitts continued teaching at the Community Film Workshop of Chicago by conducting film industry seminars, according to an email from Margaret Caples, executive director of the Community Film Workshop of Chicago. Pitts also held jazz sessions in his garage on Saturdays and was a supporter of Bronzeville's "Jazz in the Alley" project, which was founded by the late cinematographer and Community Film Workshop of Chicago graduate, Oshun Mugwana, Caples said.

"[Pitts'] legacy demonstrates how talent, compassion, vision and documentary filmmaking can be used to empower the voiceless and inform the masses," Caples said in her statement.

Pitts' mourners have expressed their emotions on the "Ronn Pitts' Got More Cool Than I Do" Facebook page by sharing photos, videos and memories of the beloved cinematographer. Pitts' visitation was held Sept. 26, followed by his funeral on Sept. 27 at the WW Holt Funeral Home in Harvey, Ill.

Caplan said he noticed Pitts' gift of nurturing his students early on. Pitts was an early part of Columbia's transformation into a diverse, fieldwork-oriented college as it is known today, Caplan said.

"He was part of the beginning of the group who really made Columbia what it was in the '70s and '80s and laid down the foundation for what we've become," Caplan said.

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was formerly 2 E. 8th in our branding, but we've been able to, through social media, online campaigns and the launching of our new website, make it clear that the building is under the name 777 S. State St.," Jarol said.

Carrell said according to the building's management, the legal address will remain on East 8th Street until the main entrance is relocated to State Street.

"I think it's really good that the new management is actually doing things to improve the building," Carrell said. "I felt like last year they pretty much ignored students and didn't really do anything to improve the dorms."

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black sound, we're talking about [sounds] across a range of time and place."

Gianpaolo Chiriaco, a resident researcher from the University of Salento, said he came to the center in 2011 as part of the Marie Curie International Outgoing Fellowship to complete his project entitled "Where the Echoes Shine: The Legacy of Field Hollers in African-American Contemporary Vocal Performances." After developing an interest in jazz and gospel music during college, Chiriaco said he wanted to learn how different music styles inspire creativity in other cultures.

"It's researchers, scholars and performers and artists [together] in a way that the discussion can inspire each other and ping-pong ideas off of each other," Chiriaco said

Lashera Moore, a 2012 vocal performance alumna, attended the symposium's fourth session and said the panelists used their voices and instruments in a unique way.

Moore said she recommends the symposium for vocalists who are interested in the history of black singing styles.

"[Pamela Z's use of an ultrasound] was the most unusual—in a good way—instrument that I've ever seen," Moore said. "I recommend it for anyone who wants to know the history of [black vocal styles]."

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Rugby scores more recognition on college campuses



DESIREE PONTARELLI
Assistant Sports & Health Editor

RUGBY, A GAME characterized by its brutality and camaraderie, is flourishing across collegiate sports communities of both genders, according to statistics from the Chicago BLUE website, a rugby union made up of Chicagoland federal, state and local law enforcement.

Rugby participation has increased 25 percent during the last three years, according to the website, and the attention has not been lost on collegiate athletics. DePaul University and the University of Chicago both have teams, which will kick off their seasons Sept. 28 and Oct. 5 respectively.

“It’s the endurance from cross country or track running combined with the non-stop pacing of soccer, then add all the physicality and hitting of football,” said Brendan Siefring, captain and social chair of the DePaul men’s rugby club.

American football was derived from rugby, according to Rebecca Roberts, vice president of the women’s rugby club, Chicago Sirens and

Captain of DePaul men’s rugby club Brendan Siefring (with ball, bottom left) and his teammates tackle, work to steal the ball and reach to win a lineout against Lewis University at the team’s season opener Sept. 21 in Romeoville, Ill.

» SEE RUGBY PG. 17

Cycling outside the big city

AIDEN WEBER & SAMANTHA TADELMAN
Assistant Sports & Health Editor, & Photo Editor

IT IS EASY for Chicago cyclists to stay content within city limits riding along the Lakefront Trail, which can be as practical as it is beautiful. But there are other great trails waiting for adventurous bikers looking for rides outside of Chicago.

Fall has arrived and the deciduous Chicagoland forests are beginning to turn colors. The time is perfect for Chicago cyclists to venture beyond the city and explore some new bike trails.

The Des Plaines River Trail winds through 31 miles of Lake County, including 12 forest preserves. The Lake County forest service tends to the trail that came together in pieces, expanding rapidly in the late 1970s, according to Jim Anderson, natu-

ral resource manager for the Lake County Forest Preserve. The trail invites bikers with its lush preserved wilderness and practicality.

“During the spring there are lots of nice spring wildflowers, during the summer there are a lot of animals, and during the fall the leaves turn colors,” Anderson said. “It’s a really gorgeous trail. It gives you views of the river and it connects to our Independence Grove facility, where we have a 115-acre lake [that] people can go fishing in.”

Anderson said the trail passes through a variety of environments, from open oak savannas to prairies and groves of basswood, maple and burr oak. The gravel trail is accessible to cyclists, hikers, cross-country skiers and equestrians. However, Anderson said the trail is not used only by leisurely sightseers.

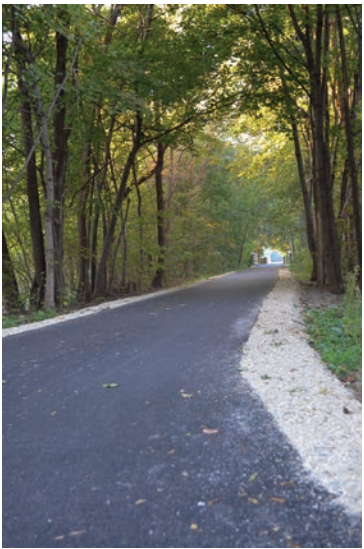
“It’s a mix. Some people use the



Courtesy LAKE COUNTY



Jon Durr THE CHRONICLE



Jennifer Wolan THE CHRONICLE

(Left) The Des Plaines River Trail cuts through 12 forest preserves and 31 miles of Lake County. (Center) The Green Bay Trail follows the Metra rail along Chicago’s North Shore. (Right) The Fox River Trail, framed by deciduous forest, leads into downtown Algonquin, Ill.

bike trail to commute to work, which is something we’re very keen about,” he said.

Chicago cyclists can go north to Des Plaines River Trail from the Yellow Trail that runs through Fullerton and Schiller Woods.

The Green Bay Trail follows the Metra rail along Chicago’s North Shore between Wilmette and Highland Park. It runs 9 miles through the downtowns of Wilmette, Kenilworth, Winnetka, Glencoe and Highland Park, according to Trail-

Link.com. Each town manages its section of the trail. Highland Park opts for crushed limestone on the north end, and other towns provide pavement south of Glencoe,

» SEE TRAIL, PG. 17

THIS WEEK
IN
SPORTS

<p>TUESDAY, OCTOBER 1</p> <p>Chicago Blackhawks vs. Washington Capitals 7 p.m. United Center Where to watch: NBC</p>	<p>FRIDAY, OCTOBER 4</p> <p>Chicago Fire vs. D.C. United 7 p.m. RFK Stadium Where to watch: NBC Sports</p>	<p>SATURDAY, OCTOBER 5</p> <p>Chicago Bulls vs. Indiana Pacers 6 p.m. Bankers Life Fieldhouse Where to watch: WGN</p>	<p>SUNDAY, OCTOBER 6</p> <p>Chicago Bears vs. New Orleans Saints Noon Soldier Field Where to watch: FOX</p>
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IHMOUND'S MOODS

Nader Ihmoud
Office Assistant



Stick to the real deal

IMAGINE IF PROFESSIONAL athletes did what most rappers do: go by an alias—often their nickname. Yes, it sounds like a stupid idea to me too, but it’s being discussed by several NBA teams.

According to a Bleacher Report’s article by Ethan Skolnick, the Miami Heat and Brooklyn Nets are considering putting athletes’ nicknames on the backs of their jerseys for a few games during the upcoming season. If this were to come to fruition, Heat forward LeBron James’ jersey would read “King James” instead of simply, his last name. Thanks for taking my mood to the dark side.

Although the NBA still needs to approve these decisions, the thought alone is nauseating. If additional revenue is what the teams and the league are after, it would be more fitting to have uniforms

sponsored, another idea I am not fond of.

The problem is that not every player has a nickname and those who do sometimes don’t work.

Heat guard Dwayne Wade has attempted to give himself nicknames over the past few years, most notably “Flash” and “W.O.W.” (Way of Wade). Neither of those nicknames gained traction, so he’s left with “D-Wade.”

For those who don’t have nicknames, what is the process of establishing nicknames? Will this be limited to the Nets and the Heat? The answer is simple: Just don’t do it.

Knowing the NBA’s leniency toward fads and superstardom, I would be pleased if it is done one way, and that way only: Let the fans vote for the nicknames to be printed on the backs of the jerseys.

The fans should also nominate their nicknames on which other fans can vote.

Voting would engage fan interest instead of annoying them with self-proclaimed nicknames. For instance, free agent Ron Artest legally changed his name to Metta World Peace, and throughout his career has been anything but a saint. A better alias would be Ron “No Peace” Artest, but I digress.

The NBA would be making a huge mistake if they allowed the Heat and Nets to go through with this. It’s worse that the league is even considering it. While we’re on the topic of bad ideas, why not just have a social media night and feature Twitter handles on the backs of jerseys? Either way, this is like a teenager going through their emo phase—it’ll be over before you know it.

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FEATURED ATHLETE

AMY MASON

Sport: Dance Team/School: DePaul University



Courtesy AMY MASON

DESIREE PONTARELLI

Assistant Sports & Health Editor

AMY MASON LEADS her team onto the Big East basketball court on game-days and does what she’s been doing since age 3—dancing.

The DePaul University senior and captain of the dance team works to encourage and motivate her squad throughout the season, she said, during which it cheers for the men’s and women’s basketball teams and performs halftime.

The Chronicle had the opportunity to chat with the public relations and advertising major about how she started dancing and her post-graduation plans.

She can sing and dance her heart out and I think she would be such an inspiration to work with.

Do you plan to pursue dance after graduating college?

No, I do not, but dance has instilled a healthier lifestyle in me that I will try to continue after college while I’m pursuing my professional career.

What is your dream job?

My dream job would be to work in a public relations firm, and even though it isn’t in the field of dance, dance has taught me work hard for what I really want.

Some think dance is not a true sport. Why do you think it is?

I understand that people picture it more as an art form, but I also think that it is an extremely physical activity. Even though we don’t compete for goals or touchdowns, we have to push ourselves every day to perfection. It’s no easy task to remember a two-minute routine where you’re burning all of your energy throughout, trying to remember all the movements with the right counts, keeping your technique in check all while having a smile on your face. I think dance is something only dancers can truly understand how physically demanding it can be.

Do you have an inspirational motto you live or dance by?

Dance can be an inspirational thing and that’s the one true gift about it, so I try to remind myself that you always want to inspire yourself, but also inspire others through dance.

What is your favorite memory of dancing at DePaul?

Just having the chance and the opportunity to dance on court and cheer for the Blue Demons has been an amazing experience so far. It’s something that’s a once in a lifetime thing. Being a senior this year, I’m going to try and soak up every moment of it. I’ve experienced with the team every year I think it is going to be one of the things when I graduate.

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FEATURED PHOTOGRAPH



Jon Durr THE CHRONICLE

Argentinian team member Mark Wates, who hails from Kingston, Jamaica, reaches for the ball during a polo match against Oak Brook’s Wells Fargo Club as part of Argentina Polo Day at Oak Brook Polo Club on Sept. 22. The Oak Brook Polo Club is considered one of the best in the country and hosts polo matches throughout the summer and fall months.

THE CHRONICLE: What inspired you to join DePaul’s dance team?

AMY MASON: I have never been a sporty person, and dance has always felt like a natural thing to me. It’s a great way for me to stay active and it’s an outlet for artistic freedom.

What kind of dancing do you normally do at DePaul?

We perform jazz, hip-hop and pom routines. Jazz and hip-hop are the ones we perform during halftimes or timeouts—the pom routines are usually something we do on the sides to get the crowd going. It’s more strict movements and utilizing your poms.

What songs are currently on your favorite playlist that you can’t help but dance to?

“Royals” by Lorde and “Wake Me Up” by Avicii.

Do you have a favorite professional dancer? If so, who is it?

Growing up, all of my dance teachers were professional dancers. The one who had the greatest impact on me was Eugene Peabody, a dancer in Chicago. I am also an avid lover of Travis Wall, who is from “So You Think You Can Dance.” I also really love Beyoncé even though she’s not a professional dancer per se.

If you could be a dancer for any music artist, who would it be and why?

Obviously Beyoncé just because she’s an amazing artist all around.

TECH TALK

Urban garden technology blossoms

HALLIE ZOLKOWER-KUTZ

Sports & Health Editor

CHICAGO RESIDENTS WHO want to grow their own herbs and veggies have long been plagued by the city's less-than-desirable landscape. But several clever inventors have found ways around inadequate light and nonexistent backyards, making gardening easier for the growing population of city dwellers who want to replace grocery store fare with fresh homegrown produce.

One such resident, Brian Hirsch, said his apartment had terrible lighting, and growing herbs outside in the polluted air made them taste funny. His desire for fresh herbs despite his flat's limitations led him to develop the Urban Farmer, a 2-by-4 foot plastic bag that novice urban gardeners can use as a greenhouse.

"I live over in Lincoln Park so my shopping is limited to Jewel, Dominick's [and other big grocery stores]," he said. "Every time, they would only have the prepackaged [herbs]. So it really stemmed from a need of getting what I wanted."

The Urban Farmer, which is currently available through Kickstarter for a \$99 pledge, differs from traditionally rigid greenhouses by including two airtight gaskets for hoses and electrical cords, Hirsch said. Users place plants and grow lights in the bag and then completely seal it. One of the gaskets connects the light to an outlet and a hose runs through the other



The Urban Farmer (left) is a compact greenhouse in a bag. The Aqualibrium (right) is a gardening system that combines hydroponics and aquaponics. Both products are raising funds on Kickstarter and are examples of how new products are making in-home gardening easier.

gasket. Air from a canister is pumped into the bag through the hose until it is half-filled, then the other half is filled with carbon dioxide from another canister. Hirsch said the warm, carbon dioxide-rich environment allows plants and herbs to thrive.

"It's not an overly expensive endeavor," Hirsch said. "This allows people to get started with [gardening]. It gets me involved to try to grow more stuff. We're so used to going to Whole Foods and thinking that's the best, freshest produce we can get, but it's not."

Hirsch said the portability and small size of his product is what makes it appealing. For Sarah Elizabeth Ippel, tools that make urban gardening more accessible and compact are key to her job. She is the founder of charter school The Academy for Global Citizenship, 4647 W. 47th St., where teaching students about environmental

sustainability is the core of the school's academic mission. It has implemented a variety of sustainable initiatives, with urban gardening at the forefront.

The school has a garden, small greenhouse and chickens in its schoolyard. The chickens produce eggs for their organic food program, and the garden grows food for the school's breakfast and lunch programs. Ippel said she would not consider what the AGC does urban farming but rather urban gardening because they've implemented a garden in an area not designated for food or crops. Their yield is meant to help sustain the students and teach them, but it is not their main source of food.

Ippel said the school was once a barrel factory, so green spaces were almost nonexistent. Instead, faculty and staff set up garden boxes in the asphalt parking lot, creating instant green space.



Courtesy BRIAN HIRSCH, JOSH RITTENBERG

Ippel and Hirsch have the same mission: to make small-scale gardening easier for the city's novices.

While such gardening endeavors are not meant to supply all of people's food, it can augment the groceries they buy.

New York City resident Josh Rittenberg was one of those people. He lacked room for a garden but wanted fresh produce. He decided to create an gardening area called The Aqualibrium Garden.

The Aqualibrium Garden, currently raising funds on Kickstarter and available for a \$300 pledge, uses aquaponics, which combines hydroponics with raising aquatic animals. In this case, Rittenberg's product has a 2.2-foot wide top that holds soil and plants seated above a container that houses fish. The water from the fish tank is pumped into the soil and the plants absorb and filter the nutrients circulating it back into the fish tank.

Rittenberg said The Aqualibrium is small enough to fit anywhere, even his tiny, poorly-lit apartment.

"Everyone has access to 2.2 feet of space," he said. "So no matter how small your apartment is, you can have [an Aqualibrium] and produce some food."

He said the beauty of his product is that it allows newbie gardeners to start growing whatever they want and to begin their foray into home grown food. He said people who are just trying to add more local produce to their diets do not always have what they need, a void his product aims to fill.

"People want to see where their food is coming from," Rittenberg said. "This is about as local as it gets, and it's a lot of fun to look at, to be honest. To see life spring up out of something in your living room."

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FEATURED SYSTEM

HALLIE ZOLKOWER-KUTZ

Sports & Health Editor

VALVE, THE CREATORS of the popular Left 4 Dead and Portal game series, and the well-known indie game platform Steam have finally revealed plans for the incoming SteamOS, a unique operating system based on Linux and designed for playing games on a TV screen.

Essentially, it's an operating system for people who connect gaming computers to TVs. SteamOS also allows users to stream games from

Windows or Mac computers to their TV. Only Linux games will be playable on the new system.

Valve did not announce specifics but said it would partner with popular streaming services, presumably services such as Netflix, HBO Go and Hulu.

This is Valve's first step in expanding its products, which it announced will include a "Steam-Box," a streaming device and game console.

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FEATURED PHOTO



Courtesy JONNY CAMPBELL

The Brewbot regulates each step of the brewing process for homebrewers. Using an iPad app, brewers can regulate the temperature and duration of each process, from the boil to fermentation. The Brewbot is available on Kickstarter for a \$2,400 pledge.

