

10-7-2013

## Columbia Chronicle (10/07/2013)

Columbia College Chicago

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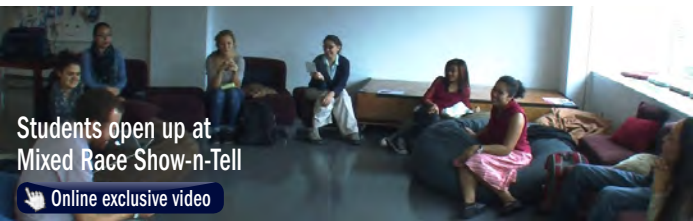
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**CHICAGO DANCERS:** Eloy Guerrero and Bertha Jimenez presented pre-Colombian dancing in conjunction with Columbia's Office of Multicultural Affairs. For the full story, visit [ColumbiaChronicle.com](http://ColumbiaChronicle.com).

**Opinions:** Obamacare may spur more full-time jobs See PG. 35



Students open up at Mixed Race Show-n-Tell  
Online exclusive video

FALL 2013  
**10** WEEKS LEFT

# THE COLUMBIA CHRONICLE

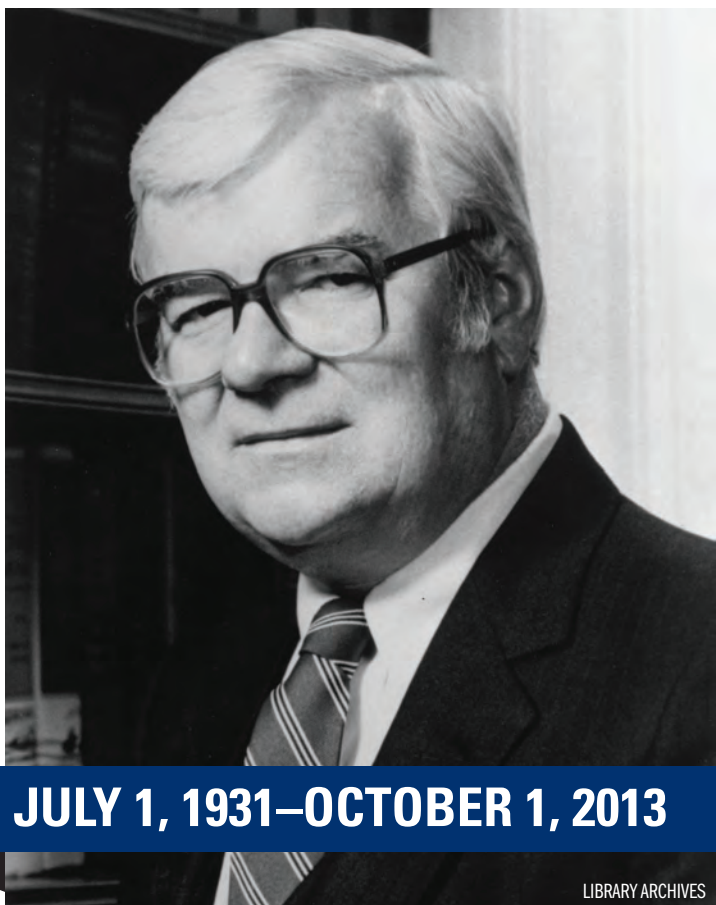
No. 1 Non-Daily College Newspaper in the Nation

MONDAY, OCTOBER 7, 2013

THE OFFICIAL NEWS SOURCE OF COLUMBIA COLLEGE CHICAGO

VOLUME 49, ISSUE 6

## Former President Duff dies at 82



**JULY 1, 1931–OCTOBER 1, 2013**

LIBRARY ARCHIVES

**TYLER EAGLE &  
ALEXANDRA KUKULKA**  
Campus Editor & Associate Editor

**JOHN DUFF, COLUMBIA'S** former president who oversaw the purchase of the college's first dormitory and four other campus buildings, died Oct. 1 at age 82 from complications related to Alzheimer's disease.

Duff, who served as Columbia's president from 1992–2000, was instrumental in the acquisition of the Plymouth Residence Hall, the Music Center at 1014 S. Michigan Ave., the Dance Center at 1306 S. Michigan Ave., the Conaway Center at 1104 S. Wabash Ave. and the 33 E. Congress Parkway Building. He is also credited with changing the college's name from "Columbia College" to "Columbia College Chicago."

Bert Gall, former executive vice president and provost, worked at the college while Duff was president and said he was saddened to hear about

» [SEE DUFF, PG. 12](#)

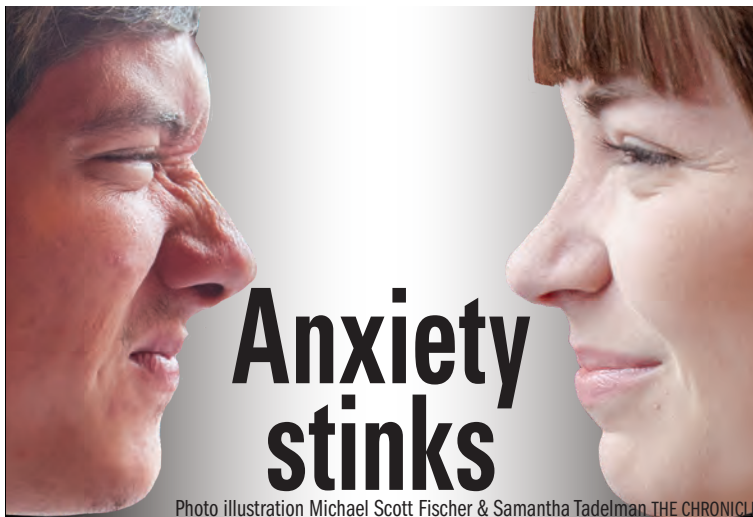


Photo illustration Michael Scott Fischer & Samantha Tadelman THE CHRONICLE

## Anxiety stinks

**HALLIE ZOLKOWER-KUTZ**  
Sports & Health Editor

**AS THE SAYING** goes, the nose knows, and new research has found that the nose knows more than previously thought and may inform the cyclical nature of anxiety.

The research, published Sept. 24 in the Journal of Neuroscience, found a connection between stress, anxiety and how the brain interprets smell, according to Wen Li, head researcher and professor of psychology at the University of Wisconsin-Madison.

According to Li, the study observed 14 people in an MRI

machine as they were presented with graphic images depicting mutilation, disease and violence to induce anxiety. Every 10.1 seconds, an odor was released in the MRI, either a neutral scent, like acetophenone which produces a slightly floral smell, or trimethylamine, which has a fishy scent. Participants were then told to rate the smells based on intensity, pungency, familiarity and how much they liked it or not.

Li said the results showed that anxiety caused heightened odor sensitivity, meaning subjects disliked

» [SEE STINKS, PG.16](#)

## 'Transformers' explodes throughout Chicago

**JON DURR**  
Senior Photo Editor

**THE NEW "TRANSFORMERS"** film wrapped up filming in Chicago Oct. 2 after detonating explosions and crashing cars around the city for a month.

The film, "Transformers: Age of Extinction," is director Michael Bay's fourth in the series and returned to Chicago where the third installment was also filmed.

Mark Wahlberg has taken over as new lead character Cade Vincent. The main character in the previous movie, Sam Witwick, and the actor who played him, Shia LaBeouf, will not return in the upcoming movie. Kelsey Grammer joins the cast as the villain, Harold Attinger, and was seen filming in Millennium Park on Aug. 24. Peter Cullen will reprise his role as the voice of Optimus Prime. The film includes

new autobots and updates the existing ones, according to International Movie Database Pro.

Filming began Aug. 22 at McCormick Place, 2301 S. Lake Shore Drive, where the crew transformed the area into a Hong Kong facsimile. The production also filmed at Roosevelt Road Bridge, Union Station and the Chicago Cultural Center, in addition to many other locations around the city. Bay concluded his time in Chicago by setting off explosives and pyroeffects in the area surrounding the Damen Silos in the Pilsen neighborhood Oct 2.