GADGET LAB



Courtesy MICROSOFT

Surface reloaded

HALLIE ZOLKOWER-KUTZ

Sports & Health Editor

MICROSOFT RELEASED THE newest editions of its tablet series, the Surface 2 and the Surface Pro 2 on Sept. 23. These new tablets come equipped with Windows 8.1, the most recent operating system. Just like the originals, the Pro is thicker and heavier but has a higher resolution and twice the memory. Both products are equipped with faster

processors, helping the Surface 2's battery last up to 10 hours longer. The keyboard is backlit for use in low light.

There are now wireless adapters for the keyboards, allowing tablets to be controlled from across the room. The kickstand has been improved to support two positions. The Surface 2 starts at \$499 and the Surface Pro 2 at \$899.

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(MOST OF) THE BLACKHAWKS ARE BACK

AIDEN WEBER

Assistant Sports & Health Editor

ALTHOUGH CHICAGO BLACKHAWKS fans are still nursing their Stanley Cup hangovers, the team is returning to the rink, albeit with a slightly modified lineup.

The Blackhawks will retake to the ice Oct. 1 at the United Center for the first game of the 2013–2014 season

against reigning MVP Alex Ovechkin and the Washington Capitals. Expectations for the team are at an all-time high after the Blackhawks' second Stanley Cup in four years and its historic 24-point streak to open last season.

The Hawks have not changed their lineup as much as they did after their 2009 cup when they neglected to resign goalie Antti Niemi

and traded a bundle of stars, including Andrew Ladd, Dustin Byfuglien, Kris Versteeg, Brian Campbell and Brent Sopel. But a few heroes have departed during the summer and new stars have emerged.

In order to repeat last season's results, Elite Prospects Managing Director Don Harkins, who also coached Patrick Kane and other future NHL players on the 2000–

2004 Michigan Honeybaked AAA team, said the Blackhawks will need to elude the injury bug, find new strength to replace what they have lost and be on the receiving end of a few lucky bounces. With Harkins's help, The Chronicle took a look at the departed, the future and the remaining Blackhawks stars.

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PATRICK KANE - Right Wing

Harkins said Kane has improved his mental approach so his freakish talent can be fully unleashed. He said Kane is among the two best in the world at the power play because of his unusual stick skills and his ability to see the game unfold in slow-motion. Kane was named MVP of the Stanley Cup Playoffs.

STEADY STARS

JONATHAN TOEWS - Center

The Hawks captain led the NHL in even-strength goals last season with 19. "It takes 20 personalities to win the Stanley Cup," said Harkins, adding that Toews' lead-by-example personality is the perfect balance to the looser attitudes of other 'Hawks players.

PATRICK SHARP - Center

The rock-solid "Sharp" isn't just a pretty face. He led all postseason players with 10 goals.

NIKLAS HJALMARSSON - Defense

Hjalmarsson was an anchor for the Blackhawks' defense last year during his second Stanley Cup run. Harkins said Hjalmarsson is among the NHL's top pure defenders—blocking shots and defending the goal at all costs.

BRYAN BICKELL - Left Wing

The 6-foot-4, 233-pound left winger had a monstrous postseason for the 'Hawks, with two game-winning goals and a +/- rating of 11. Only Johnny Oduya's was higher for the Blackhawks.

RISING STARS

NICK LEDDY - Defense

The Hawks made a priority of bringing the 22-year-old defender back. Leddy boasted a 15 +/- rating during the regular season. Harkins said Leddy is a great skater and will continue to develop his offensive skills.

BRANDON SAAD - Left Wing

After a failed experiment playing center this preseason, Harkins said fans should expect big production from the second-year winger as long as he can improve his finishing skills.

ANDREW SHAW - Center

The Blackhawks' little tough guy will be back terrorizing teams this season, according to Harkins. He said the puck seems to follow Shaw, who brings the same energy every night.

RYAN HARTMAN - Right Wing

The West Dundee native was the Blackhawks' top draft pick this year. Although he's not huge, at 5-foot-11, 185-pounds, Harkins said Hartman is a strong skater with good instincts. He said Hartman should grow into Bolland's role but with slightly greater potential.

TOP PROSPECTS

CARL DAHLSTRAM - Defense

The 6-foot-4 defender was the 'Hawks' second draft pick. Look for Dahlstrom to join fellow Swedes Niklas Hjalmarsson and Johnny Oduya on the Blackhawks' defense towards the end of the season.

TEUVO TERÄVÄINEN - Left Wing

The 19-year-old Finn was the Blackhawks' top draft choice in 2012. Teraivenen is capable of playing center or winger, and scouts praise his on-ice vision and creative play.

ANTTI RAANTA - Goalie

Don't be surprised if the Finnish Raanta appears in goal for the Blackhawks before the season ends. The Hawks signed Raanta June 3, after he won the Finnish league championship and was awarded the league's best goaltender and playoffs' MVP honors.

MICHAEL FROLIK - Left Wing

Frolik was a topnotch penalty killer and stepped up when it mattered most, matching his regular season total of 10 points in the playoffs and scoring a clutch penalty shot in Game 6 against the Red Wings. Harkins likened losing Frolik to the loss of Kris Versteeg following the 2010 Stanley Cup run.

PLAYERS LOST

VIKTOR STÅLBERG - Center

The Hawks will miss the Swedish Stålberg's unusual speed and solid size on the wing, but they will not miss his inconsistent play. Stålberg netted zero goals in the 2013 playoffs.

DAVE BOLLAND - Center

Blackhawks fans will miss this guy. Center Bolland scored the Stanley Cup winning goal over the Bruins with less than a minute left in Game 6. Harkins said Brandon Bollig will have to fill the void Bolland left.

DANIEL CARCILLO - Left Wing

Losing "carbomb" is a morale loss more than anything. The left winger's feisty play only earned him ice time in four playoff games last season.

» **RUGBY**

Continued from PG. 13

secretary of the Chicago Area Rugby Football Union. Roberts said the sport is gaining momentum in the United States and the inclusion of rugby in the 2016 Olympics will increase the sport's U.S. popularity.

"We've already seen changes with our league structure with the number of games we have per year, and I think that's really going to elevate everyone's level of play and involvement, too," Roberts said.

According to the World Rugby Museum website, the game originated in England in the 11th century as popular recreation for boys.

"[Rugby] didn't travel well across the pond, but I think it's getting here now," said Katherine Googins, co-captain of the University of Chicago women's rugby club.

Siefring said there are three different ways of playing rugby. Fifteens—played with 15 members on each team—is considered regular play. Then there is sevens, which Siefring said is similar to 3-on-3 basketball, in which only seven of the most skilled players are on the field. Lastly, there is tens, which is a combination of both rugby fifteens play and sevens with teams of 10 players, made up of five forwards and five backs. The 2016 Olympics will feature the rugby sevens set-up.

Siefring said that in rugby, a player's position is denoted by a number. For instance, DePaul's

men's rugby captain wears a number 10 on his jersey for the fly-half position, similar to a halfback position in football. A fly-half player runs the offense, directs the play, acts as the decision maker and often acts as the goal kicker.

Siefring said the fall season is what matters most for club rugby. DePaul's club, like most division II college rugby clubs throughout the city, belongs to the CARFU, which hosts single-elimination playoffs. Siefring predicts his team will go undefeated this season.

Roberts said her team has more to look forward to than just the fall season. The Chicago Sirens Rugby Club is the first U.S. women's team to be invited to the Safaricom Sevens tournament in Nairobi, Kenya, which is run by the Kenya Rugby Union. Roberts said the September 2014 match is one of the elite rugby sevens tournaments.

Roberts, Googins and Siefring all said the strength of the rugby community has pushed them to pursue the sport in some capacity after graduating.

"The amount of respect players have for each other in rugby is tremendous," Roberts said. "You play a game that is extremely physical. Your goal is to tackle people, prevent people from doing things. People do get hurt just like any other contact sport, but at the end of the day, you all shake hands."

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» **TRAIL**

Continued from PG. 13

according to Evanston Bicycle Club President Suzie LaBelle. The club organizes the annual North Shore Century ride with more than 2,000 participants cycling along the North Shore to Wisconsin and back, often parallel to the Green Bay Trail. LaBelle said club members and pedestrians enjoy the trail because it passes a wide variety of destinations.

"[The Green Bay Trail] has lots of nice places to stop and eat in Wilmette, and there are a lot of nice parks along the way through Winnetka and Glencoe," LaBelle said. "You go through Ravinia Park [known for its summer-long music festival], which is nice, and then through Highland Park which always has something going on, then to Fort Sheridan, which is fun because you can look over the lake."

The path also brings riders a few blocks from the Chicago Botanic Garden, 1000 Lake Cook Road, and right up to Wilmette's French Market, which runs every Saturday morning from late April through early November, according to its website. The trail can be picked up at any Union Pacific Northline Metra Station between Evanston Central Street and Highland Park.

Spanning 36 miles with six bridges, the Fox River Trail traverses many Western suburbs connecting to both the Prairie Trail in Algonquin and the Aurora branch

of the Illinois Prairie Path, according to the Kane County website. The Fox River trail, built on a former railroad line, is made of asphalt, concrete and crushed stone and is used by bike clubs and families.

"There's a little series of islands where you can go across on these little bridges," said Terri Cepela, publicity head for the Fox Valley Bicycle and Ski Club, which frequents the trail. "[The Fox River Trail] is completely connected all the way from Oswego north almost to the Wisconsin border."

Bikers can now view historical murals along the former Lincoln Highway, according to Cepela.

"Right now they are doing a commemoration of the Lincoln Highway, which was one of the very first highways used back in the 1910s and 20s," Cepela said. "They actually put up little gazebos and murals depicting the historical information."

The Fox River Trail can be picked up on its south end where it intersects with I-88 or on its north portion where it crosses I-90.

All three trails are within an hour-bike-ride from Chicago. It is becoming the perfect time to explore these routes as the colors begin to turn.

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RECIPE

Buffalo Chicken Dip

INGREDIENTS

- 1 8-ounce block cream cheese, softened
- 1/2 cup ranch dressing
- 1/2 cup hot sauce
- 1/2 cup shredded mozzarella cheese
- 2 4.5-ounce cans shredded chicken



NOVICE



SOUS CHEF



GURU

INSTRUCTIONS

1. Preheat oven to 350 degrees.
2. Mix all ingredients in medium bowl. Transfer to baking dish.
3. Bake 15-20 minutes, until cheese melts.
4. Let cool and serve. Enjoy!



Anthony Soave THE CHRONICLE

LINDSEY WOODS

Editor-in-Chief

SURPRISINGLY, MY FALL staple isn't pumpkin or apple related. It doesn't cost me \$6 at Starbucks or a trip to an apple orchard. No, my fall staple is buffalo chicken dip, and it pairs perfectly with my other fall must-have—football.

When I first met my boyfriend, he introduced me to a wonderful fall tradition called Wings 'N' Things, which consists of watching football, eating chicken wings and various appetizers, drinking beer and hanging out with good friends. It's basically what almost every other football fan does on game day, but we have a cool name for it.

Whoever is hosting usually provides the wings, and everyone else is responsible for appetizers and beer. There are a couple of recipes I reserve for such occasions, but buffalo chicken dip is by far the most delicious. Plus, it's easy enough to grab the ingredients and whip it up before the noon games begin.

To make this recipe lighter on fat and calories, substitute some of the ingredients with their low-fat counterparts. I buy light ranch, light cream cheese and non-fat mozzarella. The dip's still not going to be healthy, but at least I can say I tried.

First, preheat the oven to 350 degrees. Combine all the ingredients in a medium bowl and mix well.

It may take a couple of minutes and some strength to get the cream cheese to evenly disperse, but softening it before you begin helps smooth out the mixing process. Transfer the dip into any size baking dish and bake for 15-20 minutes.

Serve this delicious dip warm and with chips. I tend to pair my buffalo chicken dip with pita chips, but strong tortilla chips will work just as well.

Now turn on the game, watch Bears quarterback Jay Cutler give you heart palpitations and enjoy the company of some good friends with some good dip.

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MONDAY, SEPTEMBER 30, 2013

THE COLUMBIA CHRONICLE

Warhol, Marisol reunite

Latest MCA exhibit explores New York City friendship within '60s art scene

JUSTIN MORAN
Arts & Culture Editor

MARISOL ESCOBAR'S NAME may not be as instantly recognizable as Andy Warhol's, but Lynne Warren, curator of the new "MCA DNA: Warhol and Marisol" exhibit at the Museum of Contemporary Art, said the artists were both considered major players in the lively, close-knit 1960s pop art movement in New York City.

The exhibit—open through June 15, 2014—features pieces by Marisol and Warhol that explore their relationship in the 1960s along with the fundamental similarities and differences in the work displayed, according to Karsten Lund, MCA curatorial assistant.

"Warhol is someone we closely identify with the pop art movement," Warren said. "But Marisol's work is a little harder to pin down."

Although Warhol and Marisol's pieces are not often featured in the same exhibit, Lund said a unique conversation is ignited when both artists' work is shown side-by-side.

"Marisol's work is very hand-made, while there is very little handwork involved in a Warhol," said Corey Postiglione, associate professor of art history and critical theory at Columbia. "She works in a medium that is almost like folk art with these painted wooden figures. Her art was much more personal [than Warhol's]."

Marisol experienced early success in the late 1950s as an abstract expressionist painter, hanging out with famous artists like Mark Rothko, from the abstract expressionist scene, at New York City's historic Cedar Tavern—a very separate world from the pop art community that she would later dabble in, Warren said.

In "Popism: The Warhol Sixties," written by Andy Warhol and Pat Hackett, Warhol discussed how abstract expressionism was the aesthetic that dominated the early 1960s art scene.

"The resentment against pop artists was something fierce, and it wasn't coming from just art critics or buyers, it was coming from a lot

of the older abstract expressionist painters themselves," Warhol wrote.

He continued by narrating a night when Marisol brought him to a party being hosted by an abstract expressionist painter and was greeted with inhospitable sneers that exhibited

sol and Warhol's friendship are found in the exhibit, including a photo posted at the entrance that shows the two conversing at an opening of John Willenbecher's work at Feigen-Herbert Gallery on 81st St. in 1963.

1981, both of which are on display in the MCA's current exhibition.

Warhol, who was mesmerized by Marisol's photogenic beauty, used her in his films "Kiss" in 1963 and "13 Most Beautiful Women" in 1964 when he began experimenting with

“They are both associated with pop art, but that’s not where the story ends. Seeing the two side-by-side speaks to their individual senses, too.”

– Karsten Lund

the divide between the pop and abstract expressionist movements.

"Suddenly the noise level dropped and everyone turned to look at us ... I saw Mark Rothko take the hostess aside and I heard him accuse her of treachery: 'How could you let them in?' She apologized. 'But what can I do?' she told Rothko. 'They came with Marisol.'"

Lund said further hints of Mari-

"She was always very sweet to me," Warhol wrote in "Popism." "Whenever we were out together, she used to insist on taking me home instead of the other way around."

The artists were inspired by each other, Lund said. Marisol created a sculpture of Warhol in 1962 and Warhol photographed her sculpture of author William Burroughs in

his 16mm camera, Warren said.

"It's important to imagine them in the art scene in New York," Lund said. "That plays against their very strong individual art practices, so [the exhibit] shows this very complex web both socially and artistically in terms of what they were doing as independent artists."

» SEE MARISOL, PG. 30



Photos courtesy ELENA GOETZ

(Left) "Six Women" (1965-66) by Marisol Escobar is displayed at the Museum of Contemporary Art in its "MCA DNA: Warhol and Marisol" exhibit, which features a selection of Marisol's work alongside famed pop artist and friend Andy Warhol's work. (Right) The exhibit also includes a reproduced copy of this photograph featuring Marisol and Warhol conversing at a New York City gallery opening for American artist John Willenbecher at New York's Feign-Herbert Gallery in 1963.

FOR THE RECORD

by Emily Ornberg
Managing Editor

Thou shall not flip the bird

“NBC FUMBLED AND the NFL lied because a performer known as M.I.A. felt it necessary to flip off millions of families,” Parents Television Council President Tim Winter said in a Feb. 6, 2012 statement. “It is unfortunate that a spectacular sporting event was overshadowed once again by broadcasting the selfish acts of a desperate performer.”

As we fondly recall when M.I.A. performed with Madonna during the Super Bowl halftime show Feb. 5, 2012, she flipped off the camera for only a split second. As of last week, that split second is now costing her \$1.5 million and a mandatory public apology.

Although the wholesome audience viewing the incident has probably seen a middle finger before, an even bigger bird is flipped to artists when their work is forcibly censored.

The issue here is not only barring an artist’s public work from the, um, public, but the censorship of music creates a father-knows-best mentality. Living in a democratic, pluralistic society, it has been proven that it would be impossible for all of us to agree on the same value system. Attempting to cleanse

art and music by the standards of the Federal Communications Commission only stunts artistic growth. It’s almost laughable to see what past generations marked as vulgar, for its definition obviously changes with the times. Let’s recall:

1. Elvis’ pelvis in 1957: When Elvis Presley’s daring gyrations were the talk of the town, “The Ed Sullivan Show” was only allowed to film the sexy heartthrob from the waist up to save viewers from his inappropriate hip movements.

2. The Rolling Stones’ sexual undertones in 1967: A decade later, the same show required the Stones to change the lyrics from “Let’s spend the night together” to “Let’s spend some time together.” Mick Jagger unwillingly followed Sullivan’s request, blatantly rolling his eyes while singing the new lyric.

3. The Fuzztones’ condom commentary in 1989: MTV originally banned the group’s “Nine Months Later” video for the lyrics “wear your rubbers when it rains” until they changed the word “rubber” to “raincoat.”

4. Madonna being herself in 1990: Featuring pretentious “shocking” bisexuality, voyeurism and lingerie,



her music video for “Justify My Love” was pulled from the air.

5. Sir Mix-a-Lot’s anaconda advertising in 1992: When it was first released, MTV moved the video for “Baby Got Back” to late-night rotation because of the lyrics “dial 1-900”—insinuating the premium-rate number for sex hotlines—and the image of a banana in the background were far too inappropriate.