The new filming came three years after the filming of "Transformers: Dark of the Moon" in Chicago. The fourth installment will also be shot in part in China. "Transformers: Age of Extinction" will be released in the U.S. on June 27, 2014.

» [SEE, PHOTO ESSAY PG. 22](#)



Jon Durr THE CHRONICLE

A car spirals through the air Sept. 28 during the filming of an explosion at the intersection of South Wacker Drive and West Monroe Street.



How Columbia's first carpenter and handyman Jake Caref saved the college • PG. 6

FEATURE



Alum gets chosen on "The Voice" • PG. 3

CAMPUS



South Side Red Line re-opening • PG. 37

METRO



Editor’s note

by Lindsey Woods  
Editor-in-Chief

Looking back to look forward

**NEWS USUALLY CONSISTS** of what’s happening right now, what happened yesterday or what’s going to happen tomorrow. But this week, we peek into Columbia’s history with the passing of former President John Duff and the legacy of Columbia’s heroic handyman Jake Caref.

As an institution, we are entering a new era—new president, new chairman of the board of trustees, and soon a new CFO and provost. It’s exciting, and it’s certainly producing a lot of titillating news. But this week I learned that it’s also important to study the college’s past because there’s a lot of engaging history there, as well.

Two college-educated women, Mary Ann Blood and Ida Morey Riley, founded Columbia in 1890 as an oratory college at a time when women didn’t even have the right to vote and rarely went to college. They were pretty badass.

The college’s first home was in the Stevens’ Art Gallery Building, 24 E. Adams Ave., which also housed an art gallery, a store, office and studio space for artists, musicians, hat makers and fashion designers. Just imagine all of that amazing fancy hat fashion.

As the college grew, so did its artistic vision. In 1905, it became Columbia College of Expression

and adopted the attitude of artistry still present today. We were even at the forefront of innovative curriculum, starting a coursework-by-mail program in 1918. It was the online class of its day.

Another surprise lurking in the college’s history is its early commitment to sports. Yeah, you read that right. When the college was confined to a single building in 1895, it made sure to rent gym space. In 1948, the GI Bill spurred a basketball and softball team. Columbia’s baseball team even won a league championship in 2004.

There have been some pretty incredible characters at Columbia. Bleeding money and desperate, former President Mike Alexandroff turned to a lovable handyman, Caref, for help. Caref practically cashed in all the money he had to save the college (see Page 6 for the full story.)

So why does any of this matter? Because right now, we’re entering a new era, but we’re also trying to find ourselves as a college. Knowing where we come from can help point us in the direction we want to go.

Are we going to be more selective? Well, our founders were two women who worked incredibly hard for their education. Maybe we should look for students who are just as passionate. What about

our curriculum? Columbia was an early innovator of education, so maybe we should imitate the early strides of the college to rethink how we operate.

I know we don’t have a dedicated handyman to solve the college’s current budget woes, but fostering that kind of community and commitment among faculty could rally them to help with budget shortfalls.

Digging through Columbia’s archives will not solve all of our problems, but during this critical juncture in our history, it couldn’t hurt to look to the past for cues to our future.



lwoods@chroniclemail.com



Samantha Tadelman THE CHRONICLE

Aaron Magana, junior photography major, checks out the equipment with a MacGroup representative Oct. 2 at the Photo Trade Access, an event that brought camera equipment manufacturers to the Conaway Center, 1104 S. Wabash Ave. Students were able to view the latest innovations in the photography industry.

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THE COLUMBIA CHRONICLE

Companies offer students alternative forms of transportation • PG. 4	CAMPUS PG. 3
Leadership Institute program postponed until fall 2014 • PG. 10	
Lacrosse scores big in Chicago sports community • PG. 13	SPORTS & HEALTH PG. 13
Students and faculty square off in volleyball tournament • PG. 13	
Dancer-turned-fashion-designer discusses costuming • PG. 21	ARTS & CULTURE PG. 19
Newly signed RCA Records singer Betty Who no longer Indie • PG. 26	
SAT results not predictive of college success • PG. 34	OPINIONS PG. 34
Barilla CEO’s anti-gay remarks shouldn’t bring down company • PG. 35	
Lake Michigan’s historic low water level reflects climate change • PG. 37	METRO PG. 37
Chicago supports food trucks with rally despite past tension • PG. 38	
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Anthony Soave THE CHRONICLE

Freshman film & video major Tatyana Neal gathers information from Craig Sigele, academic manager of the Marketing Communication Department, during the “A Minor Affair” informational session. The event was hosted by the College Advising Center in the Conaway Center, 1104 S. Wabash Ave., for students to explore academic minor programs.

# Minor impact?

## Students explore benefits, repercussions of academic minors

JACOB WITTICH  
Assistant Campus Editor

**DECLARING A MINOR** can enhance a student’s resumé and help diversify his or her portfolio, but it can also delay graduation and does not appear on diplomas.

Columbia currently offers 34 minor programs, all of which sent representatives to the Oct. 3 “A Minor Affair” event to address benefits and concerns about adopting a minor.

“[Minors are important] because they give a student further exploration of a topic that complements their major,” said Lauren Targ, assistant director of the College Advising Center. “They enhance and complement your education.”

A minor requires 18–24 structured credit hours outside of a student’s declared major, according to Mary Rachel Fanning, coordinator of online communications for the College Advising Center, but the additional credit requirements can cause a delayed graduation date.

Monica Hunt, a senior radio major, briefly pursued an acting minor but later dropped it because it was not what she expected.

“I didn’t feel like I was important enough,” Hunt said. “It was really hard to get in touch with advisers or teachers or find any help whatsoever in figuring out career goals.”

Hunt said she regrets investing her time and money in pursuing an acting minor, and she has to spend an extra semester at Columbia before graduating because of the time lost, which costs \$11,066 for a full-time student enrolled in 12–16 credit hours, according to the college website.

According to Targ, the credit hours needed to receive a minor can overlap with a student’s liberal arts & sciences courses, therefore making it possible to declare a minor and still graduate on time.

“I think your minor is relative to what your career path is, but I would say some are more practical than others.”

– Julie Harris

If students are interested in pursuing a minor, it is important they address it early in their college career to avoid graduation delays, Targ said. By the time students are juniors or seniors, it becomes difficult to complete a minor program and still graduate in four years.

Hunt added that the college should comprehensively inform students before they declare a minor so they know what to expect from the program.

“You don’t get the full experience as other students [majoring in the area] would get and you definitely aren’t as prepared,” Hunt said. “[Minor programs should] choose classes that are more important for minors—classes that are more useful for their time.”

Some students are also unaware that their minors do not appear on their diploma, according to John Green, dean of the School of Fine and Performing Arts. However, Targ and Rachel Fanning said a student’s minor shows up on college

transcripts, which are far more important in the job market.

“Who looks at your diploma?” Targ said. “Your parents and your grandparents look at your diploma. An employer asks to look at your transcript.”

Rachel Fanning added that having a minor could help students secure jobs by showing an array of qualities that make them stand out.

» SEE MINORS, PG. 12

# Columbia alumnus sings out on ‘The Voice’

JACOB WITTICH  
Assistant Campus Editor

A 2010 MUSIC graduate, Columbia alumnus Sam Cerniglia won acclaim on NBC’s “The Voice” on Oct. 1 during the second week of the blind audition rounds.

Cerniglia, a native of Fruitport, Mich., moved to Chicago to study contemporary, urban and popular music after attending Central Michigan University for two years. A self-described soulful crooner, Cerniglia defines his music as a mix of soul, pop and jazz. He cites artists such as Frank Sinatra, Michael Bublé, Marc Broussard, Lou Rawls and Andy Grammer as some of his inspirations.

Cerniglia auditioned for “The Voice” with a rendition of Michael Bublé’s “It’s a Beautiful Day,” convincing “The Voice” coaches Blake Shelton and Cee Lo Green to turn around, inviting the singer to join their teams.

Shelton and Green took turns complimenting Cerniglia’s performance, trying to persuade him to join their own teams, but it was Shelton who ultimately won Cerniglia over.

THE CHRONICLE: What was it like performing on “The Voice” for your blind audition?

SAM CERNIGLIA: There were a lot of mixed emotions. I mean, of

course I had nerves. It would be crazy not to. But [there was] so much excitement. I mean, to be on a stage of that caliber, that level, being seen nationwide regardless of the outcome is such a feat. It was probably the most important moment of my musical life.

How did it feel when Blake Shelton first turned his chair for you?

Blake turned around and almost in succession, Cee Lo turned around too. There’s no better, bigger or instant validation for a vocalist [than] to have a superstar be like “Hey! I want you. I want to work with you.” I felt like I grew wings, and I honestly could fly. When they turned around, it just felt like my dream was for the first time not just a dream, it was a potential. It was a reality.

Why did you choose to join Shelton’s team instead of Green’s?

It was actually kind of hard for me while I was up there. I heard a lot of very specific things that Blake was saying about my range and about my style and especially when he said it felt like [he] was at a Michael Bublé concert, who I look up to so much. I just kind of took a deep breath and searched my heart, and it just felt like Blake was the guy for me.

» SEE VOICE, PG. 12



Courtesy NBC

Sam Cerniglia, a 2010 music graduate, impressed NBC’s “The Voice” judge Blake Shelton with his soulful rendition of Michael Bublé’s “It’s a Beautiful Day” during a blind audition Oct. 1.



# Students wary of car-service campaigns

**KATHERINE DAVIS**  
Assistant Campus Editor

**THREE LOCAL TRANSPORTATION** services are launching campaigns targeting college students this fall. But students are hesitant about spending extra money when they’ve already paid for a U-Pass.

Uber, Zipcar and iGo are currently offering free and discounted rides to students with the use of a promotion code. Max Crowley, Uber senior community manager, and C.J. Himberg, Zipcar’s communications and social media coordinator, said their companies want to offer students a dependable, inexpensive alternative to the Chicago Transit Authority.

Stephen Wilkes, a sophomore theater major, said he would not consider taking an alternative form of transportation and found it strange that transportation services would campaign to college students in Chicago.

“It seems like a difficult marketing standpoint when you know that most Chicago students have U-Passes,” Wilkes said. “But on the other hand, there are some students that really do have trouble getting transportation to wherever they have to go.”

Uber, which is currently offering students a \$15 discount for their

first ride, allows users to choose what kind of vehicle will pick them up. They have four options: uberX, a Prius; Uber Black, a town car; Uber SUV, an SUV model or Uber Taxi, which is not included in the promotion code terms. The latter connects riders with traditional taxis in the city at a standard cab rate plus a \$1.25 booking fee and a 20 percent gratuity fee, which can be changed online.

According to Uber’s website, local rates depend on which car a rider chooses. The cheapest option, uberX, starts with a base fare of \$3.15 and charges 40 cents per minute under 11 mph and \$1.75 per mile above 11 mph.

Zipcar, unlike Uber, allows customers to rent and drive a car by the hour or day, Himberg said. She said Zipcar has lowered the age requirement from 21 to 18 in an effort to target college students.

“We’re very excited about the 18 [and older] option [by] getting wheels to freshmen and sophomores who need it just as much,” Himberg said.

Zipcar is offering Columbia students, faculty and staff a one time membership fee at a discounted rate of \$15 instead of the original \$25, Himberg said. She added that car reservations start at \$8.25 an hour and \$74 a day in the Chicago area.



**U-PASS**  
\$130 PER SEMESTER  
for unlimited CTA rides

COMPARE TO



**UBER**  
\$3.15 BASE FARE  
+ \$0.40 / minute below 11 mph  
+ \$1.75 / mile above 11 mph  
+ \$1.25 booking fee  
+ 20 percent tip



**IGO**  
\$25 ANNUAL MEMBERSHIP  
for Columbia faculty, students and staff  
+ from \$6.75 / hour  
+ \$0.40 / mile



**ZIPCAR**  
\$15 ANNUAL MEMBERSHIP  
for Columbia faculty, students and staff  
+ \$8.25 / hour  
or \$74 / day

Donald Wu THE CHRONICLE

iGo, a Chicago-based car-sharing company, similar to Zipcar, which also allows customers to rent and drive vehicles. iGo could not be reached for comment as of press time but is currently offering students a discounted \$25 membership and \$25 in driving credit, according to its website. Rates for iGo car’s start at \$6.75 per hour plus 40 cents per mile.

Mark Kelly, vice president of Student Affairs, said the college prefers students use the U-Pass, but car services could serve as alterna-

tives when taking the CTA is not an option.

“We don’t want our students taking taxis or alternative transportation system for general use,” Kelly said. “But on the other hand, students might be out late at night. Students might have been out drinking. Students might have been in a time or place where public transportation is not readily accessible.”

Travis Mckenney, a junior cinema art & science major, said he would consider alternative transportation with a discount because

he often has to lug a lot of equipment with him.

“If I had lots of camera equipment going to a location, I wouldn’t want it on the [CTA],” Mckenney said.

However, he added that for the most part, he does not need to take an alternative form of transportation because he has a U-Pass.

“The U-Pass is included in tuition,” Mckenney said. “[Since] I’m already paying for it, I might as well utilize it.”

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

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

Concert Hall Events

**Tuesday October 8**  
Student Concert Series

7:00 pm

**Wednesday October 9**  
Wednesday Noon Guitar Concert Series\*  
at the Conway Center

12:00 pm

**Friday October 11**  
Jazz Gallery in the Lobby\*  
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12:00 pm  
2:00 pm

\* Events with an asterisk do not give recital attendance.

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- **Columbia College Chicago's Counseling Services**
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- **Free Massages provided by  
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*Funded by the Student Health Center Fee*



## NOSTALGIA



Photos courtesy COLUMBIA LIBRARY ARCHIVES

*Jake Caref, Columbia's first handyman, was described by sources as a short man whose considerable strength came from doing gymnastics as a child. According to Paula Epstein, reference and instruction librarian at Columbia, this was Caref's favorite photo of himself.*



*Caref came to Columbia in 1966 and worked at the college for 22 years. He is credited with helping the college in a time of financial need by giving \$6,000 to Mike Alexandroff, Columbia's president at the time, for payroll and supplies to keep the college afloat.*

# JAKE THE CARPENTER

## Columbia handyman left lasting legacy

Story by: Alexandra Kukulka, Associate Editor

Design: by Kayla Koch, Graphic Designer

**BACK IN 1967**, Columbia didn't have enough money to make payroll or buy supplies and was close to shutting its doors. Mike Alexandroff, Columbia's president at the time, desperately pondered what steps the college should take moments before holding a meeting with faculty and staff to update them on the college's financial challenges. The solution came to him from an unexpected source who was in the meeting—Jake Caref, who at the time was Columbia's carpenter and handyman.

After the meeting, the late Caref cashed in his insurance policy and borrowed some money from his children. He was able to collect \$6,000, which he donated to save the college.

"To say that Columbia could not exist without [Caref's] contributions is not overstating his role in the college," said Norman Alexandroff, Mike Alexandroff's son and current director of internal and external partnerships for the Dean of Students Office. "[The college] literally wouldn't have existed. We would have closed our doors, I am sure."

This year marks the 25th anniversary of Caref's retirement in 1988. But he never truly left. Even after he retired, he would come

back to help his coworkers securing his place in Columbia's history ever since.

Caref passed away from heart failure in 2005 at age 86, according

to Louis Silverstein, a professor in the Humanities, History & Social Science Department, but his legacy remains.

According to Caref's oral history, a transcribed interview the college conducted of Caref detailing his life, he was born in Poland in 1919. He was married and had four children, Willy, Benji, Rena and Shelly, with his first wife and later remarried to his second wife, Anne.

When World War II began in 1939, Nazi soldiers killed Caref's father, mother, sisters and brothers. He was the only member of his family to survive the war, though he said he had no memories of the era.