Although TV censorship exists to shield us from indecencies like Janet Jackson’s right boob, by pulling the wool over the tube only censors an audience from making its own decisions on what is appropriate art. Who knows, maybe in five years we’ll laugh at when we got our panties in a bunch over a middle finger.

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FEATURED PHOTOGRAPH



Samantha Tadelman THE CHRONICLE

Spyder Dupree, fire performance artist, shows off her fire-eating skills Sept. 26 at Roscoe’s, 3356 N. Halsted St.



Photos Anthony Soave THE CHRONICLE



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junior music major



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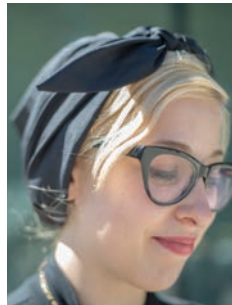
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senior fashion studies major

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Written by: Libby Buck, Assistant Arts & Culture Editor

Graphics by: Michael Scott Fisk

IN A GRAFFITI-COVERED, BARREN room on the South Side, Gregory and Devin glare into each other's eyes, with a group of onlookers huddled around them, pacing back and forth in anticipation of a battle. Suddenly, Devin takes a turn and juts forward at Gregory. His feet move like Pop Rocks on the tongue in the style of footwork—a dance style native to Chicago.

The dance and music genre, inspired by early juke and ghet-to-house music, was cultivated in the city in the '80s and has recently become a nationwide movement via YouTube. The footwork scene has also led to a newer Chicago urban dance style called bopping, a calmer and more springy step than footwork. These styles have kept Chicago youth out of trouble by directing their energies into an expressive art form, which stands in stark contrast to the typically violent subject matter of Chicago hip-hop, according to Trevell Johnson, a Columbia alumnus and member of FootworKINGz dance crew. Rather than picking up a gun, kids can pick up their feet to battle.

"It's a way to express and release and a way to stay out of danger," said Gregory King, a footworker at Battlegroundz, 1716 E. 87th St., a footwork venue.

Described as the urban River Dance by Lady Sol, manager of FootworKINGz, the dance reflects tap, African and Irish influences, in addition to obvious hip-hop and house dance inclinations.

"I'm at peace with the world when

I'm dancing; it's a feeling I can't stop, it's in my blood," said Devin Sims, a dancer at Battlegroundz.

Rapid-fire footwork steps require a certain dexterity from the dancer that is much more complex than the frenzied chaos it appears to be, Lady Sol said. The staccato leg movements slice through the air like weapons.

"The speed can be tricky," Lady Sol said. "Baby steps are [crucial] and it's an [extra] challenge if you're not familiar with the music; it's a youth sport."

Lady Sol is unable to move her body at the breakneck speeds footwork demands because, being in her mid-30s, she doesn't have as much natural energy, she said. Young teens are boiling over with energy, which is why honing these skills early is so important.

"Footworking comes from a bounce that nobody sees because we move so fast," Johnson said. "But anyone can learn it."

The key is to break the dance into digestible parts. Columbia's Dance Department hosted a workshop on footwork March 8 and is bringing Curtis Handley, a member of FootworKINGz crew, back to teach an Oct. 18 workshop at the B-Fresh Holistic Hip-Hop Festival in the 618 S. Michigan Ave. Building, according to the department's website.

"To see [footwork] broken down and adapted to a [pace] to be taught to a community of all different ages and levels is very interesting," said Ariel Huffman, a participant in the workshop. "He broke it down to a

level where students could pick it up visually at a slow tempo, but then he'd pick up the pace and students were blown away."

Still in its infancy, bopping was introduced in Chicago's West and South sides during the past year and is more relaxed than jumpy footwork, said Chicago bop DJ Lil Chris.

Bopping makes dancers look as if they're a basketball being dribbled. In a more laid-back, non-competitive setting, bopping, with its flinging elbows and wrists, deeply bent and shaking knees and buoyant whole body movements, is borderline goofy but still oddly enticing.

A bopper's upper body acts like a flailing blow-up doll one would see outside a car dealership thrashing in the wind. The dancers' feet, however, are more disciplined—grounded leg movements act as an elevator for the dancer to bop up and down.

ALTHOUGH IT HAS BEEN PUBLICIZED through dance competition TV shows and features in publications like Pitchfork, footwork tunes and dance steps have been around since the late '80s, according to Chicago native DJ Earl. The low and heavy bass of house music was powerful enough to inspire the dance movement, he said.

In the late '80s, house parties on the South and West sides piloted a new style and changed the direction of the scene, incorporating extra-fast beats, cracking drums and lo-fi production, DJ Earl said.

This evolution of ghetto-house, an offshoot of underground dance music, was called juke, Lady Sol said.

"Things started changing when DJs began to produce a subdivision of house called ghetto-house, and [the music] got even faster and they started calling it juke," Lady Sol said. "As the DJs and producers kept speeding up the music, the



HOUSE MUSIC EMERGED IN THE '80S, COMBINING HIP-HOP AND DISCO INFLUENCES AND INCREASINGLY FAST BEATS OVER TIME AND SPAWNED SUB-GENRES

MID '80S:

CHICAGO HOUSE

EVOLVING FROM UNDERGROUND RAVES AND HOUSE PARTIES, TRADITIONAL HOUSE MUSIC PAIRED THE SOUNDS OF LOCAL GOSPEL MUSIC AND CONTEMPORARY TECHNO

KEY DJs: JESSE SAUNDERS, FRANKIE KNUCKLES, FARLEY "JACKMASTER" FLASH

EARLY '90S:

GHETTO HOUSE

AS TRADITIONAL CHICAGO HOUSE ADVANCED TO A MORE SLICK SOUND, BEATMAKERS FROM THE SOUTH AND WEST SIDES MADE THE GENRE THEIR OWN BY ADDING FASTER BPMs AND MORE SEXUAL TONES

KEY DJs: DJ DEEON, DJ FUNK, CAJMERE



Dancers of all levels showcase footworking skills at Battlegroundz, 1716 E. 87th St.

FOOTWORK: KICKPHONE

Scher, Senior Graphic Designer

Photos by: Ahmed Hamad, Assistant Multimedia Editor

dancers were responding to that.”

According to Earl, once local juke DJs such as DJ Slugo began pairing extraterrestrial sonic arrangements with hyper-speed drum machines and pitched-up vocal samples, juke started evolving into what is now known as footwork.

“Juke is music to get down to; footwork is the experimental and crazy stuff with different samples, intended for dancers,” Earl said. “Footwork is the more complex side of the genre.”

The acceleration of footwork movements over the years is not only a direct result of revved up music but can also be credited to the original dancers who complicated their styles to prevent them from being replicated, Johnson said.

SERVING AS THE CULTURE’S POSTER children, the FootworKINGz have been instrumental in the spread

of the dance. The crew has been in numerous TV commercials, such as a Verizon Wireless footwork-inspired ad, competed on season six of MTV’s “America’s Best Dance Crew” and members Prince Johnson and King Charles toured with Madonna’s “Sticky & Sweet” world tour in 2008 and 2009.

Johnson said the dance has had such a large cultural impact that it continues to expand, finding a presence in multiple forms of dances and music. The FootworKINGz even partnered with The Chicago Sinfonietta on Sept. 5, combining footwork performances with live classical music.

“The fact that we do [footwork] to other genres of music shows footwork is still on [an upswing],” Johnson said. “To know that we haven’t reached our pinnacle keeps us in a humble spirit.”

Footwork music is made for dancing, which is one reason it has

reached worldwide popularity, DJ Earl said. When played in clubs, the music is versatile enough to get anyone up and moving.

“There are a lot of people around the world making footwork, and that’s really the crazy part that gets us,” DJ Earl said. “People who aren’t from our culture and are half-way across the world [are making footwork tracks]. The exposure is amazing.”

AS FOOTWORK HAS PAVED THE way for a nonviolent musical sub-genre to thrive in the city, bopping has started to become the next big thing, according to Breezy Montana, a local bop DJ.

“Footwork got old,” Montana said. “I don’t have anything against footworking, but I think you won’t catch anybody at a party footworking right now—it’s all about bopping.”

The enigmatic birth of bop is a result of Chicago DJs’ gradual sonic transition from hard and dark to up-tempo beats, said Lil Chris, a West Side bop DJ. Similar to footwork, the bopping movement is centered around having fun, rapping about silly things such as “Gucci goggles,” and creating party music rather than the more serious Chicago drill music, he said.

Montana said his bop is inspired by a similar party vibe and positive message that is usually missing from clichéd rap subjects like money, guns and women. Bopping get-togethers are called fiestas, which portrays the movement’s light-heartedness, Montana said.

Footwork and bopping both contrast the brutal stereotypes of Chicago rap and hip-hop; instead, the genres celebrate focusing efforts on dancing, Lady Sol said.

“I got tired of seeing guns in videos,” Montana said. “Everyone wants to rap about the bad part of Chicago, I’m trying to rap about the good part. The downtown, fun parts like we’re throwing a fiesta. I want to bring [positive aspects] to the music scene.”

Reese Dilla, Battlegroundz owner, said he’s been operating the venue since 2008 in efforts to reduce violence.

“I hear about kids getting killed daily, and kids come here to get away from the [danger]. We need more things like this,” Dilla said. “[Footwork] carries a message to be positive, dance and stay out of the streets.”

“I don’t bop, I only do the money dance,” is a lyric featured in a recent Jay-Z song, “F--kWithMeYouKnowIGotIt,” where he collaborated with Rick Ross. Bop being recognized by such big names in hip-hop is a hopeful sign for the future of the movement, Lil Chris said.

Footwork escaped the confines of Chicago’s city limits long ago—a feat bop artists hope to achieve, according to Breezy Montana.

“Footwork took me out of a period of selling drugs and not going to school,” Johnson said. “Dancing’s saved a lot of lives.”

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P AND TECHNO BEATS. THE SPEED OF THE MUSIC SLOWLY
ENRES TO MATCH THE ESCALATION OF TEMPO.

MID '90S:

JUKE

THINGS GOT EVEN MORE COMPLICATED WHEN JUKE—SLANG FOR A GOOD PARTY—EMERGED INTO FASTER, MORE SEXUALIZED GENRE, PUSHING PRODUCERS TO BE EVEN MORE INVENTIVE

KEY DJs: GANT-MAN, DJ PONCHO, DJ SLUGO

LATE '90S:

FOOTWORK

AS A DECONSTRUCTED VERSION OF JUKE’S HYPER-SPEED VOCAL BLIPS AND DRUM KITS, FOOTWORK STARTED TO EVOLVE ON THE SOUTH SIDE. ITS NEWFANGLED SOUND INSPIRED THE AVANT-GARDE DANCING TO MATCH

KEY DJs: RP BOO, DJ RASHAD, DJ SPINN



Dancers at Battlegroundz watch each other battle to improve their own moves.

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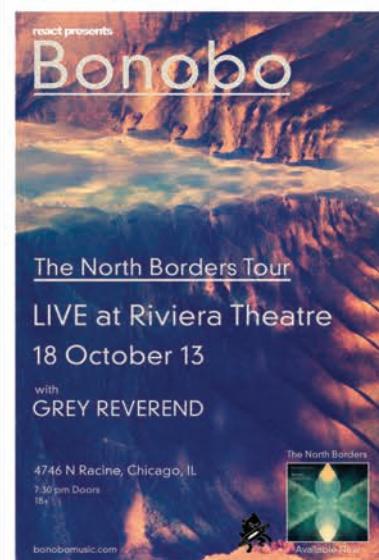
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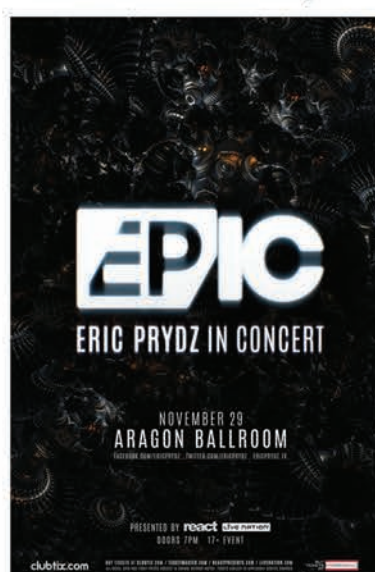
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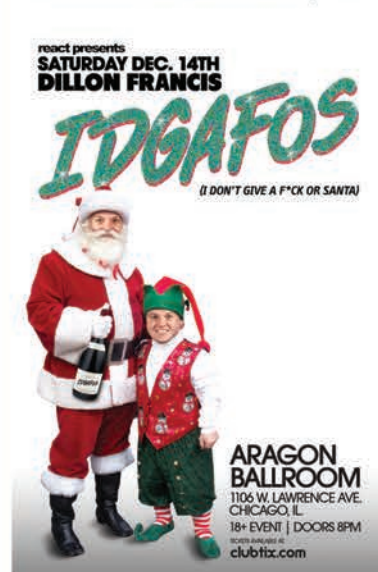
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Body/Head rocks through hour-long eye-roll

LIBBY BUCK
Assistant Arts & Culture Editor

IT CAN BE painful to listen to the feedback from an electric guitar—even if punk legend Kim Gordon, of Sonic Youth fame, is playing it. Angst-ridden, dispirited tones were cast over the Chicago Museum of Contemporary Art Sept. 25 as Gordon and guitarist Bill Nace performed as their experimental project Body/Head, forcing viewers to sit through an hour of every shriek and shrill outcry that can possibly be extracted from a guitar.

More a science experiment than a concert, the show featured the duo pulling levers, pushing buttons, twisting knobs and pumping pedals with great intricacy and no audience connection. At first, the droning and bleeding sounds were nice to zone out to, but as the music reached a crescendo, it was time for listeners to stick their fingers in their ears to relieve the uncomfortable screeching.

The duo walked onto an empty stage with only a few scattered amps, casually skipping over any introductions. Gordon stood poised and unassuming, as she and Nace dove right in to their droning and dragging performance.

As proved by Sonic Youth’s catalogue, guitar feedback noise is nothing new for Gordon. Nace’s previous solo work also journeys through this perplexing genre. Noise rock and sound art defy mainstream music with their absence of melody and rhythm. Musicality is thrown out the window, along with all other instruments, and the artists dive into every distressing sound a guitar can produce. The sound of a mistake so many musicians strive to avoid was showcased in severe spotlight.

The atmosphere was formal, the audience not unlike patrons of an esteemed orchestra performance; it was worth a chuckle skimming the crowd knowing these pensive, strait-laced people were there to see a performer as hardcore as Gordon. The space’s setup and tense atmosphere made it evident that the duo was going to perform a serious work of art separate from past musical projects.

A ringing guitar racket lacking any form or melody paired with Gordon’s indecipherable lyrics induced depression when they were played with a projected home-made-looking film, which traced an ambiguous relationship between a man and woman. The shots began trading off between the two gazing



Jon Durr THE CHRONICLE

Kim Gordon, half of band Body/Head, experiments with piercingly severe guitar feedback Sept. 25 at the Chicago Museum of Contemporary Art.

blankly into the camera. Then, in slow motion, the woman throws a tantrum on a bed, the man stands above her in a studio photographing her with oddly sexual tones and, finally, the woman splatters paint on a canvas with a pair of pantyhose. Slow blinks and small movements led the way through their unresolved relationship, and the underlying sexual-tension paired with the fiercely dark music was galling.

A shot from below of a girl looking down into the camera with her hair filling the frame flooded the screen behind Gordon and Nace as they set off in simple guitar riffs, which grew into louder drones as the show progressed. Gordon’s

dreamy, low and monotonous vocals kicked in as the show’s sole redeeming quality.

The duo held their own despite the massive screen showcasing the hypnotic scenes. Their sound was that of a monster—in terms of both size and noise. Gordon thrust her body with each reverb of her guitar and shook her head wildly as if she and her guitar were alone in the room.

Had either the music or video stood alone, the show would have completely failed. The two fed off each other’s energy in a dialogue usually unexplored, which made it both intriguing and exhausting.

There was a powerful feeling of

obligation to like the performance because of Gordon’s fame, but it is hard to deny that it could have been better. It was unsettling that the talented duo limited themselves strictly to guitar riffs and overpowering feedback, leaving the abstract art world seeming like a distant, roofed land.

While going to see an intimate performance by Gordon could have been legendary and memorable, the effect was simply a bad taste and ringing eardrums. Though disappointing to admit, Body/Head’s performance was entirely lackluster.

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Staff Playlist

Stress soothers

JUSTIN MORAN, ARTS & CULTURE EDITOR



DON'T GIVE UP // Washed Out
UNRAVEL // Björk
YA HEY // Vampire Weekend
ISLAND, IS // Volcano Choir

JENNIFER WOLAN, WEB EDITOR



THE PHRASE THAT PAYS // The Academy Is...
1940 (AMPLIVE REMIX) // The Submarines
ALWAYS // Blink-182
A PERFECT SONNET // Bright Eyes

CAITLIN LOONEY, COPY EDITOR



KEEPSAKE // State Radio
BABY SAYS // The Kills
OBLIVION // Grimes
DEAREST // The Black Keys

SAMANTHA TADELMAN, PHOTO EDITOR



BEAUTIFUL // Meshell Ndegeocello
I TURN MY CAMERA ON // Spoon
NEW SHOES // Paolo Nutini
BIG GIRL (YOU ARE BEAUTIFUL) // MIKA

AUDIO FIVE



Courtesy WINNIE LAM

Pop duo MS MR, composed of front woman Lizzy Plapinger (left) and producer Max Hershennow (right), will perform Sept. 30 at Lincoln Hall, 2424 N. Lincoln Ave.

MS MR a pop rapture

JUSTIN MORAN
Arts & Culture Editor

AFTER GRADUATING FROM Vas-sar College in upstate New York, front woman Lizzy Plapinger and producer Max Hershennow realized they had an affinity for the same style of music and took a break from their post-college pursuits to begin writing the material for what is now Columbia Records-signed pop duo, MS MR.

Their debut album *Second-hand Rapture*, released May 14,

mirrors the retro sound of Florence & the Machine in an eclectic web of intensely cinematic and textural pop anthems, featuring the single “Hurricane,”—voted one of Pitchfork’s “Best New Tracks.” The viral song’s batty music video has since accumulated more than 1.5 million YouTube views and features a blue-skinned Plapinger and Hershennow with smoke billowing from the collar of his shirt in an untouchable, left-fielded collection of loony imagery.

“Welcome to the inner workings of my mind. So dark and foul I can’t disguise,” Plapinger cooed over the song’s militant percussion and bright strings, setting the stage for MS MR’s extreme, twisted take on pop.

On Sept. 30, MS MR will bring its electronic soundscapes and mystifying aesthetic to Lincoln Hall, 2424 N. Lincoln Ave.

The Chronicle talked over-the-phone with Plapinger and Hershennow about playing Lollapalooza, collaboration and New York City.

THE CHRONICLE: What was the best part about playing Lollapalooza this past summer?

MAX HERSHENOW: It was a hectic weekend because we played four shows in just three days, but all of our friends came out. So that was the highlight—just finally being with our friends. The Lollapalooza show was pretty wild to be a part of this progression; a statement of how far we’ve come.

LIZZY PLAPINGER: I’d been [to Lollapalooza] like four years ago, so to go from being a fan to playing on the stage is a pretty significant turn of events. Max and I are eclectic music lovers from all genres, so being included on a bill that was a little more rock-oriented was a big compliment to us as performers.

How important is the visual element of your music?

MH: It’s really important to us, but I think it’s also important to say that music always comes first. We never imagine a video before writing a song; it’s always very music-driven. But from the very beginning, we recognized that music and visuals work in tandem. We’re sort of multidisciplinary artists and see it as an opportunity to further our artistic vision in other mediums as well.

How do your creative processes work together?

LP: It’s all over the map. Honestly, we’re still figuring it out because [the album’s songs] are the first

» **SEE MS MR, PG. 30**



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James Franco bash(ing)

LIBBY BUCK

Assistant Arts & Culture Editor

CHICAGO COMEDIAN IAN Belknap has a few goals he hopes to achieve: First, that the current generation will center its artistic focus on something new, but his main aspiration is that James Franco will deflate and die.

In honor of this goal, Belknap's upcoming satirical one-man performance "Bring Me the Head of James Franco, That I May Prepare a Savory Goulash in the Narrow and Misshapen Pot of His Skull," at The Den Theatre, 1333 N. Milwaukee Ave., every Thursday, Friday and Saturday from Oct. 19 to Nov. 16, aims to comment on how America's culture should focus on art's quality rather than the celebrity names attached to it.

Franco, most famously known for his acting career ("This Is the End," "Pineapple Express"), has dabbled in art of all mediums, Belknap said. Franco was paid thousands of dollars when he was recruited for a project with the Museum of Non-Visible Art, where people purchase the concept of an artwork, rather than the produced piece. Belknap said this ridiculousness is what inspired him to create an entire show mocking Franco.

"I could stand on a street corner in Chicago and throw a rock in any direction and hit somebody who is more dedicated and hard-working and takes their creative work more seriously than James Franco," Belknap said.

The show will be a live-lit performance, which is more theatrical than a traditional literary reading, yet less formal than a theater performance, said Willy Nast, host of literary podcast "All Write Already." Combining performance art, stand-up comedy, improv, theater, literary reading and slam poetry, live lit gives the audience an all-around comedic performance, Nast said.

Belknap's writing is often rant-based and tends to reference a scorching rage. His work exposes society's faults, usually pushing audiences to think in ways that make them slightly uncomfortable.

"I like pop culture, and consume it with enthusiasm, so my thing is, 'Let's move on to somebody that's just cooler and more interesting [than James Franco],' " Belknap said.

Belknap said his purpose is not to critique what Franco's endeavors have said about art but rather to focus on how he thinks media should focus its attention elsewhere. He said he will poke fun at the star, but then switch to more serious, critical dialogue.

Franco's successes in the worlds of writing and visual art, among others, can be credited purely to his stardom, Belknap said. He said Franco has been given opportunities he does not deserve simply because of the notoriety of his movie star name.

"If you submitted his stuff blind, there's no way it would make the final cut," Belknap said. "If his poetry was submitted to yet another MFA program, it wouldn't even make it to the admissions officer."

In preparation for the show Belknap said he has spent a large amount of time consuming Franco's creations to better shape his arguments, finding that his poetry specifically irked him. Franco wrote a poem listing his incredibly average thoughts on his birthday such as how Suffolk, Va. has only one hotel and how people eat in their cars. Belknap joked on his blog that Franco just put space around the words and called it a poem.

"His poetry is a crime against the written word," Belknap said. "There's this whole culture in the media that keeps slapping the label of a renaissance man upon him, which is a criminal bastardization of that phrase."

People familiar with Belknap's work will

be prepared for his fiery, brutally honest language, said Samantha Irby, close friend of Belknap and co-writer of blog "Irby and Ian." The show will not be strictly Franco-bashing, but also a social commentary extending from Belknap's stabs at Franco. Audience members should expect to laugh but also be challenged, Nast said.

"You're going to listen to a sharp, smart dude break down some of the things that are going wrong in art and culture today," Irby said. "He's imposing, but it will be funny."

For more information about "Bring Me the Head of James Franco, That I May Prepare a Savory Goulash in the Narrow and Misshapen Pot of His Skull," at The Den Theatre, visit BrownPaperTickets.com.

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COURTESY Ian Belknap

Ian Belknap will give a literary performance at The Den Theatre, 1333 N. Milwaukee Ave., every Thursday, Friday and Saturday from Oct. 19 through Nov. 16, using James Franco's art to critique modern culture.

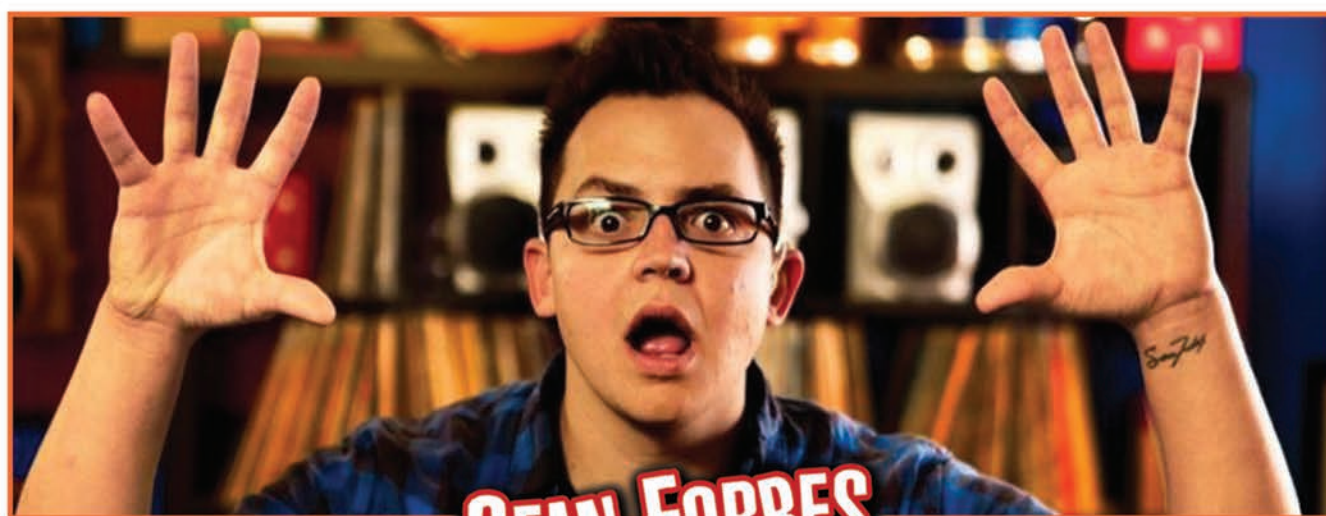
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Common confronts Chicago violence

Associated Press

Chicago rapper Common returned to his hometown Sept. 20 to speak at the Chicago Music Summit about violence in the city and the pivotal role of rap music.

ASSOCIATED PRESS

CHICAGO RAPPER AND Grammy-award winning hip-hop artist Common, who has spoken out about the violence epidemic in Chicago, was in his hometown Sept. 20 to help celebrate the city's music scene when he was confronted with

a brutal reminder of what he's been talking about: Thirteen people were wounded in a hail of gunfire earlier that day.

"It makes me think I've got to do more; we've got to do more," he said in an interview with The Associated Press after giving a speech as the keynote speaker at the Chicago

Music Summit, a conference to help advance the careers of local musicians and music professionals.

Police said the Sept. 19 shooting appears to be gang-related. For the 41-year-old Common, that underscores concerns that the edgy rap music of the generation of rappers that came behind him is not only

providing the soundtrack for gangs but might be helping to fuel the fire of gang violence.

"To decide to take someone's life, I don't think they let a rap song determine that," he said, adding that rap artists simply reflect the violence of the streets, and do not actually cause it. At the same time, he said fans of young rappers, whose music provides a window into a violent lifestyle, are "influenced by that energy and take it the wrong way."

Common has thought about it enough to suggest a "peace summit" with Chief Keef, a younger Chicago rapper whose music includes references to weapons, who was once arrested after pointing a gun at police officers and again after a video showed him firing a semi-automatic rifle at a gun range in violation of his probation.

In fact, rap music made its way into the recent shooting. A relative of a 3-year-old boy who was shot in the face said the child's uncle was an aspiring rapper who was fatally shot in Chicago in September.

Such a link is not surprising to Grammy-winning rap artist, Che "Rhymefest" Smith. He said he believes that, at the very least, aspiring rappers who are living in poor neighborhoods see the display of a violent gang lifestyle as their route to riches and fame.

"What you get with a lot of young artists is if they gang bang on YouTube, pull guns and threaten someone else, this will give them a

million YouTube views or 80,000 Twitter followers overnight," said Rhymefest, a Chicago resident who once ran for a seat on the City Council. "They see it as a check, a way to get paid and this way out of poverty."

Common said the key to ending the cycle of violence that rap music has been linked to for years is more educational programs and other initiatives, and that rap artists should help those programs in any way they can. At the same time, Common, who has his own foundation that exposes disadvantaged young people to the creative arts, said that while he still believes a "peace summit" would be effective, it is only the first step.

"There has to be a consistent follow through," he said. "Young people ... some of them may not be in a place where they can say, 'OK, I'm going to stop [violent behavior].' It may be a process. You have to deal with that."

Common said his hometown needs to better understand the young people contributing to its violence problem and be more consistent in efforts to help them.

The Grammy-award winning hip-hop artist told The Associated Press that gang violence may have increased, but so have poverty and other challenges.

He said he and other rap artists have to do much more to help stop the violence.

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THURSDAY 10/3/2013
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Semester in LA - Information Sessions
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» MARISOL

Continued from PG. 19



Courtesy ELENA GOETZ

"Troy Diptych" (1962) by Andy Warhol is on display at the Museum of Contemporary Art's MCA DNA exhibit.

Both artists' work had similar characteristics that fit the pop art aesthetic, but the methods were very different, Warren said. Marisol carved life-sized figures from large masses of wood, cast her own face with plaster and physically assembled all the piece's elements herself. Warhol, however, created dozens of images using only a silk screen.

"It has to be very different psychologically and emotionally to spend months carving out a bunch of figures and putting them into a sculpture than giving someone an image and having them silk-screen it offsite and then come in and sign it," Warren said.

Despite having very different approaches to creating their work, Lund said both embraced the repetitious nature of pop art. Whether it was Marisol casting her face and

reusing it multiple times in her sculpture titled "Self-Portrait," or Warhol collecting eight different pictures of Jackie Kennedy to screen print for his piece "Jackie Frieze," both embraced serial art—a movement in which elements were assembled in accordance with strict modular principles.

Fueled by their varying artistic backgrounds—Marisol with abstract expressionistic painting and Warhol with corporate fashion illustration—Lund said both artists wanted their work to speak for itself.

"Marisol has a nice line saying 'an artist is an artist,'" he said. "They are both associated with pop art, but that's not where the story ends. Seeing the two side-by-side speaks to their individual senses too."

jmoran@chroniclemail.com

» MS MR

Continued from PG. 26

songs we've ever written together. Ideally, we'd have the two of us in a room sharing and exchanging ideas and writing together. Sometimes I'll come up with a top line and put it with background vocals to make an a cappella track for Max to work around. It can also come down to Max creating an idea and then me writing [over it]. There's an incredible amount of back and forth, so no song feels more mine or more Max's.

What do you two usually do after a show?

LP: [Laughs] Max usually takes his clothes off.

MH: I do. I get really excited on stage, so when I leave, I immediately take my clothes off.

LP: Once Max takes his clothes off, we'll talk about the show. Max and I are perfectionists; we're striving for the show to be the best it can possibly be, so we self-analyze.

What was it like working on *Secondhand Rapture* with Tom Elmhirst, who has collaborated with artists like Amy Winehouse and Adele in the past?

LP: He's insanely talented and worked in a very similar way to us. He's not a very technical mixer. He's very emotional and visceral about the way he connects to music and that's exactly how Max and

I are. It wasn't about ego; he just made the music more us and took it up a notch in a way we weren't capable of doing at the time. Considering the artists he's worked with in the past, whether it is Florence [Welch] or Amy Winehouse, it was a big stamp of approval for us.

What inspired your debut album *Secondhand Rapture*?

LP: If there were one reoccurring [theme] in our band, it'd be New York City. We wrote everything while we

were in New York at an interesting time in our lives, making the transition from school to the real world. During the year we wrote this album, between 2011 and 2012, there were several events that shook New York, like Hurricane Sandy. [The city] really feeds off drama and chaos and it's sort of become frenetic and insane. We fed off that energy, which certainly inspired the song "Hurricane."

For more information visit www.MsMrSounds.com

jmoran@chroniclemail.com



Courtesy WINNIE LAM

Lizzy Planger (left) and Max Hershenow (right) make up retro pop group MS MR, a Columbia Records-signed duo from New York City that will return to Chicago Sept. 30 to perform at Lincoln Hall, 2424 N. Lincoln Ave.

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ART + ACTI VISM

ART+ACTIVISM is an ongoing, college-wide program that facilitates dynamic conversation between Columbia's students, faculty and staff around the critical and sometimes controversial issues of our time. Through increased on and off-campus interdisciplinary engagement with these topics and the artists who make work about them, we further explore the relationship between our own art and activism. We define the roll that we as artists play in shaping our own and the public's opinion on the roles and responsibilities of art, artists and activists to incite change in the local community.

How can your creative energy be utilized as thought-provoking advocacy for change?

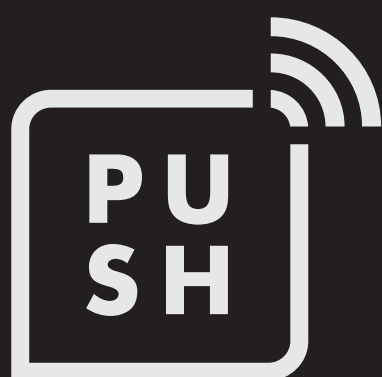
MICROFUNDING:

ART+ACTIVISM is a college-wide program which looks to foster artistic endeavors that are in alignment with Columbia's mission. In considering the ways in which an art practice can facilitate conversation and engage with timely issues, we offer various support to collaborative, student-powered projects that expand beyond the studio. Columbia students as well as faculty/staff collaborating with students can apply for up to \$500 towards honorariums and certain expenses.

Application and guidelines are available at
COLUM.EDU/ARTANDACTIVISM.

Fall proposal deadline:
OCTOBER 4, 2013.

Spring proposal deadline:
FEBRUARY 7, 2014.



a podcast produced by Art + Activism: Columbia College Chicago, explores the intersections of multi-disciplinary creative actions, the artists involved, and the language, tools, and inspiration they use to create works that fulfill their artistic or activist goals. By featuring in-depth interviews, engaging stories, and student voices, PUSH is a unique resource for artists, activists, and idealists in Chicagoland and beyond.

Follow us on iTunes (search for Art + Activism: Columbia College Chicago) OR, stream from our website, colum.edu/artandactivism.

AVAILABLE PODCASTS:

Stephen Reynolds "I think that making a mark is the most direct form of expression, as well as talking, moving space."

Conway "And the way that I've heard a lot of folks who do spoken word talk about it is they talk about the way you can bring music into the delivery."

Cole Robertson "So manifesto is where the rubber hits the road between thought and practice or action. It's that first step in action or the last culmination of the thought process, sort of the bridge between them."

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."

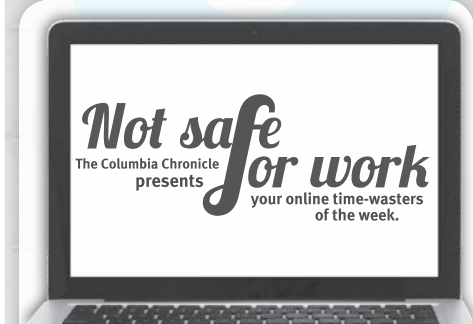
Colleen Plumb and Jess T. Dugan "I wanted it to be woven and by that experience of going through all of the pictures can someone's guard be set down because of that ride through the pictures?"

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TOP 5



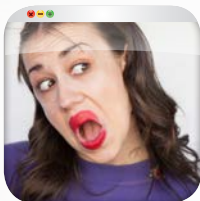
blog



Zulkey.com

This local writer and Second City graduate gets wittier by the post. The blog incorporates humor along with the writer's most private diary, which is hilarious. Make sure to take a look at the interviews and events that include everything from IM chats with Iron Man to amazing can't-miss comedy events all over the city.

video



Miranda Sings

The new video, "Wrecking Ball-No Porn Edition" is a wonderful, appropriate version of Miley Cyrus' music video.

Although Miranda is kind of a wreck, the YouTube star gets it; you don't want to listen to Miley's tragic performance and there's an alternative. Miranda becomes super sassy and sings the song in her usual childish voice—priceless.