"I don't know. I don't remember. [World War II] is blacked out by me, everything now," Caref told his interviewer.

Through his travels and family ties, Caref learned six languages: Polish, Yiddish, Russian, German, Hebrew and English. After traveling through post-war Europe,

Management departments. Caref was also at the college when it purchased the Alexandroff Campus Center, 600 S. Michigan Ave., making it the college's sixth building in

*“You didn't really want to have an argument with him on subjects that he was very involved in—you would lose.”*

— Paula Epstein

Caref came to America in 1949.

Although the war took his entire family, Caref didn't dwell on his sorrows but instead focused on his craft, Norman Alexandroff said.

"[Caref] had this idea that his life work was going to be centered on creating a better world," Norman Alexandroff said. "That's why Columbia was such an important home for him—he found like-minded people who were equally committed to build a better world."

Caref and Mike Alexandroff met in 1959 when he hired Caref to work on his basement. The elder Alexandroff then hired Caref in 1966 as Columbia's full-time carpenter.

Caref came to Columbia during a time when Mike Alexandroff created the open admissions policy and expanded the Music, Photography, Dance, Fiction Writing and Arts Entertainment & Media

its current campus, according to Caref's oral history.

As Columbia began expanding and acquiring more facilities, Caref handcrafted various classrooms, darkrooms, sinks, stages, desks, cabinets and benches, according to Norman Alexandroff. In addition to his construction work, Caref was also a plumber and handyman.

"If [Columbia] didn't have somebody like Jake, it would have had to hire a construction company to come in and build your classroom," Norman Alexandroff said. "That would have cost an incredible amount of money that the college didn't have."

Larry Dunn, director of special projects for Building Services, who as a student worked with Caref on various projects, said his most vivid memory of Caref is his ability to





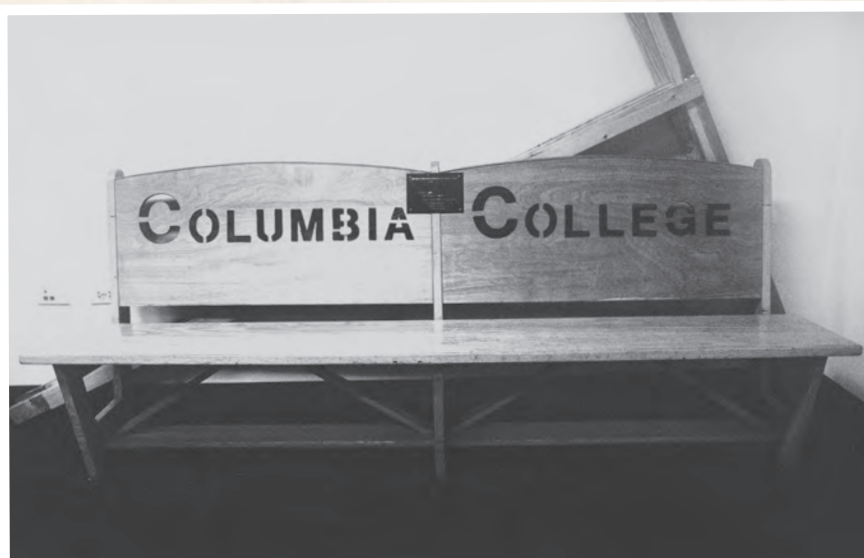
Caref retired from the college in 1988 but would frequently visit Columbia during the summer to help with various projects, according to Irvin Meyer, an engineer in Building Services.



Caref with his first wife and four children (from left) Shelly, Willy, Benji and Rena.



Caref and his second wife, Anne, were known for attending Columbia events, such as graduation and parties at the president's house.



Samantha Tadelman THE CHRONICLE

Caref would build anything the college needed, including sinks, stages and darkrooms. This bench, which Caref hand-crafted, is located on the third floor of the library, in the South Campus Building, 624 S. Michigan Ave.

build whatever the college needed using few materials.

"[Caref] was very frugal," Dunn said. "If he saw a way to do something a little more economically, he would do it that way and save the college money so that [it] could do more with less."

Caref prided himself on spending as little as possible to get a job done. In his oral history, Caref bragged of his economical ways, such as building plywood sinks for the Photography Department.

"Instead of a sink [that] used to cost, [at] that time, \$500-\$600, I made a sink for \$200," Caref said in the oral history.

Norman Alexandroff said Caref built a round stage that could hold 40 dancers for the then-new Dance Center. Once the stage was built, Caref was able to construct bleachers for the audience in two nights, just in time for a concert.

Irvin Meyer, an engineer in Building Services, began working with Caref in building maintenance in 1975. Meyer said he admired Caref's traditional carpentry talents and artistry.

"[Caref would] hang doors with just a cutout for hinges with just a chisel," Meyer said. "He didn't use modern stuff. He used basic [hand] tools and did a good job with them."

Paula Epstein, reference and instruction librarian at Columbia, said she first met Caref when he came to sand the edges of her desk because she kept snagging her pantyhose on the rough wood. After that first meeting, Epstein said, she realized Caref was an opinionated guy who was set in his beliefs. Caref often told her stories of his life and gave his views on politics.

"You didn't really want to have an argument with him on subjects that he was very involved in—you would lose," Epstein said.

Epstein said a memorable experience she shared with Caref was in the few days leading up to his death. Epstein said she received a call from Silverstein who asked her to visit Caref in Evanston Hospital and talk to his family about hospice care because she worked evenings and weekends for Midwest Palliative and Hospice Care Center.

While she spoke with the family, Epstein said she sat on the bed next to an unconscious Caref, holding his hand. After a moment, Caref began squeezing her hand, woke up for a few seconds and smiled at her.

After much family debate, Epstein said she was able to persuade the family to employ hospice care.

Epstein said she is grateful the

family decided to do so because she took care of him until he died.

"The night before he died, I was working late and I got to bathe him, change him and make him comfortable," Epstein said. "I felt privileged that I knew he was well taken care of in a very comfortable setting and that I was one of the last people to...comfort him."

Throughout Caref's 24 years at the college, he always attended events and parties hosted by the president and the entire Columbia community loved him, Epstein said. However, because the college has expanded and changed structurally, Epstein said Caref would have a difficult time adjusting to Columbia today, considering the 21 buildings the college has acquired over the years.

"I think it would be difficult, as it probably is for a lot of us old timers, because it is a completely different atmosphere," Epstein said. "He would probably have [had] a hard time adjusting to not being able to walk into the president's office and be able to sit down there and really build something meaningful."

Silverstein held the Celebrating Columbia's Radical History event on Feb. 28 2012, which featured a 19-member panel who discussed the structure of Columbia dur-

ing the '60s and '70s, as reported March 5, 2012 by The Chronicle.

During the event, Epstein and Norman Alexandroff shared stories and memories of Caref. Throughout the event, when anyone said "Jake" onstage, someone in the audience would echo his name fondly. The event gave the panel members and the audience a chance to remember the man who represents a time when Columbia was more of a family.

"[Those at the event] probably haven't thought of him for such a long time, and it's just a reaction," Meyer said. "He was a friendly guy. Everybody around Columbia, even the trustees, [knew him]."

Much of the work Caref did has since been replaced by modern equipment, such as the plywood sinks in the Photography Department, and some of his work was lost when Columbia sold its buildings, like the stage in the Dance Center. However, the college preserved one of Caref's pieces: a bench he handmade with the words "Columbia College" carved into it.

"A bench can transcend time," Silverstein said. "The bench is one of the many things [Caref] did with his hands for the college."

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# CLOSE-UP ON THE 49TH CHICAGO INTERNATIONAL FILM FESTIVAL

TATIANA WALK-MORRIS  
Assistant Campus Editor

AFTER SELECTING NEARLY 200 films from more than 60 countries around the globe, Cinema/Chicago is bringing its diverse film collection to the big screen. Columbia is partnering with Cinema/Chicago, a nonprofit organization that uses film to promote cross-cultural communication, to present the 49th Chicago International Film Festival, an event featuring discussion panels and screenings of more than 180 films from the United States and abroad Oct. 10–24 at AMC River East Theater, 322 E. Illinois St.