Caitlin Looney Copy Editor

REASONS I'M STILL "KEEPING UP WITH THE KARDASHIANS"

I hate myself: All of us have something we hate about ourselves, and that something for me just happens to be me. So in hating myself, I know that all I truly deserve in this world is "Keeping Up with the Kardashians." And I'm accepting this, slowly with gasping sobs.

Kim Kardashian has a nice face: I'm sure she has other nice things, but I mostly just like her face. It's always so pretty and makeup-y and golden. She's just this little golden lady. If I had it in me, I would try to replicate her makeup, but I hate myself.

Kris Jenner makes me feel better about my own mother: My mother is not Kris Jenner and every time I watch the show, I feel really good about that. So I call my mother and say thank you and that I love her and it makes me feel better about me for a fleeting instance.

Khloe Kardashian is my soul sister: Khloe and I were meant to be best friends. I know this because I know that Khloe has rashes of self-loathing from time to time and I can relate to that (obviously, because I am still watching her family's TV show). Let's be black sheep together, Khloe. Together.

Kim-ye: Kim always calls Kanye "her boyfriend," but we like never see him so I am holding on to the hope that he and Baby North are going to make a beautiful entry onto the show adorned with flowing white fabric and diamonds, and I will cry because I still hate me.



Will Hager Copy Chief

WAYS TO MAKE A GREAT RAP MIXTAPE

Add DJ Tags: No song is complete without a random DJ feeling at liberty to shout whatever generic catchphrase they can over the first minute of a normally pristine recording. Bonus points are awarded for covering up lyrics or generally disrupting the song's liveliness.

Put a hashtag in the title: This is most ingenious marketing move since the billboard. Hashtags scream search engine optimization. By putting one in the title, you're trademarking your brand and making a digital statement. People will know you're social media savvy and hip with a title that lends itself to the Twittersphere's ever-open eye lids.

Push the release date back: All the best rappers are doing it! First, make sure you promise a release date before you've started working on the project and then pull the old switcheroo. Anticipation for the project builds, and you buy a little extra time to make it that much better.

Incorporate a recreational drug: From Wiz Khalifa to Chance the Rapper, centering your musical endeavor on this year's drug of choice can take your career trajectory to high places. Of course, it's important to also include the illicit substance in the mix tape title so the white kids on Datpiff can find it with ease.

Include lots of guests: You know your cousin Joe, who you see once a year at the family reunion? He can get a verse too. Throw everybody you know on a track.



Kyra Senese Copy Editor

DISNEY PRINCESS MOVIES THAT FAILED ME

"Cinderella": Cinderella taught me, and many other girls my age, that we should all expect to be swept off our feet by a Prince Charming of our own someday. As women we are perfectly capable of working toward a successful life without the help of a prince.

"Sleeping Beauty": Continuing with the trend of needing men to save our lives, after the evil witch Maleficent places a curse on Princess Aurora to die on her 16th birthday, the only way for the princess to wake from her ageless sleep is by receiving a kiss from Prince Phillip. Yet again, Disney failed me by instilling the notion that a woman cannot solve her own problems.

"Beauty and the Beast": Belle is imprisoned by the enchanted Prince Adam, who was placed under a spell as a beast because he could not love, until she finally falls in love with him. Talk about encouraging abusive relationships.

"The Little Mermaid": Princess Ariel gives up everything, including her ability to speak or have a relationship with her family, to attain land-legs and the love of Prince Eric. There is nothing innocent about telling little girls they should change who they are to meet a man's expectations.

"Snow White": Snow White moves to a house in the forest with seven dwarves to live in hiding from her wicked Queen stepmother. My dad gets mad enough when he sees me spending time with one guy, let alone seven.

Short film creates lots of 'likes'

JORDAN HOLTANE

Film Critic

DEEP IN THE digital age, social media has fully transformed the way we communicate, or, according to some, don't communicate. Like trying to converse with someone through a pane of glass, intentions can become distorted and conversation confusing. How many times has a statement via text been misunderstood because of the lack of inflection or character?

This contemporary model of communication is examined in a new fascinating way in filmmakers Walter Woodman and Patrick Cederberg's 17-minute short "Noah," which won the Best Canadian Short Film Award at the 2013 Toronto International Film Festival.

Made on only a \$300 budget, the short profiles the end of a relationship and a young man's recovery, told entirely through the teenager's

computer screen. The film is disclosed in two parts, beginning with college-bound Noah signing onto his computer and immediately logging in to Facebook.

While aimlessly surfing, he receives a Skype call from his girlfriend, who lays out her concerns about their soon-to-be long-distance relationship. Her Skype connection crashes and sends her offline, disrupting the serious conversation. This sets Noah off, and he begins to explore her Facebook, reading too much into the vagueness of "likes" and profile picture comments.

He hacks her Facebook account and changes her relationship status to "single," choosing "I Will Love You Always Forever" by Donna Lewis to play in the background. We see him linger over the "save" button; we can sense his hesitation, relate to it and instantly regret the moment he makes

the decision to click. It's a place we've been before. This first half is the most upsetting and impactful part of the film. Showing the audience a break-up in pieces, interrupted at every step by technology. It shows in real time how out-of-hand online communication can become, even with something as mundane as a high school break-up.

Several weeks later, we see Noah dejectedly cruising ChatRoulette. After some amusing exchanges and a few familiarly vulgar interactions, he asks a girl for her "Facebook name," only to find out she doesn't have a Facebook account, which has become an increasingly interesting fact about a person. Their conversation echoes a bizarre intimacy between strangers and contrasts how dissociated we have become with the digital age, eyes locked to our smartphone screens with earbuds in our ears. While "Noah's" cliché message of communication in



Screenshot from "Noah"

the digital age is one we're exposed to constantly, Woodman and Cederberg have found a compelling and appropriate way to convey it. Their approach brings cinematic drama to a lonely bedroom computer. It's an average story retooled much like our online life, segmented by social media sites.

It's illuminating that a well-rounded story can actually be told completely on a computer screen; instant messengers convey the dialogue, iTunes provides

the soundtrack, ChatRoulette and Skype give us our frame. The medium further enhances the message. Woodman and Cederberg re-arrange their story for modern times, and it becomes much more affecting for us—so used to communicating as we do in a world of logins, passwords and instant conversation.

The short film is available to watch on YouTube.

jholtane@chroniclemail.com

REVIEWS

LEGENDARY!



I'm feelin' it.



Tolerable.



Uhhmm, WTF?



No—just no.

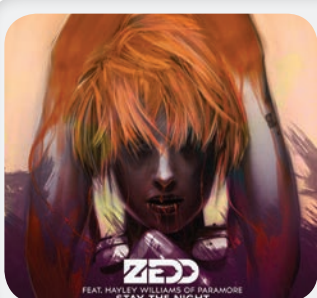


Screen



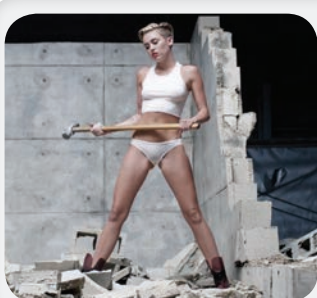
"The Bling Ring"

If director Sofia Coppola's goal was to show the glorification of the vacuous black hole that is Hollywood culture and its effect on young people, she hit the nail on the head. The ugly narcissism that leads these teens into deluded oblivion is surprising but nauseatingly beautiful. —C. Looney



"Stay the Night" music video by Zedd

This new video comes from Zedd's Sept. 24 reissue of hit 2012 album *Clarity: The Deluxe Edition* features Paramore's Hayley Williams. I love Williams, and aside from the awkward couch flips, this video definitely inspires a carefree, dance-y mood. —K. Senese



"Wrecking Ball" music video by Miley Cyrus

Nearly as uncomfortable as the infamous VMA footage, Miley's newest microwave-pop hit looks like a Sports Illustrated swimsuit edition gone wrong. After sitting on a suspended wrecking ball while moaning the synthetic chorus, the only thing Miley wrecked was my sense of human decency. —W. Hager



"Now You See Me"

In this film, a team of four magicians pull off a series of bank heists on its Las Vegas TV show that they're featured on and give the stolen money to its audience. With an FBI agent and Interpol detective looking to debunk their magic tricks, this movie only continues to grow more suspenseful. —K. Senese

Print



"The 10 Worst Experiences You'll Face During College"

College is a tough time, so it's nice to get a reminder every once in a while that you're not the only one who's having a rough week. This ThoughtCatalog.com list is incredibly accurate when it starts off with sleep deprivation. I could hardly get out of bed to write this review. —S. Tadelman



"Hikikomori and the Rental Sister" by Jeff Backhaus

This is a trying novel about a man living in seclusion in his New York apartment and the young Japanese woman who tries to bring him out. The topic is a fresh twist for Backhaus' American audience, but, unfortunately, the craftsmanship is amateurish. —A. Weber



"Assignment Chicago" by Alex Garcia

Garcia has created a reputation as one of few prominent ethical voices in the photojournalism community. His posts are often eye-opening because he has an ability to get to the core of problems in an ever-growing industry where accuracy and quality reign. —J. Durr



"Welcome to Flint" by Kate Abbey-Lambertz

This selection of imagery created by Juan Madrid and Brett Carlsen of Flint, Mich. is absolutely incredible. The use of light makes the work visually stunning and lends itself to be explained as a cohesive body of work. The photos leave the viewer wanting more. —A. Soave

Music



"Wrecking Ball Cover" by The Gregory Brothers

I love pop songs; they make you bob your head and tap your feet. While perusing the Internet, I came across a cover of Miley Cyrus' "Wrecking Ball" and was totally blown away. It's a country cover featuring a drum, guitar and banjo-ukulele. —H. Zolkower-Kutz



"Work B**ch" by Britney Spears

Kudos to Britney for experimenting sonically with "Work B**ch," but the new song still fails to impress. Its infectious beat makes it perfect club material, but it's nothing I would play on a typical day. The song feels like a forced attempt to recreate the iconic "Gimme More." —J. Wittich



Kanye West's interview with BBC Radio

Kanye West sat down with Zane Lowe Sept. 23 for an extensive interview. I particularly enjoyed the answers Kanye had regarding his creative process during the making of *Yeezus*. Kanye claims he's the biggest rockstar right now, and he's right, regardless of how you feel. —N. Ihmound



"23" by Mike WILL Made It

I don't know what to say about this one. I'm not really into rap, and prior to this I never heard Miley Cyrus rap. The whole wearing the basketball jersey and sitting on the basketball hoop doesn't make sense. I wonder what Michael Jordan has to say about this? —C. Jefferson

Random



Craigslist roommates

It's a dark place in the Craigslist roommate forum. Smattered amid booty calls and murderers are the only mildly crazy, sprinkled with maybe one or two posters who need a sane roommate. If you tempt fate, good luck, but for the love of God, ask ALL your friends first before looking on Craigslist. —E. Earl



90 Miles Cuban Cafe in Logan Square

I've been looking for something similar to Cafecito near my house for some time, and I have finally found it. This place has a great atmosphere, features live music and great food. My last meal consisted of a chicken sandwich with caramelized onions and a side of maduros. It was delicious. —E. Rodriguez



Panera potato chips

I love being able to make a quick run to Panera because of its delicious food and convenient location. However, their chip bags are just too small. I usually finish a bag by the time I'm done with half my sandwich, which forces me to finish the other half without snacks in between bites. —A. Kukulka



Traveling

I spend a ridiculous amount of my minimal free time looking up flight information to see where I can travel for cheap. It might be because I'm a travel junkie or the fact that I can't wait for summer, but it's an odd addiction. Need \$500 round-trip tickets to Istanbul? I got you. —J. Wolan



CITY EDITORIAL

Hiring process must be colorblind

THE EQUAL EMPLOYMENT Opportunity Commission, which protects women, minorities and people with disabilities from unfair hiring practices, filed a civil lawsuit Sept. 17 against Chicago-based Rosebud Restaurants claiming the chain unfairly discriminated against black applicants. The suit states that Rosebud, which operates 10 restaurants across the city and suburbs, has been denying black applicants since 2009. The suit also alleges that the restaurants failed to keep their employment applications on file for a year, a violation of federal law.

Extensive records of discriminatory hiring lawsuits filed by the EEOC prove that while these efforts have good intentions, racism is still endemic in workplaces. One such case in November 2012 determined that Alliant Techsystems, Inc. refused to hire a black woman on the basis of her race, settling for \$100,000.

Under Title VII of the Civil

Rights Act of 1964, it is unlawful for employers to segregate or refuse to hire employees because of their race, color, religion, gender or national origin. The EEOC allows victims to file complaints of discrimination and sue employers for full compensation.

Employers who discriminate are not only heinously unfair, they are also hurting their own product. When a company specifically excludes candidates based on race, it loses out on qualified applicants and the possibility of opening up to additional market demographics, which in the long term can hurt both profits and the public's perception of the company.

Racial profiling is not always overt though, which is how it has been able to thrive, according to a December 2005 study published by Princeton University. As part of the study, several groups of three young men, each of varying ethnicity with comparable educational backgrounds, applied

for entry-level jobs in New York City. The experiment revealed that the black applicants were about half as successful as white applicants and two-thirds as successful as Hispanic applicants.

If some employers are unable to look beyond race—consciously or not—there are still methods of hiring qualified yet diverse applicants. According to a Princeton study published in the September 2000 issue of the American Economic Review, orchestra “blind” auditions, during which the applicant performs behind a screen, increased the likelihood of hiring female performers by about 25 percent. The method may not be practical in some cases, but all employers should focus on an applicant's skill.

Employers that discriminate should be punished publicly and painfully. Severe consequences for Rosebud, if the charges are true, would be a warning for other companies to self-regulate.

NATIONAL EDITORIAL

No money in the middle

THE INCOME GAP is growing wider, and economists' dire post-recession predictions seem to be coming true: The middle class is rapidly disappearing.

Five years after the 2008 financial meltdown, the Census Bureau released its 2008–2012 income figures, revealing that household income decreased 3.1 percent from \$52,673 in 2007 to \$51,017 in 2012. Meanwhile, the wealthy saw an approximate 95 percent income jump from 2009–2012, according to a Sept. 13 income analysis by the University of California, Berkeley.

As the rich become almost twice as rich and the middle class slowly fades away, the government continues to approach the issue from the top of the income bracket. The idea of a trickle-down effect from the wealthiest sector to lower income brackets has been thoroughly disproven but is still reflected in government practices. The incomes of the wealthy are difficult to regulate because money equates to political power, making the beneficiaries the decision makers—but that's not working.

The government should instead stimulate economic mobility by raising the base minimum wage.

The Fight for 15 movement, which lobbies for a \$15 federal minimum wage, has organized strikes across the country to advocate for low-wage earners. McDonald's has taken particular heat—the \$97.7 billion company pays most of its workers minimum wage. Working 40 hours per week at Chicago's \$8.25 minimum wage nets \$15,840 annually, which for a family of three is below the federal poverty line.

The cost of living in the U.S. has steadily increased during the past several decades, but minimum wage has not increased proportionally. Even jobs that were once considered white collar are now barely middle class, such as nursing, with a median annual salary of \$65,470, or teaching, which pays a median \$46,020 per year, according to the Bureau of Labor Statistics. Meanwhile, McDonald's President and CEO Donald Thompson made \$13.75 million last year. Raising the

minimum wage would help workers meet living standards and ascend to the middle class.

There needs to be regulation for both the top and bottom earning brackets. Income caps have been suggested as a possibility, but implementing them would only encourage high-income earners to hide their burgeoning savings in offshore accounts. On Feb. 28, the European Union attempted to cap banker bonuses at equal to their salaries to prevent excessive income, but the EU's intrusion into the function of private companies will likely lead to dissatisfaction and disobedience. Implementing a salary cap in the United States would likely have a similar effect, assuring it could never be passed.

To close the income gap between wealthy and poor, the government should enact financial policies that compensate people for how hard they work, not for how weighty their titles are. Regulating the economy to make sure that everyone who works hard can afford to live here isn't socialistic or communistic—it's humanistic.

CAMPUS EDITORIAL

Revive free STI testing

PENNSYLVANIA STATE UNIVERSITY'S student newspaper, The Daily Collegian, has reintroduced its sex column, redubbed Dick & Jane, after it was indefinitely suspended following the 2011 Jerry Sandusky scandal. To promote openness, the column is written anonymously and protects the confidentiality of students who submit questions.

Encouraging students to talk about sex contributes to overall sexual health on campus and helps prevent the negative consequences of sex like unwanted pregnancies and sexually transmitted infections. Colleges need to promote more open forums like The Daily Collegian's. The Chronicle publishes an entire issue dedicated to sex every February to inform readers about safe sex and sexual trends, but the college itself has decreased its sexual health education in recent years. Sure, they hand out condoms like candy, but that's not enough.

The media often blame the recent increase in sexually transmitted infections on the “hookup culture” on college campuses—20 million new STIs were diagnosed in the U.S. in 2012 compared to 19 million cases in 2008, according to the Centers for Disease Control and Prevention. But according to an Aug. 13 study released by the University of Portland, college students from 2002–2010 had the same amount of sex with a similar number of partners as students from 1988–1996, making the idea of an increasingly pervasive hookup culture unfounded. Instead of indicating a hornier college crowd, the increasing incidence of STIs only illustrates the low level of sexual competency among today's college students.

Individuals bear most of the responsibility for their sexual health—sexual education begins in public grade schools, so it is not the college's job to educate all students about what to wrap and when. But colleges should not assume students know all there is to know about sex. Columbia should provide more resources for students, such as individual counseling for sexual issues, small-group seminars on sexual education and contraceptive options at the Health Center.

With support centers like Common Ground and the LGBTQ Office of Culture and Community, Columbia does a relatively good job of providing information to quell concerns of the LGBTQ population, who are often slighted by traditional sexual education and may need to seek additional resources and information. But for everyone, regardless of sexual orientation, the college needs to bring back free STI testing. Students used to be able to get free STI testing at the Health Center at any time, but the college suspended the service in spring 2012 for budget reasons, as reported Feb. 27, 2012 by The Chronicle.