Columbia will host panels on the art of comedy to highlight the Theatre Department's new comedy studies program, said Bruce Sheridan, chair of the Cinema Art & Science Department. The college is also hosting a new directors competition that showcases work from new feature filmmakers.

This year George Tillman Jr., '91 film & video alumnus and 2013 Honorary Degree recipient, will be presented with a Black Perspectives Career Achievement Award, an accolade created 17 years ago to honor filmmakers that provide an outstanding portrayal of

black cultures. He will be showing his film "The Inevitable Defeat of Mister & Pete" Oct. 11.

"A lot of my films were shot here in Chicago, and it feels great to come back and show the film," Tillman said. "I'm very honored that people think of me in such a way."

The film features Grammy-winning recording artist Jennifer Hudson as Gloria and Grammy-nominated singer Jordin Sparks as Alice.

Robert Teitel, '90 film & video alumnus and producer at State Street Pictures, produced the movie, and it is set to premier during the festival at the AMC Theater before screening at other select theaters, Tillman said.

"Those guys are really Chicago treasures, and they're living proof of the value of this education," Sheridan said. "They met [at Columbia] and didn't know each other...and they created new work that didn't exist before."

Tillman's film will be representing the United States at the festival, but several other countries are showing selections worth mentioning. The Chronicle spotlighted several international movies festival-goers shouldn't miss.

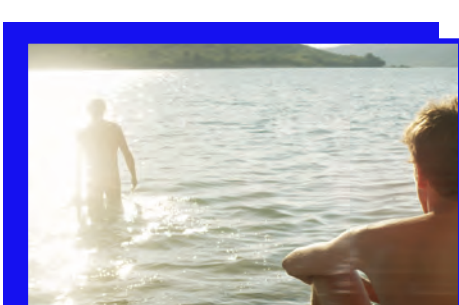
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GEORGE TILLMAN, JR.  
"THE INEVITABLE DEFEAT OF MISTER AND PETE" (USA)

George Tillman Jr., a 2013 Columbia College honorary degree recipient and film & video alumnus, directed "The Inevitable Defeat of Mister and Pete." The film follows 9-year-old Pete, whose mother (Jennifer Hudson) was arrested, as he evades child protective services.

THEMES: Friendship & Family



ALAIN GUIRAUDIE  
"STRANGER BY THE LAKE" (FRANCE)

This romantic film involves a relationship between two main characters, Michel and Franck, which intensifies after Michel commits a violent act.

THEMES: Sex, Danger & Desire



JOANNA KOS-KRAUZE & KRZYSZTOF KRAUZE  
"PAPUSZA" (POLAND)

This two-hour biopic profiles "Papusza," Poland's famous Polish-Romanian poet. The film follows Papusza's life over five decades through pivotal events such as the Nazi invasion and communist persecution in Poland.

THEMES: Literature & War

## CHICAGO INTERNATIONAL FILM FESTIVAL PICKS



LUCIA MURA  
"MEMORIES THEY TOLD ME" (BRAZIL)

A one-time Brazilian radical, Ana, lies on her deathbed; her friends, who were also radicals during Brazil's resistance, surround her, reminiscing on their life choices and outcomes.

THEMES: War, Love, Terrorism, Sex & Death



FABIO GRASSADONIA & ANTONIO PIAZZA  
"SALVO" (ITALY)

Italian Mafia hit man Salvo decides not to assassinate Rita, a blind woman, and instead protects her as he looks out for his own life.

THEMES: Murder, Love & Redemption



AMIT KUMAR  
"MONSOON SHOOTOUT" (INDIA)

During a heavy monsoon, Abi, a rookie cop in Mumbai, must decide whether to shoot a criminal in this 88-minute film. The movie shows three alternate scenarios and illustrates Abi's fates in each.

THEMES: Violence, Crime & Morality



Michael Scott Fischer THE CHRONICLE



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# Leadership Institute stalls with lack of students

KATHERINE DAVIS

Assistant Campus Editor

A NEW PROGRAM aimed at training student leaders has been postponed until next year as a result of low enrollment.

The Student Activities and Leadership office pushed the launch of its Leadership Institute from this semester to fall 2014, according to Sarah Shaaban, assistant director of Student Activities and Leadership.

The program was open to all majors and is designed to help students practice leadership skills in arts, communication and culture by organizing and attending campus events, Shaaban said. She added that the majority of meetings would have included lectures and discussions on how to be an effective leader.

"It [was] going to be based on a series of workshops, as well as some practical applications outside of the workshop, so students can practice their newfound leadership skills and hone them," Shaaban said.

Shaaban said a lack of advertising contributed to low student interest in the program.

"We wanted to go back to the drawing board," Shaaban said. "We had [a focus group meeting] this week and we're having a couple more to see what students are interested in to tailor [the program]



Anthony Soave THE CHRONICLE

Sarah Shaaban, assistant director of Student Activities and Leadership, oversees the Leadership Institute, which has been postponed until next fall because of low enrollment. The department plans to improve advertising for the program to increase enrollment next fall, Shaaban said.

to what their needs are and enhance the marketing that we had before."

Lauren Cummings, a junior arts entertainment & media management major, said the application deadline was Sept. 13, but because the program was postponed until next fall, applicants must re-apply next year. But students can start submitting their applications now, she said. Shaaban said the program will accept 15 qualified students.

"It sounds like it will be a really successful program," Cummings said. "The program creates a space for intentional dialogue and discussion between students for the purpose of enhancing leadership skills."

Shaaban said increased advertising should improve student awareness and generate a sufficient number of applicants next year.

Shaaban said to qualify for the program, students must maintain

a minimum 2.5 GPA and complete an application, which asks about students' leadership experience. She said the program will accept students at the beginning of every academic year, and Columbia faculty and staff from different departments will guide monthly meetings.

"We would have speakers [from] Columbia's faculty and staff, but also engaging some of our current student leaders and having them

play a role," Shaaban said. "Ultimately, we want students to be able to take what they learned and apply it for their future careers or just as student leaders in general."

Jessica Kwasniewski, a senior cinema art & science major and the Student Government Association's vice president of communications, said the Leadership Institute will be a great resource for students next year and agreed that it was not promoted sufficiently.

"I do not think it was a lack of student interest [that prevented the program from running this year] because it sounds like such a great opportunity," Kwasniewski said. "I think it just might have been [a lack of] knowledge. Not a lot of people knew about it."

Kwasniewski said she hopes students apply for the program next fall because her involvement with SGA has helped her hone her own leadership skills. She added that being a member of any kind of student organization is beneficial to the development of leadership skills.

"Being in a position of student leadership has sharpened my skills that I know will help me in the future, like time management and productivity," Kwasniewski said. "I think the Leadership Institute would help students to do that too."

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FEATURED  
ARTIST



AL BENOIT

2013 film & video alumnus



(Left) Ahmed Hamad THE CHRONICLE (Right) Courtesy AL BENOIT

After creating multiple short films and helping produce “Man of Steel,” Al Benoit (left), 2013 film & video alumnus, is the key production assistant for “Transformers: Age of Extinction.” His most popular film, “Warpaint,” a short film about two girls who fall in love at a lake house, garnered nearly 40,000 Vimeo views.

**JENNIFER WOLAN**  
Social Media Editor

**AT AGE 23**, 2013 film & video graduate Al Benoit, has four short films under his belt. His most popular film, “Warpaint,” about two girls who fall in love at a family lake house, has nearly 40,000 Vimeo views as of press time.

Along with his latest film, “We Were Monsters and Detectives,” which generated \$10,661 on Kick-

starter—exceeding his original goal of \$10,000—Benoit has found a place for himself on the set of “Transformers: Age of Extinction” this summer.

The Chronicle spoke to Benoit about women in mainstream film, his passion for filmmaking and his path to stardom.

**THE CHRONICLE:** How did you get to work on the set of “Transformers: Age of Extinction?”

**AL BENOIT:** I’m from Plano, Ill., and I found that [the crew] was filming “Man of Steel” there, which was two summers ago. One day I went into their office, lied and said that I had a meeting with someone on location, so they brought me in and I started talking to them about how I was into filmmaking and asked if they had anything for me to do on set. [Andy Spellman, assistant director of “Man of Steel”] gave me his email and then asked if I wanted

to be his production assistant. [He] got me on different films after that. Now for “Transformers: Age of Extinction” I have moved up to key production assistant, where I’m working directly with the associate director and have a team of production assistants.

**What inspired you to start directing short films?**

When I was younger, I had a grandma whom I was very close to. She was really into films and would take me to the movies every Sunday. We didn’t necessarily need to know what was playing; we would just go and catch whatever movie we could. After we would watch the film, I would go home and add onto the story or change something with the characters. That branched into me writing my own stories and wanting to make my own films.

**Why do your films often feature strong female leads?**

I had a talk with a teacher after class one day, and we had a conversation about how many film students explore the male protagonist. I was questioning why there weren’t any lead [female] characters in any mainstream films. I wanted to try a hand at it and see if these films weren’t being made because it was more difficult or if people are just choosing not to do them. I know that there is a demand for those types of films, but I found that that’s where

my voice was being better put into. I decided that was the path to follow.

**How did you get permission to film in the Farnsworth house, the iconic glass home designed by Ludwig Mies van der Rohe?**

Before we filmed I was pursuing locations. The Farnsworth house is in the town I grew up in. I knew it cost thousands of dollars to film there, but I sent an email to the person who runs the house. They finally agreed to meet me after I think I sent them 20 emails. They said I was so enthusiastic about the story and could tell I really wanted to make this film. They agreed to let me shoot there one day for free as long as we took some pictures for their website.

**How do you come up with story ideas?**

Every writing class tells you to write what you know. My aunt, who has been a big inspiration to me, was there for me when I sat down and said, “I want to pursue this dream.” She’s been in a relationship with her partner for 30 years. They were always there for me and were like a second family. Seeing the love they had and shared, that was always something that reignited with me. I knew I wanted to tell “Warpaint” like that. Naturally, one of the first bigger films that I was going to make would be a story about them just at a younger form of their life.

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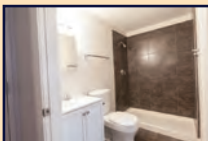


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## » DUFF

Continued from Front Page

Duff's passing and has a lot of respect for the former president.

"John was a terrific guy," Gall said. "He really cared a great deal about what Columbia was doing and our goals. He had a real operative commitment to the college's purpose."

Duff was a history professor at Seton Hall University in New Jersey in 1960, later becoming provost in 1973. His next post was president of the University of Massachusetts Lowell in 1976 and the chancellor of the Massachusetts Board of Regents of Higher Education in 1981. Duff was also commissioner of the Chicago Public Library system and oversaw the construction of the Harold Washington Library.

**“ He was knowledgeable and kind and a great man to work with.”**

– Paula Epstein

It was Duff's involvement with Chicago's library system that endeared him to Paula Epstein, a reference & institutional librarian at Columbia.

"[Duff] surrounded himself with strong people who had really strong personalities," Epstein said. "He was knowledgeable and kind and a great man to work with."

Epstein said Duff was sensitive to Columbia's library needs because of his involvement with the Harold Washington Library. Epstein

said her favorite thing about Duff was the friendliness he displayed upon meeting people and how quickly he befriended them.

Mark Kelly, vice president of Student Affairs, was the associate provost of planning and research under Duff. Kelly said Duff's greatest success was his focus on building a campus community. During Duff's tenure as president, student convocation was conceived, according to Kelly, at a time when the college did not have an orientation program.

"There wasn't much emphasis on student communality, inspiring students or supporting students," Kelly said. "Under John Duff, that process began to [change]."

Kelly also praised Duff for his initiative to offer student housing.

"He turned a commuter college [in] to a national college," Kelly said.

Gall said Duff was loyal and supportive of both his co-workers and the students at Columbia and had a story for every occasion to make a point.

"Rather than lecturing you, he would tell a story that addressed what he was saying," Gall said. "You could count on John to be an advocate for students."

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## » MINORS

Continued from PG. 3

"People in the marketplace now want to see people with ... various skillsets," Fanning said. "I do think having a minor can be important on a resumé just to show how diverse you are and experienced."

Minors can also aid students applying for internships and jobs, said Julie Harris, internship coordinator for the Marketing Communications Department.

"You need a minor in order to gain a well-rounded portfolio as a student entering the professional arena in today's competitive global market," Harris said. "You automatically have more skills and a broader knowledge base."

Robin Bargar, dean of the School of Media Arts, said it is important for students interest-

ed in a secondary area of study to declare a minor, especially if they are paying full-time tuition so they can maximize their investment.

Harris said students should be selective in choosing minors that will translate to their field of study.

"I think your minor is relative to what your career path is, but I would say some are more practical than others," Harris said.

According to Deborah Holdstein, dean of the School of Liberal Arts & Sciences, the steady addition of new minors is essential to the college's curriculum.

"I think sometimes we forget that our students have a lot of abilities and a lot of interests that extend beyond their particular majors or the reasons they believe they wanted to come to Columbia," Holdstein said.

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## » VOICE

Continued from PG. 3

**How did you decide which song to perform?**

It was a hard choice. There are so many songs out there. I love Michael Bublé, and I love that this song is one of his biggest new singles. A lot of people would know it for sure, right off the bat, but the song gave me an opportunity to show a lot of different sides of my voice.

**Who are your biggest supporters?**

My family. They are my biggest fans, my fiancée included. They all support me so much. They love what I do, and they love music. We all do. I remember listening to music as a kid. We would all be washing the dishes together after dinner. We would all sit down to dinner every night together as kids, all just listening, singing and dancing.

**Is it difficult to be away from your family while pursuing your music career?**

That's the hardest part for me when it comes to pursuing my music career—being away from my family. Especially in light of [the fact] I have three sisters and a younger brother, two

of which are afflicted by a couple different genetic diseases. And so it's hard for anybody being away from their family—especially a big, loving Italian family like mine. But it's hard to have a time stamp put on that, and saying you don't get to have this forever is even more difficult. They support me more than anybody else, and they want me to chase this dream, and I honestly believe if it wasn't for them pushing me, I don't know if I would.

**How did Columbia help prepare you for a career in the music industry?**

Had I not gone to Columbia, I would probably be at home working at our family restaurant. Through a family friend I heard about Columbia and every class, every professor, every student I came in contact with was exuding artistry, support and collaboration, and every experience I had there I know I wouldn't be where I am right now. Even to the point of the way I got connected to the show was from Gary Yerkins, the head of the contemporary, urban and popular music program. He emailed me and said somebody was interested in local talent for the show [and] he thought of me immediately, and I got connected through him. Honestly, without Columbia, I would not be where I am right now.

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# Lacrosse expands on Chicago's playing field



Donald Wu THE CHRONICLE

AIDEN WEBER

Assistant Sports & Health Editor

IT HAS BEEN almost three years since Chicago's Major League Lacrosse team, the Machine, left town for Rochester, N.Y. to become the Rattlers. But even without an MLL representative, lacrosse is more popular than ever in the city, es-

pecially box lacrosse, which requires a smaller indoor field and modified rules. The Chicago Outlaws, a semi-professional indoor box lacrosse team, has experienced a significant jump in attendance and merchandise sales compared to last season, according to Ray Kincaid, Outlaws' owner and CEO.