STI testing is paramount to sexual health for a number of reasons, primarily because it affects not just the student but also everyone he or she becomes intimate with during college and after. An infected person may not know he or she is infected until years later because of the latency period associated with many STIs. Currently, students can go to nearby hospitals, health clinics and LGBTQ-friendly centers like the Howard Brown Health Center offer STI testing.

Columbia also offers a Wellness Series of health seminars on a variety of topics, but the group setting may discourage attendees from asking sensitive questions. The college provides individual counseling, but the wait list is long and students may not be able to book an appointment, as reported March 1 by The Chronicle.

Students should also educate themselves, but Columbia isn't doing as much as it should to encourage them. The college offers a number of academic classes addressing sex, such as Human Sexuality Seminar and Evolution of Sex, but students have to pay for them and space is limited, so the classroom is not the primary place students should be receiving their sexual education.

Providing a space where people are comfortable asking questions and voicing concerns is essential, so tools like The Daily Collegian's anonymous sex column and The Chronicle's sex issue are excellent ways to broach a topic that is sometimes awkward for students to approach on their own.

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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

Pope could bring Catholic Church back to life



ELIZABETH EARL

Opinions Editor

SINCE POPE FRANCIS was elected in March, he has displayed a surprisingly liberal attitude toward the Catholic Church's position on several controversial topics such as contraceptives, same-sex marriage and the role of women in the church.

In an exclusive interview in the Sept. 30 issue of the Catholic publication *America*, the pope said the church "has locked itself up in small things, in small-minded rules." He called for the clergy to take a broader focus on human rights rather than condemn practices considered immoral. He went on to mention reconsidering the role of women in the church

and moving toward accepting lesbian, gay and transgender individuals rather than ostracizing them for their sexual orientation.

Smack me with a miter and light up some incense. The Catholic Church has always been about as ponderous as a cinderblock, making this a faster paradigm shift than anyone could have predicted. With a popular and apparently radically tolerant pope sitting in the Vatican, Catholics worldwide may change their attitudes toward the church's moral status quo.

Critics are busily trying to dig up dirty laundry from Francis's past, but it should be enough to see the positivity of pushing the church in a more open-minded direction. No pope is infallible, but if Francis tries to do right by the marginalized members of the church, then he is the right leader.

His statements have huge implications for Chicago, where the population is overwhelmingly Catholic, with more than 2.16 million people identifying as members of the church, according to a 2010 census by the Association of Religion Data Archives. In 2012, more than 84,000 students were enrolled at Catholic elementary and secondary schools, and 49,000 students attend Catholic

universities in the city, according to the Archdiocese of Chicago's website. With such a large, young congregation, Catholic churches must adapt their teachings to incorporate the changing views of today's increasingly tolerant youth. For instance, 98 percent of Catholic women nationwide have used some form of contraceptive, according to an April 13, 2011 study from the Guttmacher Institute, despite the Catholic Church's adamant teachings that contraceptive use is morally wrong.

In contrast to the pope's liberal attitude, many American clergy, who live in a country with a burgeoning tolerance for same-sex marriage and contraceptive use, have remained stuck in moral backpedaling. Cardinal Francis George of the Archdiocese of Chicago said the pope's comments on gays were "misinterpreted." George is infamously anti-gay; he defended the Catholic Campaign for Human Development's defunding of the Illinois Coalition for Immigrant and Refugee Rights because the organization declared its backing for same-sex marriage, according to a July 29 statement from the Archdiocese of Chicago. George needs to change his policies to accommodate the changing

world, even if it means tolerating those who think differently.

Besides being a religious body, the church is a political body, which means that the leader's position often affects governments as well as individuals. An Aug. 5 address from the Vatican identified the need for more humane treatment of immigrants and refugees by their host countries, calling on governments to reform their policies. More recently, the pope wrote an open letter Sept. 4 to Russian President Vladimir Putin urging the G20 summit to find a non-military-related solution to the Syrian conflict. He also declared his opposition to U.S. intervention in Syria on Sept. 7. When the head of an enormous institution like the Catholic Church expresses a viewpoint, thousands of devotees worldwide are likely to follow.

The main objection to Francis when he was first elected, as stated by a March 13 article on *Slate.com*, was that he was too simple and humble to take on the complicated tangles of scandal and corruption that have plagued the Catholic Church. However, as he has demonstrated, he is not afraid to flip expectations with unexpected opinions. It's a significant step

forward that the pope is willing to give a strong opinion, and a sign that Catholics will have direction as a whole.

Religious institutions are by definition conservative and resistant to change. Traditional Catholicism is dictated by a Biblical text that traditionally interprets homosexuality as a sin, and the church has essentially functioned that way throughout its history. The pope's willingness to reconsider the hand-me-down doctrines of his predecessors shows a remarkable strength of mind and enough courage to lead an enormously clunky institution into cultural relevance.

Pope Francis's liberalism is refreshing for the religious and secular communities alike. The clergy's refusal to embrace a diverse population has isolated the papacy in the past, and as fair as it is to allow a religious institution to say what it teaches is moral, refusing to change has marginalized entire demographics in the U.S. and worldwide. The rest of the clergy should follow in the pope's footsteps, to engage people who are often isolated from the church they attend.

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Does Columbia offer enough sexual health resources?

STUDENT POLL



I think maybe they don't promote it enough. I'm sure a lot of people would answer, "I don't know just because I'm not educated." You have to seek it out on your own.

Megan Capps junior photography major



Yeah, I think they've got the protection [available] and I think most of us have learned it already, but I think they provide enough. I don't know what more they need to do.

Joseph Horner sophomore audio arts & acoustics major



When you're living on campus in the dorms, I think [college administrators] provide good information, but that's only if you reach out and look for it.

Erica Cameren senior art & design major

Sheltering kids from smartphones obsolete



CAITLIN LOONEY

Copy Editor

COMEDIAN LOUIS C.K. is quickly becoming an almighty philosophical bomb-dropper. His rhetoric, most often found in clips circulating on Facebook and Twitter, reflects a bleak, sardonic view of life that in most cases is dead-on. His blatant truthfulness attracts many people to his rants and rambles, from late night talk shows to HBO specials. However, while C.K. can be touted as a comedic genius aiding us in mini-existential crises, his most recent reaming of smartphones seems too extreme for the modern world.

During a Sept. 19 appearance on former cohort Conan O'Brien's

late night talk show, C.K. went deep while discussing his refusal to purchase iPhones for his two daughters. C.K. mentioned the toxicity and stupidity often associated with the cellphone-armed generations, arguing that phones are a hindrance to becoming a real human.

"The thing is, you need [to] build an ability to just be yourself and not be doing something," C.K. said, emphasizing the need for young children to foster empathy while noting that cellphones make that nearly impossible.

C.K.'s appearance may have gone viral, but his points were not as revolutionary as they were simply familiar. It was certainly relatable, but in all the shares, reblogs, retweets, likes and chain emails that the video inspired, something was missing. Of all the viewpoints blared across social media, no one addressed the issue of the ubiquity of smartphone and tablet technology. C.K. may have his daughters' best interests in mind, but it's impractical to place children in an isolated technology bubble.

C.K. offered only one extreme: Do not give children smartphones. Unfortunately, as technology advances and our world evolves to accommodate those advances, the way chil-

dren are raised is changing, making C.K.'s disregard for smartphones and their helpful but sometimes culturally harmful effects reckless.

Of course, C.K. handled this touchy subject in the way that he beautifully handles most all subjects: He turned it on himself while still putting society on blast. Citing an incident when he felt the need to text someone because a Bruce Springsteen song made him sad, C.K. explained that phones protect us from feelings we prefer to avoid.

Yes, avoiding conflict and emo-

born into a world of rotary phones and telegrams. They are inherently different but no less human.

As these devices become more common, parents have raised the question of when to introduce their children to smartphones and other wireless technology. PBS.org's article, "When to Introduce Your Child to a Smartphone or Tablet," gives guidelines on integrating interactive technology into a child's everyday routine, focusing particularly on how much time is spent with a wireless device. The article high-

Why try to hide kids from smartphones when the technology is everywhere?

tions is an issue. Yes, cyberbullying is an issue. Yes, not making eye contact when you talk to another human being because you are checking your Twitter feed is an issue. These are all possible byproducts of our technological age, but the children being born into a world of omnipresent smartphone technology are not the same children that were

lights content being made available to children while they are using such technology and the need for parental supervision. While many argue that children should be outdoors frolicking in green fields, the issue is not when to introduce children to smartphones, because the when is inevitable. It is the how that matters.

C.K.'s argument against smartphones was humorous and relevant to the time, but his condemnation is irrational. Parents need to evaluate how to give their children access to the world of smartphones, not the when or why. Sitting a child down and explaining the responsibility and weight of having a smartphone and the worlds encapsulated within them is the way to go about it. Raising children to be accountable, thoughtful adults who are capable of functioning with and without a smartphone is important. Depriving them of the tools they need to adapt to a world with smartphones everywhere is thoughtless.

C.K. said cellphones keep us from experiencing real human emotions, and while we may not feel how he wants us to feel, we are still experiencing real emotions. They are simply expressed differently because our world is now crisscrossed with a thousand-and-one ways to digitally express ourselves. Whether those connections dilute our humanity and make us stupid—as C.K. eloquently describes us—or amplify it across the world, letting others know they are not alone is still up for interpretation.

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School of Media Arts Internship Coordinators

Jennifer Halperin, Journalism
Julie Harris, Marketing Communication
Nicole Hoffman, Television
Tom Joyce, Radio
Blanca Martini, (Interim) Interactive Arts & Media
Lyn Pusztai, Cinema Art & Science
Elliott Scott, Audio Arts & Acoustics
Pattie Mackenzie, School of Media Arts Assistant Dean

Dear Editor:

THE RECENT COLUMN by Chronicle reporter Tatiana Walk-Morris on unpaid internships raises important issues. As Walk-Morris points out, companies should never take advantage of registered college students who need experience. An “internship” in which a student is treated as a glorified servant is not an “academic internship” at all. As she also notes, many students

simply can’t afford to take unpaid internships; Columbia students often are juggling a full load of classes and part- or even full-time work to pay for college. Walk-Morris’ discussion focuses on the difference between paid and unpaid internships. We draw a different, critical distinction between credit-bearing internships and other kinds of internships. Credit-bearing internships are extremely valuable for our students’ futures because they have been vetted in a way that we guarantee value for students whether internships are paid. To try to do what’s best for students, Columbia has taken many steps to make sure students engaged in internships are gaining valuable, career-enhancing experience, are treated fairly, and—when possible—are able to gain academic credit, a salary/stipend or both. Because internships are such a vital part of career-preparation in today’s world, as a recent Forbes

magazine piece details, the college wants to make sure Columbia students are exposed to and pursue valuable work experiences. For example, many departments at Columbia have designated internship coordinators, full- or part-time staff members, devoted largely to finding, assessing and helping students secure internships, as well as overseeing internships for college credit which can count toward a student’s degree. Among the coordinators’ chief duties is to weed out opportunities in which interns would be expected to perform menial tasks unrelated to their field of study. In the wake of recent lawsuits filed by unpaid interns, some businesses and organizations that formerly offered only unpaid internships have started to pay their interns. That’s a positive outcome, although sometimes it results in fewer interns being taken on during a semester.

However, some of the most meaningful, impressive internship opportunities continue to be unpaid, and Columbia would be doing a disservice to students if we did not alert them to and encourage them to pursue some of these. Columbia graduates who are employed in their fields report that the skills and professional networks they developed as part of unpaid internships directly led to them being hired after graduation. In particularly competitive fields such as radio, television, film, journalism, marketing, public relations and advertising, internships are almost essential—not only for future full-time positions, but sometimes even for future paid internships. Because Columbia is situated in downtown Chicago, students here often have the opportunity to intern year-round—not just during summer—at some of the most high-profile companies, non-profit organizations and public agencies in the country. Credit-bearing

internships often can be built into a student’s schedule to take the place of other courses. Some of the amazing internships that Columbia students are doing this fall include working with Chicago Public Radio, Razorfish, HBO, TMP Worldwide, Allied THA, CBS, NBC, ABC, WGN, Kartemquin, Modern Luxury magazine, the Chicago Tribune and Sun-Times, Kartemquin, Comcast SportsNet and E!Online, among many others. The best way for both students and potential employers to find out details about legitimate internships is to contact or talk to one of our internship coordinators at colum.edu/portfoliocenter/articles/internships.php. Thank you to Walk-Morris for bringing up this essential issue, and to The Chronicle for publishing a piece that is so uniquely relevant to its audience. For more information on how to submit a letter to the editor, see the letter on the bottom of page 34.





Courtesy PATRICK L. PYSZKA / CITY OF CHICAGO
City Hall's rooftop garden, 121 N. LaSalle St., contains more than 20,000 plants and trees native to the Chicago region, and absorbs heat from the sun to conserve energy for the building. According to the city of Chicago website, the city has over 359 green roofs.

Chicago ranks top 10 in energy efficiency

MARIA CASTELLUCCI
Assistant Metro Editor

SINCE FORMER MAYOR Richard M. Daley's time in office, energy efficiency has been a high priority for Chicago. The city has created initiatives encouraging smarter energy use by enterprises ranging from private businesses to public transportation. Those efforts paid off when Chicago was named the ninth most energy-efficient city in a report by the American Council for an Energy-Efficient Economy.

The study detailed what cities have done to earn their ranking and

what they can do to further their energy efficiency, said Eric Mackres, lead author of the report and a policy manager at ACEEE.

According to Mackres, Chicago was praised for its hefty energy-saving goals outlined in Sustainable Chicago 2015, a plan created by Mayor Rahm Emanuel in an effort to make Chicago as energy-efficient as possible by 2015, and for an ordinance that requires homes for sale to disclose energy information to possible buyers.

Sustainable Chicago 2015 is the main reason for Chicago's top 10 ranking because it creates a com-

prehensive plan encouraging business owners to be energy-efficient, said Karen Weigert, the city's chief sustainability officer.

Local business owners are often looking for ways to decrease energy costs, said Anne McKibbin, policy director at the Center for Neighborhood Technology-Energy, an organization that works with business owners to increase energy efficiency.

McKibbin said CNT Energy works mostly with apartment building owners and their tenants because their jobs are often too stressful and the task is too complicated to do without assistance.

"I definitely think a lot of the folks we work [with] just wouldn't be able to get around to this kind of work because it's a daily stress of their regular jobs running the apartment building or making sure that the buildings are just functioning," McKibbin said. "[CNT Energy] opens up energy efficiency to folks who wouldn't otherwise be able to make those changes."

In recent years, ACEEE has seen an increase in business owners and cities across the nation expressing interest in being energy-efficient, citing the positive economic impact it will have, Mackres said.

"It's one of the cheapest, cleanest and fastest ways for a city to meet its energy needs and improve its economy," Mackres said.

Weigert said many initiatives in the Sustainable Chicago 2015 plan were highlighted in the ACEEE report as positive examples for other cities, showing that Chicago is making the right decisions concerning energy conservation.

The study also outlined what Chicago can do to further improve energy efficiency, such as making it easier for cyclists, efforts the city

» **SEE ENERGY** PG. 40

Plug pulled on electricity savings

Chicago switches from ComEd, savings short lived

ZACHARY MILLER
Assistant Metro Editor

CHICAGO SWITCHED ITS primary energy supplier from ComEd to Integrys Energy Services in February 2013 in an attempt to increase customer savings, according to a December 2012 mayoral press release; however those savings are quickly dwindling.

ComEd entered into long-term contracts with the city and its customer base in 2007, which secured an energy procurement plan and established a fixed price for electricity. When the contract expired in November 2012, the city voted in favor of electric aggregation, which allows municipalities to purchase electric-

ity through alternative suppliers, according to Elizabeth Keating, the ComEd communications manager.

The energy market crashed in 2008 during the economic downturn, allowing Chicago the opportunity to open up to more than just ComEd, according to Anthony Star, acting director of the Illinois Power Agency. Following the crash, the fixed price of ComEd electricity hovered high above market value, creating opportunities for alternative suppliers to easily enter the market and provide consumers options besides ComEd, Star said.

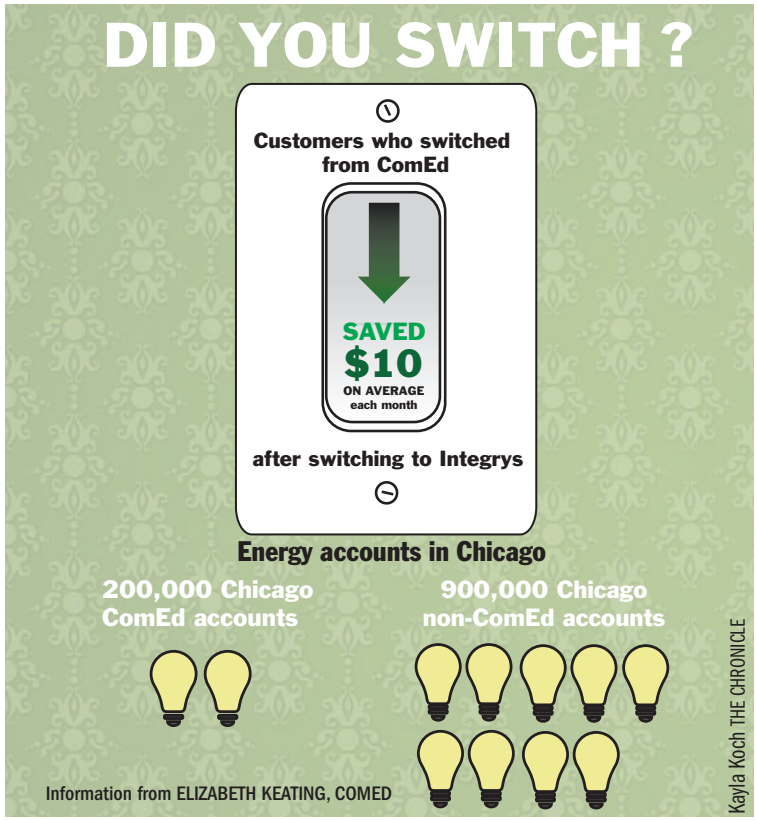
According to Keating, about 500 communities in the Northern Illinois district have yet to select an

alternative energy supplier, and about 320 have aggregated services. Of those 320 communities, not one moved all of its customer accounts to a non-ComEd supplier.