"The [fandom] trend is definitely upward," Kincaid said. "We're getting more and more fans, more season ticket holders [and] more jersey sales." The Outlaws, who belong to the Continental Indoor Lacrosse League, are currently the No. 2 seed in the postseason playoffs being held in Cedar Springs, Mich.,

after finishing the regular season 4-1. The team, which will play its first postseason game Oct. 19, plays most home games at Players Indoor Sports Center in Naperville, Ill., but has hosted larger games at the Sears Center Arena in the Hoffman Estates suburb in front of more than 3,300 fans, according to Kincaid. He said the Chicago Blackhawks'

recent success has increased the popularity of lacrosse in Chicago because hockey players tend to take up lacrosse in the off-season because of its similarities to lacrosse. Kincaid said a lot of the sport's growing popularity can also be attributed to kids wanting to try something new.

» SEE LACROSSE, PG. 16

# Renegades' volleyball event spikes interest



STEPHEN HALL  
Contributing Writer

ON OCT. 3, Columbia's Student Athletics Association held its first event at the new Lillian and Larry Goodman Center, 50 E. Congress Parkway, with the annual faculty vs. student volleyball game. After striking a long-awaited deal with Roosevelt University in August for use of the facility, Renegades President and poetry major Jon Bowman said the first event showcased the new facility and promoted a more active lifestyle for students. "There are people at this school that do care about athletics," Bowman said. "[They] want to get out there and have fun and be active." The students dominated, winning four of five games. The co-ed student team had more players than they could fit on the court and bench but rotated everyone in and out of the game.

Leo Selvaggio (left), a graduate assistant in Residence Life, tries to block a spike Oct. 3 from Renegades volleyball team captain Tyler Vinezeano, a junior film & video major, at the Goodman Center, 50 E. Congress Pkwy.

» SEE VOLLEYBALL, PG. 17

## THIS WEEK IN SPORTS

MONDAY, OCTOBER 7

Chicago Bulls  
vs. Memphis Grizzlies  
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# A blooming Rose

**DON'T PUT YOUR** mom on the court against Bulls point guard Derrick Rose—he has no regard for his own mother’s health, let alone yours when it comes to scoring baskets.

During a post-practice inter-view Oct. 2 with K.C. Johnson of the Chicago Tribune, Rose boldly responded to a question about his competitive nature.

“It could be my mom on the court, she’s going to get killed,” he said.

Rose’s mother obviously knows better, so Rose needs to take that attitude to the Miami Heat and put their chances of a 3-peat six feet deep.

Rose got his first taste of NBA action against the Indiana Pacers Oct. 5, after tearing his anterior cruciate ligament during a 103–91 victory against the Philadelphia 76ers on April 28, 2012 that led to his 1 1/2 year leave of absence. Bulls fans were on edge the entire 2013 playoffs, praying for the “chosen one” to appear in the lineup, but to no avail. The Bulls, missing Luol Deng in addition to Rose, were eventually eliminated by the Heat in five games during the Eastern Conference Semifinals.

But now that Rose and his team-mates are back to full strength, ex-pectations are at their highest since the Michael Jordan era. Last sea-son, the Bulls proved that even with a depleted team they could compete with the league’s best, defeating

the Brooklyn Nets in the playoffs. Now that Rose has returned, fans and analysts, including former Bull Steve Kerr, predict this season will be a bust without a championship.

Rose’s supporting cast this year will consist of center Joakim Noah, shooting guard Jimmy Butler, small forward Luol Deng and power for-ward Carlos Boozer.



The stars are finally aligned for the Bulls to make a championship run this season.

Noah earned his first All-Star game nod last season and is now one of the NBA’s top centers. Rose and Noah run the pick-and-roll as well as any tandem in the league.

Butler came into his own last season, shooting 38 percent from three, and was given the nickname “Jimmy Buckets.” Rose’s aggressive play should allow Butler open looks at the basket consistently.

Deng, known as one of the team’s best active defenders, is in a contract year, so prepare to witness him showing the Bulls’ organiza-tion that he’s worth keeping around.

The biggest question for the Bulls heading into this season is Boozer. Since joining the Bulls, he has been the least reliable player. Last sea-

son, Boozer proved to Chicagoans that he is an asset to the team—but he needs to demonstrate that more than ever this season.

Rose is one of the best players in the NBA because he enhances the play of his teammates. This off-sea-son he added 10 pounds of muscle to help him drive to the basket and absorb more contact. This will at-tract more frequent double-teams, in turn causing more opportunities for his teammates to shine.

The circus surrounding Rose will die down once the season actually begins, but a healthy Bulls roster should equal a championship. Any-thing less is unacceptable.

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Courtesy ERIC RIDINGS

**SAMANTHA TADELMAN**

Photo Editor

**ERIC RIDINGS, A** 25-year-old power-lifter, broke his first state record when he was 19. He currently holds all three state records for his weight class, which is between 166 and 181 pounds. He can squat 485 pounds, bench 325 pounds and dead lift 610 pounds, a national record in the 100 Percent Raw Federation.

Ridings, who works as a per-sonal trainer at Equinox Fitness Club, 900 N. Michigan Ave., said his powerlifting training does not necessarily translate to his clients, but the powerlifting basics like mobility, stability and strength, are important qualities to have in any athlete’s foundation.

Growing up in Frankfort, Ill., Rid-ings played football and ran track. He said both sports helped him get his start in powerlifting. Now, he trains about four to five times per week for about 45 minutes to an hour to train for powerlifting competitions nationwide.

The Chronicle spoke with Rid-ings about his training, diet and past competitions.

**THE CHRONICLE:** How did you start powerlifting?

**ERIC RIDINGS:** Really it just came from being in the gym [with my brother] and lifting with other people around and somebody had noticed how strong my brother was. [It] got him into a competition and then that kind of trickled down to-wards me, to where I did my first competition when I was 19. In my first competition, I was able to break a state record. Winning and break-ing that record really got me into it. And then I did a lot of learning about the sport and then it really took off from there, into college [at Southern Illinois University].

**What competitions have you recently participated in?**

The most recent one that I com-peted in was in October 2012. It was

in Orlando, Fla., and it was a world competition through a federation called 100 Percent Raw. With this particular one, you can’t use any equipment that aids in your lifting, which some federations allow you to use. Within that competition, I finished first in the dead lift portion of it and third in the overall compe-tition. Orlando was fun; it was nice to meet some of the other guys. Two of the other guys that finished in front of me were both Canadians and then a guy underneath me was Chilean. It was really nice to kind of just see everyone’s perspective, kind of get to meet everybody, and participate as well.

**Do you travel often for competitions?**

Every single competition that I’ve done I’ve had to travel for. It’s been from Anaheim, Calif., to St. Louis to Orlando, Fla. There’s one coming up at the end of this year that [is] in Las Vegas. They do them overseas as well. I got invited to do one that was in Italy over the summer but due to work, I wasn’t able to attend it.

**Tell me about your powerlifting diet.**

Mainly I’m not very restrictive as far as calories are concerned. You do worry about that stuff when you get closer to [competition], but one of things that is unique about powerlifting is that you don’t really have to neglect anything. In another kind of competition—especially anything that has to do with phys-ique—you have to limit your carbs and your fats. When you look at it from a physiological standpoint, you want to supply yourself with everything you need. So, carbohy-drates are a necessary portion of your ability to lift [and the] same thing [goes for] fats for energy use. Things like red meats provide cre-atines and those are all very specific to helping you produce force and produce power within the muscle and continue to fuel it throughout your workout.

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# Recess gets no play



STOCK PHOTO

The Renegade’s recess program, which allow students to play sports and games between classes, has been temporarily halted due to low attendance.

**AIDEN WEBER**

Assistant Sports & Health Editor

**COLUMBIA’S RECESS PROGRAM** is tak-ing a hiatus until the spring semes-ter as a result of consistently low turnouts, according to Renegades President and senior poetry major Jon Bowman.

The recess program, sponsored by Columbia’s fitness and recre-ation association, was an oppor-tunity for students to take a daily break from the stress of classes and play classic schoolyard games.

Columbia’s Marketing Club start-ed the recess program last spring as a way to promote Columbia athlet-ics, according to Mark Brticevich, coordinator of fitness and recre-ation and part-time faculty mem-ber. The Renegades, Columbia’s sports club, adopted the recess idea and oversaw its management from promotion to game supervision, ac-cording to Brticevich.