"Even if a village or a municipality decides to make a choice on behalf of the village, they still give people the opportunity to opt out if they still want to stay with ComEd," Keating said.

In Chicago, Keating said there are about 900,000 accounts with non-ComEd suppliers and about 200,000 that use ComEd as a supplier. Across the Northern Illinois district, ComEd still supplies 20

» **SEE COMED** PG. 41



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

Pension crisis won't solve itself

AS IF PUBLIC perception of Chicago wasn't bleak enough, credit analysts Moody's Investor Service and Standard & Poor's recently slapped the city with grim ratings spurred by the unstable budget and impending pension crisis. The negative ratings cast a bright light on an alarmingly impotent government that will soon force taxpayers to shoulder the weight of its uncontrollable pension shortfall unless drastic preventative action is taken soon.

According to the article on Page 39, Chicago's budget deficit, projected at more than \$338 million in 2014, is anticipated to nearly triple to almost \$1 billion in 2015 when 2010 state legislation requires the city to begin making hefty contributions to pension funds for police and firemen, 90 percent of which must be set aside by 2040.

Because the state controls Chicago's pension system, the legislation is a trickle-down effect of the \$100 billion pension crisis Illinois currently faces. Gov. Pat Quinn has been desperately urging the state legislature to devise a solution to the worsening crisis, but his efforts to persuade lawmakers to pass comprehensive pension reform

have been unsuccessful.

In recent interviews, Mayor Rahm Emanuel has pinned the blame for the city's looming deficit on state lawmakers, claiming that legislators in Springfield must solve the impending pension shortfall at the state level to alleviate some of Chicago's debt. Emanuel is correct that the state should be working much harder to reduce its debt, and consequently Chicago's, but the state isn't entirely at fault for the city's colossal financial obligation.

State lawmakers should not have allowed the mess to escalate so rapidly—the pension liability is growing at a rate of \$17 million a day, Quinn said during his Feb. 6 State of the State address—but Chicago should have been better equipped to face the obstacle. For decades, Chicago mayors have not allocated enough of the city's budget toward funding pensions and their improvidence has finally caught up with City Hall.

City officials were certainly not blind to the fact that they would have to cough up pension funds at some point, and it's time for them to man up and take responsibility for their role in the catastrophe. What's



even more disheartening than watching a bunch of lawmakers play the blame game, however, is that the pension responsibility now falls on taxpayers who will eventually have to fork over \$63.2 billion to fully fund the pension system and total city debt, according to the article on Page 39.

While the crisis could have been avoided, or at least minimized, on both the state and local levels, what's done is done. At this stage, managing the mess is the only option, and time is running out. But until lawmakers own up to the problem and actually make an effort to reasonably address it, the fiscal outlook for Illinois and Chicago will only regress.

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Carolina Sanchez THE CHRONICLE

TIF data from the Cook County Clerk's Office is compiled at CivicLab, 114 N. Aberdeen St., where volunteers study the distribution of city tax dollars.

Tough times for TIF

ZACHARY MILLER

Assistant Metro Editor

ALTHOUGH THE CITY uses Tax Increment Financing to improve blighted areas, many are skeptical of the system's efficacy.

TIF, as defined by the city's website, is a funding tool to promote public and private investments. TIF funds are used to construct new projects, and the taxes generated from those projects are put back into the TIF system to fund future endeavors. According to an analysis by The TIF Illumination Project, an initiative of the nonprofit CivicLab, the total TIF expenditures in 2012 were more than \$300 million, and the total property tax increment extraction was nearly \$450 million. Although the investments turned profits, many fear this money does not reflect Chicago's best interests.

According to Stephanie Farmer, assistant professor of sociology at Roosevelt University, TIF was originally intended to establish a financing mechanism to develop disadvantaged areas that would otherwise not receive investment dollars. The city, however, has expanded the funding guidelines to apply to any projects it prioritizes, Farmer said.

"I think TIF funds are being abused," she said. "In part they're being abused because of the divestment of cities at the national level, at the state level and through anti-tax policies. Of course, cities are going to have to use any kind of financial mechanism that they can get their hands on in an era of austerity and anti-tax politics."

The city, according to Farmer, has improperly used TIF revenue on several occasions, including pub-

lic schools, neighborhood projects and the DePaul University arena. Recently, funding fell short for a midsize arena at the McCormick Place convention center that DePaul would occupy, Farmer said, so the city used TIF funds to cover roughly \$1 million in construction costs.

"It's just morally bankrupt to use TIF dollars for a single stadium project when you're closing neighborhood schools in order to save about \$40 [million] to \$50 million a year," Farmer said. "If we're funding stadiums and not funding education, we're actually in the long-run putting Chicago in a worse position vis à vis the global labor market."

Many Chicago politicians and community leaders have advocated for greater transparency in TIF policy, as reported April 29 by The Chronicle. Cook County Clerk

» SEE TIF, PG. 41

x Notable Native

PAT DOWELL

Occupation: 3rd Ward Alderman Neighborhood: Bronzeville



Courtesy PAT DOWELL

MARIA CASTELLUCCI

Assistant Metro Editor

ALDERMAN PAT DOWELL (3rd Ward), represents constituents who live in portions of the South Loop, Bronzeville, Washington Park, Fuller Park and Douglas neighborhoods. Dowell is in her second term as alderman, which began in 2007. Born and raised in New York City, Dowell came to Chicago in 1978 for graduate school at the University of Chicago, and she fell in love with the city life and Lake Michigan.

Focusing her work on community enrichment, Dowell was among the key players in revitalizing Bronzeville in the 1990s. In the City Council, Dowell is the vice chair of the Housing and Real Estate Committee and is a member of many committees. She also serves on the Collaboration Committee, a joint city and Cook County committee. She has a bachelor's degree in developmental psychology from the University of Rochester and a master's degree in social service administration from the University of Chicago.

The Chronicle talked with Dowell about being an alderman, connecting with her constituents and the legislative choices she is most proud of.

THE CHRONICLE: What makes your ward unique?

PAT DOWELL: Geographically, it extends from Roosevelt Road all the way to 57th Street. That cuts through many different communities. My constituency is a diverse constituency, demographically diverse in terms of race, economic standing and gender.

What is your favorite thing about being an alderman?

I enjoy the fact that I have the ability to help people who have a need for city services or information, that I can help direct economic, housing and education development and that I can play a major role in that work with my constituency.

What did you do before becoming an alderman?

I was working as a social worker. I'm a social worker by profession. I was

working as the head of a community organization called the Mid-South Planning and Development Commission. My work there focused on community improvement, the same issues that I'm working on now. I think becoming an alderman was a natural progression in my desire to provide service to my community.

What are your goals for your ward?

My vision for the ward is to increase its economic vitality, so I would like to see more small businesses and national chains make a commitment to the 3rd Ward and provide jobs to people in my community.

What legislation are you most proud of?

I'm most proud of passing the city's first vacant properties ordinance, which required banks and other financial institutions that hold mortgages in our communities to basically take care of the property when they're going through foreclosure—to secure them, to keep the area, home, front and rear yards clean and to register the property with the city of Chicago. And I'm proud of my work too on the assault weapons ban at CTA stations. That was something that I added to an existing ordinance and I'm proud of that work.

What initiatives are you currently working on?

I'm working with several colleagues to pass an independent City Council Budget Office, which would help aldermen understand and make assessments about the budget and any financial arrangements that we would have to vote on.

You talked about diversity in your ward. How do you actively participate in these different communities?

As an alderman, you have to spend time with your constituents. It's not unusual to see me riding my bike or walking about in my ward. I go to a lot of events that I'm invited to, like block parties and community meetings. These are all opportunities to hear what my constituents' concerns are.

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BILLION DOLLAR MAYBE?

WILL HAGER
Copy Chief

CHICAGO'S BUDGET DEFICIT is projected to scrape the \$1 billion mark in 2015, leaving city and state authorities scrambling to solve a myriad of problems to avoid shifting the financial strain onto taxpayers.

The 2014 city budget deficit is already more than \$338 million and is expected to nearly triple to \$994.7 million in 2015, according to Mayor Rahm Emanuel's 2013 Annual Financial Analysis. The deficit spike is a result of 2010 state legislation, as reported March 11 by The Chronicle, that requires the city to set aside 90 percent of funding for police and fireman pensions by 2040—amounting to nearly \$600 million in debt in 2015 alone.

Moody's Investor Service, a bond credit rating company, downgraded Chicago's general obligation and sales tax rating three tiers to a negative standing in its July 17 report, which noted that the city's increasing pension liabilities and unstable budget contributed to the downgrade. The report summary acknowledged the city's efforts to become more operationally efficient

but added that the pension debt negates any financial headway. The looming deficit increase would have direct consequences for residents, according to Ben VanMetre, senior budget and tax analyst at the Illinois Policy Institute, a free enterprise research group.

"Lots of people talk about the city of Chicago's debt, the Chicago schools' or the park district's," VanMetre said. "What is often unacknowledged is all of these units of government that exist in Chicago share the same tax base. So it's all the same taxpayers that are on the hook for all of the pension funds operating in Chicago."

Credit analysis from Standard & Poor's also shifted Chicago's bond rating from stable to negative on Sept. 16, citing similar concerns about the city's pension obligation and ability to repay its debts. VanMetre said Moody's and S&P's analyses are indicative of the city's harrowing financial state and could likely dissuade investors.

"It's not grassroots organizations or politicians saying it's a problem, it's third-party rating agencies saying the future is bleak," VanMetre said. "When investors look into in-

vesting in Chicago or buying Chicago bonds, these are the ratings they look at, so these very heavily affect whether or not people are going to buy bonds in the first place."

The Illinois Policy Institute released a report Sept. 17 detailing the city's looming budget crisis. To account for the entirety of the pension shortfall combined with the city's current debts and liabilities, the institute determined taxpayers would owe the city \$63.2 billion—equating to more than \$61,000 for every Chicago household; however, the median Chicago household income from 2007–2011 was slightly more than \$47,000. The total amount owed includes debts owed by Chicago Public Schools, the Chicago Transit Authority, the Chicago Park District and a significant portion of Cook County employees' salaries and wages.

According to VanMetre, the steadily increasing budget deficit stems from the city's pension woes, with only 36 percent of city pensions currently funded. To boost the pension fund, the city has incorporated defined benefit plans into city retirement options, which deduct a small percentage of city employ-

ees' paychecks every pay period and siphon it into one of the larger city pension funds. VanMetre said defined benefit plans have bankrupted businesses because they are costly to employers, and more businesses are adopting 401(k) plans, a more secure retirement system. While defined benefits have contributed to the pension fund, taxpayers still bear most of the burden.

Alderman Bob Fioretti (2nd Ward) said the shortsightedness of city policymakers who were quick to raise fees and taxes at the first signs of trouble contributed to the city's fiscal hole. He said property taxes in some areas could increase by 50 percent if the pension crisis goes unaddressed.

"We have a fiduciary obligation to the residents of the city of Chicago and a constitutional obligation to preserve their dollars and cents and use it wisely for city services and programs that improve the quality of their life," Fioretti said. "The more money that becomes a tax or a fee, the harder it is for people to see their quality of life improve."

Fioretti said there is no easy solution to the budget deficit and he does not expect the state to

intervene because it has its own financial burdens—chiefly a \$96 billion deficit and a pension crisis of its own, as reported March 11 by The Chronicle.

In the introduction to the 2013 Annual Financial Analysis, Emanuel stressed the urgency behind launching comprehensive pension reform beginning at the state level.

"Until we pass meaningful pension reform in Springfield, the outlook for future years is unsustainable," Emanuel said in the report. "As outlined in this report, the need for action is immediate so that we can continue to make the critical investments we need today while building the economic foundation for tomorrow."

Fioretti said the best way to evade Chicago's possible budget crisis is to devise a five-year plan to chip away at the debt, which he said has been discussed at a basic level among the city legislators.

"Our budget is a social document of who we are as a city and how we move this city forward," Fioretti said. "Every penny spent must be used to move the city forward."

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» **FLOOD**

Continued from Front Page

common in extreme instances of rain, according to Bob Fuller, legislative aide for Alderman Joe Moore (49th Ward). Since January, Moore's office has received about 80 calls from citizens complaining of flooded basements, and a majority of the complaints stem from April's heavy storms.

To prevent flooding, the Chicago Department of Transportation is encouraging communities to create green alleys, permeable surfaces that allow water to filter through the pavement to prevent flooding, Shore said.

For Alderman Ameya Pawar (47th Ward), whose Lincoln Square and Ravenswood constituents experience extreme flooding, there is a struggle to create green alleys in areas where new houses are being developed. Pawar said he is working with Mayor Rahm Emanuel's office to convert spaces where flooding often occurs into green spaces, areas comprised of dirt or grass, that would soak up water.

Urban flooding often costs people thousands of dollars in repairs, causes loss of valuable items and significantly decreases home value, said Hal Sprague, manager of water policy at the Center for Neighborhood Technology, an urban sustainability organization.

The Federal Emergency Management Agency manages the National

Flood Insurance Program, a voluntary flood insurance system that governments sign up for, reducing repair costs after financial aid. But the program requires governments and businesses to abide by more than 600 pages of guidelines to be involved in the program, often discouraging enrollment. To stay current, governments and businesses must invest time and money, Sprague said.

"All of that paperwork costs money," Sprague said. "There's a barrier to them doing this. ... It would be good if we could work with FEMA to reduce that complexity of that red tape and make it easier for municipalities to just keep track of things and keep recertifying themselves. It's unfortunate people are not in it ... and if they don't join, that means more people get flooded."

Often, governments do not enroll in the program because it may prevent development in particular areas that are vulnerable to flooding, forcing governments to choose between development or direct preventative measures, Sprague said.

"There's a conflict of two different goals here," Sprague said. "We want to prevent flooding, but we also want development. ... The incentive for being in the program and enforcing these things is sometimes not as strong as the incentive for allowing people to build in the wrong place."

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Courtesy PATRICK L. PYSZNA/CITY OF CHICAGO

As part of the Urban Heat Island Initiative, a rooftop garden was constructed in 2001 at City Hall, 121 N. LaSalle St. The city does not often allow visitors atop the 11-story building; however, it can be seen from various vantage points in the surrounding skyscrapers.

» **ENERGY**

Continued from PG. 37

is currently working to implement, Weigert said.

The study states that Chicago should implement a policy requiring large buildings to report their energy consumption, but the City Council passed the Chicago Energy Use Benchmarking ordinance on Sept. 11, which requires one percent of Chicago buildings, 20 percent of the city's energy consumption, to report their energy consumption

and to publicize their annual energy consumption statistics, satisfying ACEEE's request, Weigert said.

"Things are moving fast enough in Chicago that to some extent our report is already out of date even though it only came out a week ago," Mackres said.

The ACEEE study ranked Boston as the most energy-efficient city in the country because of its Renew Boston initiative, which helps businesses become more energy-efficient, and its capacity to impact state policy, said Brad Swing, direc-

tor of energy policy and program for the city government of Boston.

Weigert said ACEEE's study expresses the importance of being energy-efficient at a policy level.

"We're glad that ACEEE is looking at these topics," Weigert said. "Chicago's very well-positioned competitively and we love that we're already working to address the topics that they've identified as improvements so we're looking forward to see how we do next year."

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» **COMED**

Continued from PG. 37

percent of the energy, including large industrial customers, despite aggregation. When considering only residential customers, the ComEd customer base is closer to 30 percent, Keating said.

The Illinois Power Agency, according to Star, has drafted its 2014 procurement plan for ComEd's services, which Star said he anticipates will be in line with market prices. By reducing the electricity rate of ComEd through a new procurement plan, the price gap between Integrys and ComEd will lessen, meaning Integrys may no longer offer the most cost-effective option. Initially, Integrys customers saved up to 50 percent on their monthly electric bill, according to Jim Chilsen, spokesman for the Citizens Utility Board, a nonprofit consumer group that advocates for Illinois utility customers. Six months after Chicago's switch, that is no longer the case.

"Those savings have been reduced significantly and in some cases it's a wash between the alternative supplier and ComEd," Chilsen said. "It's all because ComEd has been locked for years in some higher priced contracts."

Chilsen said he fears changes in the Illinois Power Agency procurement process may result in higher prices for ComEd electricity, which would widen the price gap between ComEd and alternative suppliers.

"[The Citizens Utility Board is] currently battling a \$344 million rate hike plan by ComEd that would take effect in January of 2014," Chilsen said. "As we have expressed, Citizens Utility Board would be concerned about any change in the Illinois Power Agency process in a way that would artificially increase ComEd prices so alternative suppliers can claim savings."

However, Star said he anticipates that ComEd's rates will be much closer to the market price of electricity, which may change Chicagoans' electric bill in 2014. Integrys, according to Star, holds a city contract that extends to 2015, but there is a period in 2014 that will give Integrys the opportunity to opt out of the contract if it cannot beat the price ComEd is offering.

Star explained that Integrys maintains a contract for electrical aggregation with the city, meaning another alternative energy supplier cannot replace them as the primary supplier in Chicago. However, customers may switch to ComEd at any point without exit fees, according to Chilsen, making it possible for Chicago's preference in electrical supply to return to ComEd, the default supplier, as the market changes.

"ComEd is focused on providing delivery [in Chicago]," Keating said. "I think our goal right now is to just be the best delivery system we can be."

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» **TIF**

Continued from PG. 38

David Orr has frequently proposed that the city implement changes in the policy to further clarify how funds are allocated.

"In some cases [TIF programs] do [reflect Chicago's best interests], and in some cases they may not, but the biggest issue that [Orr] always likes to [address] is that we really don't know," said Bill Vaselopulos, director of Real Estate and Tax Services at the Cook County Clerk's Office. "Transparency and clarity in the system is really what he pushes for so people are able to analyze what is behind the decisions that are being made on where the TIF money is being spent."

The TIF budget, according to Vaselopulos, is not subject to open meetings, making it difficult for residents to access information regarding the allocation of TIF funds.

"The city's regular budget goes through a City Council hearing and committee and is passed by the City Council," Vaselopulos said. "TIFs have an annual budget of between \$450 [million] and \$500 million. That should be part of the budget process so that taxpayers and aldermen can see all of that."

Tom Tresser, a civic educator and volunteer at The CivicLab, rejected Chicago's current TIF program in light of the city's recent TIF investments, including the DePaul University stadium project.



Carolina Sanchez THE CHRONICLE

Tom Tresser of The CivicLab called for the replacement of the TIF program by future-oriented solutions.

"Half of a billion dollars in property taxes annually are [taken] off of the table by the TIF program, and it seems to be used by a lot of clout-driven insider projects that don't have any merit," Tresser said. "I don't think it's worth saving."

To improve the TIF system, Tresser advocates for a system that provides for Chicago's long-term concerns, such as education.

"I imagine the TIF replaced with something much more significant that would actually create long-lasting, widespread economic development," he said.

Peter Strazzabosco, deputy commissioner of the Department of Housing and Economic Develop-

ment, insisted that TIF and its recent projects are worthwhile endeavors that promote the city's infrastructural needs.

"TIF may have detractors, but there is also a lot of misinformation presented to the public by would-be watchdog groups and crusading journalists that tend to compound misunderstandings about the program," Strazzabosco said in an email. "For one ... the increment that's provided in support of a specific project is typically generated by the project itself ... not from other properties down the street or elsewhere in the district."

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INTRODUCING...

AEMMP TALENT**OPEN CALL**

Columbia's Premiere Talent Agency is expanding looking for student actors / actresses seeking representation for Film, TV, Comedy Stand Up, and Improv.

AEMMP Talent formed through the Talent Agency Practicum class invites talent of all stages of development to audition for a spot on our client list. If asked to come on board, a team of students will work with you to help secure auditions / gigs, create a strong web presence, participate in an agency wide showcase at the semester's end, and achieve your goals in your craft.

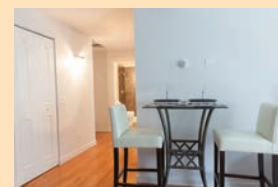
When: Tuesday, October 1, 7-9 PM

Where: HAUS in the lobby of 623 S. Wabash

What: Actors please prepare a 60-90 second monologue of your choice. Comedians please prepare a 3-4 minute set of your stand up. All audition slots will last only 5 minutes.

RSVP @ Email ADDRESS BELOW
with preferred audition time, headshot, & resume (not required to audition)

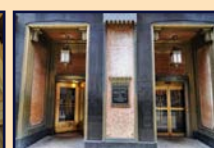
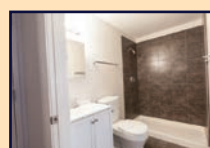
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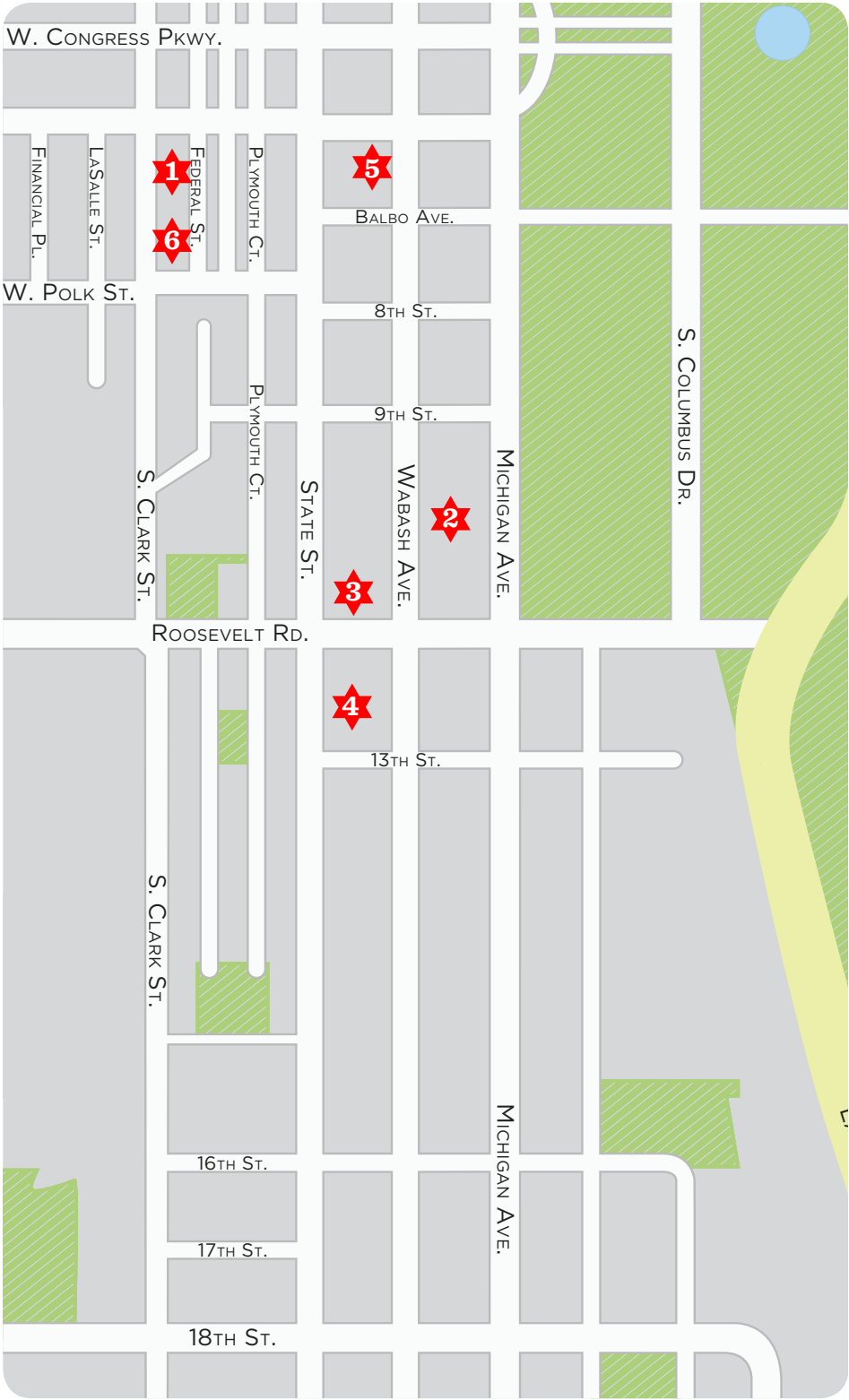
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Anthony Soave THE CHRONICLE

Mayor Rahm Emanuel spoke to 450 Chicago Public Schools students about the importance of college education Sept. 25 at the Museum of Science and Industry, 5700 S. Lake Shore Drive, as part of Chicago Ideas Week You(th), a program that gives CPS students the opportunity to connect with Chicago's most influential leaders.



OFF THE BLOTTER

1 No shirt, no license, no service

During a license premise check Sept. 25 at Lacuna Fitness, 645 S. Clark St., the manager told police he hoped to receive a business license earlier that day, but it had yet to arrive. Officers issued the manager a notice of ordinance violation and instructed him to evict the remaining customers and close the business. He complied.

2 What a tool

In an alley on the 1100 block of South Michigan Avenue, a utility van was broken into and robbed. The owner of the vehicle stored more than \$1,000 worth of tools in the van, including a compressor, pressure washer and jig saw, all of which were stolen. The door of the van was also damaged by the thief. Police are still searching for the tool bandit.

3 Minor crime

A 14- and 16-year-old boy dodged the CTA platform guard and hopped the gate of the Roosevelt Red Line Station, 22 E. Roosevelt Road, on Sept. 25 at 11 p.m. The two young men were identified by a witness at the platform, and police eventually apprehended them after boarding the train. Officers arrested the boys and took them into custody.

4 Keep your distance

On Sept. 23, a man followed a woman, who previously filed a "Stay Away Order" against him, from the Garfield Green Line Station to the Walgreens at 22 E. Roosevelt Road, harassing her with expletives and taunts. Inside Walgreens, the man threw a plastic bottle at the woman and threatened to kill her. She threatened to call the police and the man fled.

5 Round two

Shortly after 10 a.m. on Sept. 23, a man was taken into custody on a charge of battery after pushing a woman in his residential building on the 600 block of South Wabash Avenue. Following his release, the man returned home, kicked the woman's door and smashed lobby property. The man refused to answer the door to his room when police arrived.

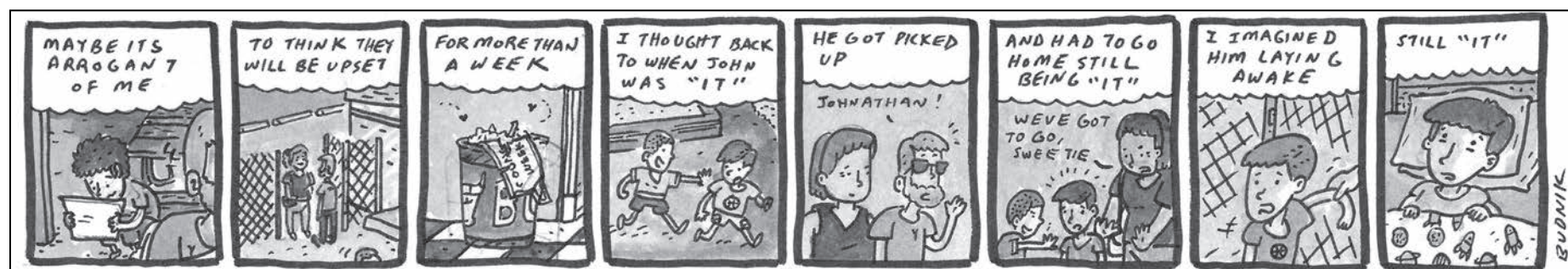
6 Rave reviews

On Sept. 20, multiple police units busted an illegal party at midnight with an estimated 700 attendees at 649 S. Clark St. After the party, patrons stayed on the street until ordered to disperse. One man, refusing to leave the party, retaliated with fists despite the officers' warnings. He was eventually subdued and taken into custody.

Free ZOOGRAPH

Comics from Columbia's best and brightest.

Edited by Chris Eliopoulos



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SUDOKU

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Generously written for our readers by

The Chronicle Staff Oracles

ARIES (March 21–April 20) The mustache tattoo you got on your index finger will forever haunt you. Shave it off.

TAURUS (April 21–May 20) There is a 30 percent chance that it's already raining. Bring a rain jacket, umbrella and rain boots everywhere, for always.

GEMINI (May 21–June 21) “Spongebob SquarePants” won’t be on TV Saturday. Brace yourself for an NCIS marathon.

CANCER (June 22–July 22) Check OkCupid before you check Moodle. Your life hangs in the balance.

LEO (July 23–Aug. 22) You didn't lose your fancy new iPhone, you're buttdialing.

VIRGO (Aug. 23–Sept. 22) September is over and your birthday month is too. Remember: Taylor Swift ruined 22 for you.

LIBRA (Sept. 23–Oct. 23) Eat ham this week. Eat lots and lots of ham.

SCORPIO (Oct. 24–Nov. 22) Your WiFi will fail you today. Perhaps it is time to rediscover your humanity.

SAGITTARIUS (Nov. 23–Dec. 21) Yoga pants don't hide the hangover, honey. It's best to reconsider.

CAPRICORN (Dec. 22–Jan. 20) Your roommate's nightly visitor is definitely checking you out. Go for the gold!

AQUARIUS (Jan. 21–Feb. 19) Panera will forget your usual order and spurn your very existence today. What about that weird fro-yo popcorn place?

PISCES (Feb. 20–March 20) No one cares about all of your Halloween costume preparations. Just be a kitty. A drunk kitty.

HOROSCOPES

CROSSWORD

ACROSS		DOWN		26 Head
1	Man's name:	31 Eagle's nest	1 Poke	27 Send
	abbr.	32 Recommended	2 Fetish	28 N. Caucasian language
4	Wings daily allowance	33 Containing tin	3	29 Way
	(abbr.)	4 Pantry	5	31 Amer. Standard Code for Information Interchange
8	Indian lady	5 New sugarcane shoot	6 S. herb	35 Alone
12	Dance company (abbr.)	34 Horse tale	7 Devon river	36 Uncle of Mohammed
13	Celtic	35 Tantalize	8 Hold fast; naut.	37 Urban office holder
14	Black	36 Highest (pref.)	9 Dayak people	38 Take part
15	15 Black	37 Champ	10 Beerlike Arab drink	39 Mississippi bridge
	16 Small (2 words)	38 Fat (pref.)	11 Immigration and Service (abbr.)	40 Noun-forming (suff.)
	17 Roman ruler	40 College entrance exams	12 Medieval fiddle	41 Swed. county
20	Sayings (suff.)	41 Debt	13 Mouse-spotter's cry	42 Flaring edge
21	Cash	42 Sheep's cry	14 Peanut	43 Mountain on Crete
23	Crafty	43 Egypt. skink	15 Pressage	45 Amer. Automobile
25	Frenzied	44 Idea (pref.)	16 23 Load	46 Albanian (abbr.)
26	Jap. pit viper	45 Adjective-forming (suff.)	17 24 Son of Samuel	
27	Ram	50 Cape		
30	New (Ger.)	51 Young salmon		

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EVENTS

MONDAY Congo Square Theatre Company 6 p.m. <i>Harold Washington Library</i> 400 S. State St. (312) 747-4300 FREE	TUESDAY Tavi Gevinson 7 p.m. <i>Unity Temple</i> 875 W. Lake St., Oak Park (708) 445-8955 \$10	WEDNESDAY Danny Bland 7 p.m. <i>Quimby's Bookstore</i> 1854 W. North Ave. (773) 342-0910 FREE	THURSDAY Nick Offerman 7:30 p.m. <i>Chicago Theatre</i> 175 N. State St. (312) 462-6300 \$35.50
FRIDAY Steve Aoki, Waka Flocka 6:30 p.m. <i>UIC Pavilion</i> 525 S. Racine Ave. (312) 413-5740 \$37-\$78	SATURDAY The Trial of Goldilocks 4 p.m. <i>Gorilla Tango's Theatre</i> 7924 N. Lincoln Ave. (847) 677-7761 \$12	SUNDAY Maxwell Street Market 7 p.m. 800 S. Desplaines St. (312) 745-4676 FREE	

symbol
KEY

FitnessCultureArtFoodNightlifeExhibitReadingTheaterHolidayMusicFilmDanceSpeakerCelebrity

WEATHER

AccuWeather.com Seven-day forecast for ChicagoForecasts and graphics provided by AccuWeather, Inc. ©2013

MONDAY	MON. NIGHT	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
Mostly sunny and nice 74	Mainly clear 54	Partly sunny 78 56	Partly sunny and warm 78 56	Partial sunshine 74 59	A little rain 74 59	Some rain and a t-storm 72 50	Mostly cloudy 66 45

WORLD NEWS



- » Investigators and bomb disposal experts searched through the rubble of a Kenyan shopping mall following a four-day terrorist attack by Islamist militants that killed 72 people, according to a Sept. 25 Chicago Tribune report. The attack finally came to an end and medics on the scene described the number of the bodies as “absolutely huge,” The Telegraph reported.
- » Following a powerful earthquake in southwest Pakistan, local officials said the collapse of hundreds of mud houses on residents throughout the area left 327 people dead, according to a Sept. 26 Chicago Tribune report. The 7 magnitude quake was reported to have also injured 264 people, the Associated Press reported on Sept. 24. The earthquake occurred in a remote area, hampering relief efforts.
- » As inspectors from Greece’s foreign lenders investigated whether the country was meeting bail-out targets, Greek public sector workers went on a 48-hour strike for the second time in a week, shutting down schools and leaving hospitals sparsely staffed, according to a Sept. 24 New York Times report. Citizens also protested the killing of an anti-racism rapper, Paulo Fissas.
- » Days before Indian and Pakistani leaders were to meet in New York, 12 people were killed on the Indian side of Kashmir in an early-morning attack, according to a Sept. 26 Chicago Tribune report. The Shohada Brigade, a little-known militant organization, called India’s state-run Press Trust of India to take responsibility for the attack. Leaders of the countries are to discuss rising violence in Kashmir.

CHICAGO HISTORY

ARCHIVE



Sept. 30, 1990

ON THIS DAY in Chicago history, 42,849 fans gathered for the last Chicago White Sox game at Comiskey Park. Formerly known as “the Baseball Palace of the World,” the park first opened July 1, 1910. Fans said goodbye to the stadium that became a parking lot for the new U.S. Cellular Field ballpark.



Sept. 24, 2001

THIS WEEK IN 2001, The Chronicle reported that Columbia siphoned pay from faculty and staff salaries to donate money to the Columbia College New York Relief Fund in response to the 9/11 terrorist attacks. Faculty and staff were also offered the option of making donations to the fund.

THE COLUMBIA CHRONICLE

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TWEETS OF THE WEEK

90s Kids
@WeAre90sKids
Shout out to all the 90's baby's with no babies

Actor Problems
@TheActorProbs
Watching Into The Woods
See you in 10 years.

Delvon Roe
@DelvonRoe10
Getting married at 22 sounds a lot like leaving a party at 9:30pm.
#justsaying

Taylor Robinson
@t_robinson14
I'm watching pokemon and playing pokemon at the same time.... so this is what heaven is like

WEEKLY INSTAGRAM

Photo of the week



This photo, taken by Chronicle Photo Editor Anthony Soave while on assignment, showcases Chicago as the ninth most energy-efficient city. Turn to page 39 for the full story.

BY @CCCHRONICLE
SEPT. 26, 2013