The Renegades thought the re-cess events would attract Columbia students who approach athletics in a more casual than competitive way,

but it only brought in an average of about five students per session, Brticevich said.

“It just doesn’t seem to be catch-ing on,” Brticevich said. “People just don’t seem to want to do recess.”

The Renegades tried to address low attendance by choosing games that require fewer players, such as four square and hopscotch, and then advance to larger games like ultimate frisbee and kickball, but the strategy failed.

» SEE RECESS, PG. 17



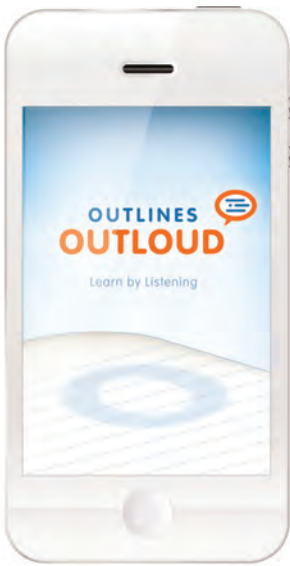
# TECH TALK



Photos Ahmed Hamad THE CHRONICLE

(Top left) Plastic 3D printouts of people's heads are on display at the Harold Washington Library. (Bottom left) The library's MakerBot Replicator 2, an easy-to-use desktop 3D printer, produced the models as part of the library's maker space, which makes 3D printing technology accessible to library-goers citywide. (Right) Librarian Pedro Leon took a course in 3D printing and now hosts classes and teaches library visitors how to use the machines.

## APP CENTER



**OUTLINES OUTLOUD IS** an app that converts study outlines into audio, making them accessible on the go. Users type up an outline for their class and save it to a Dropbox folder. Launching the app on a mobile device converts the document to an audio file that sounds much smoother than traditional speech-to-text programs.

Outlines Outloud will also automatically sync the audio to users' mobile devices.

The app is meant for auditory learners but is a helpful tool for all students. It is available on iTunes for \$4.99. —H. Zolkower-Kutz



**BEATBUDDY: TALE OF THE GUARDIANS** is an adventure puzzle-platformer developed by Threacks, an independent game startup based in Hamburg, Germany.

Players venture through hand-painted underwater levels as the cute, aqueous creature Beatbuddy, while he searches for his sisters Harmony and Melody.

Beatbuddy is unique in that the environment pulses in sync with the original soundtrack, and every creature has unique sounds to add to the mix. Huge sea snails make the sound of a bass drum while the bubbles from fish sound like snare

drums and a sea anemone replicates the highhat cymbal.

As Beatbuddy travels through the puzzles of each level, he interacts with underwater creatures, causing the soundtrack to change. Each level features a different song.

Beatbuddy is the winner of Best Art and Best Sound at Intel's Level Up, a competition honoring promising indie games. It also received an Honorable Mention from the Independent Games Festival.

Beatbuddy: Tale of the Guardians is currently available to purchase on Steam for PC, Mac and Linux for \$14.99. —H. Zolkower-Kutz

## GAME ROOM



Courtesy ANDREW BYRNES

**THE S IS** a portable cellphone charger for those who really want to live off the grid.

The device, currently raising funding on Kickstarter, converts fire into electricity using a compact design and is especially helpful for the tech-addicted campers out there.

The design of the FlameStower is surprisingly simple. Water is added to the reservoir on top and the phone is plugged into a USB port located on the back of the device. The long, flat blade is where the electricity is produced.

The blade is placed in any kind of fire—stove, campfire, emergency candle or any other flame—and the thermal energy that is produced

is transferred to a Thermoelectric Generator located in the square base of the charger. The water in the reservoir keeps one side of the TEG cool while the flame heats the other side. The temperature difference is what generates electricity.

The FlameStower charges about as fast as the USB port on a computer and half as fast as a charger plugged into a wall. Every minute of charging will generate about three minutes of talk time.

The portable, easy-to-use charger is a great backpacking accessory and does not need the light specifications solar charges require.

The FlameStower charger can be found on Kickstarter for an \$80 pledge. —H. Zolkower-Kutz

## GADGET LAB



» **STINKS**

Continued from Front Page

the neutral odors and had a greater dislike of negative odors.

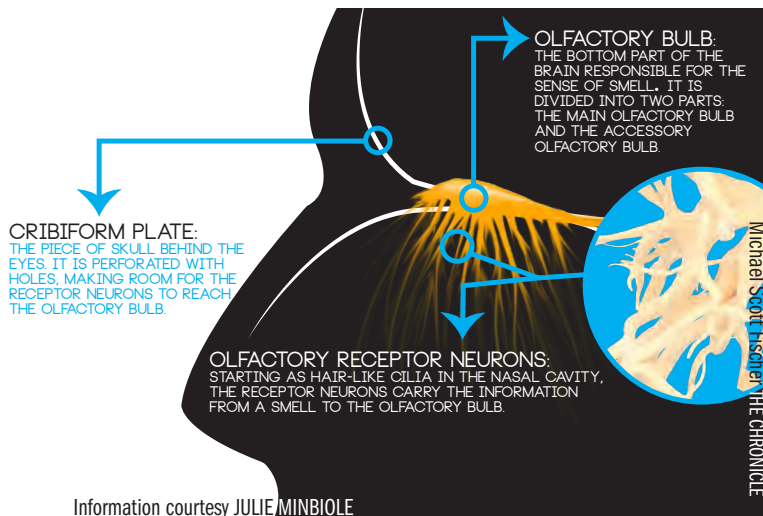
"This research is important in the way it talks about the regular mundane sensory experience and how volatile and dynamic it is, especially how emotional states can influence that," she said.

The sense of smell, called olfaction, has long been connected to emotion because the olfactory system is the only one of the five senses that is directly connected to the brain, said Julie Minbiolo, a professor in Columbia's Science & Mathematics Department.

She said that while other senses travel through a buffer—the eye has the cornea and the ear has the eardrum, for example—the receptors in the nose connect directly to the olfactory bulb, the part of the brain that interprets smell. The olfactory bulb is closely tied to the limbic system, the part of the brain that supports memory, emotion and behavior.

"Sense of smell is really well tied to memories," Minbiolo said. "It's called sense memory. So our ability to recall something is heavily based on scent, hence the close association with the limbic system."

Still, Li said she was surprised her results showed anxiety had such a strong impact on the olfactory experience, and it may help scientists understand the cyclical nature of anxiety.



Information courtesy JULIE MINBIOLO

"Stemming from [this research], we can actually conjecture an anxiety model [that explains] there is a vicious cycle," Li said. "There is a little bit of anxiety, and it shifts our regular sensory processing. Then there is a greater level of anxiety because of the greater sensitivity."

The physical symptoms of anxiety come in many different forms, said Mark Brticevich, Columbia's coordinator of fitness, athletics and recreation. He said anxiety puts the body in "fight or flight" mode that causes blood sugar to spike, muscles to tighten and difficulty breathing.

Brticevich said anxiety sufferers may have difficulty eating, which Li partly attributes to the olfactory system causing scents to smell bad.

"When we're anxious we probably will find otherwise innocuous odors more negative, or we're more sensitive to those odors," Li said. "If that's true, there may be a link [between not eating and anxiety]."

Brticevich said the connection between the body and the mind often goes unnoticed but is important.

"If we look at people that are highly stressed, they have higher instances of heart disease, diabetes, stroke and autoimmune diseases," he said. "There's definitely a relationship between people who are anxious or stressed out and not having the best quality of life."

Li said she hopes her research will help people take this connection more seriously and consider how the emotional system affects different parts of the body. This research is a preliminary step in better understanding and treating anxiety and other mental disturbances, she said.

"Our sensory system is a highly dynamic system," she said. "High emotion can very much influence our daily experience of the world."

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» **LACROSSE**

Continued from PG. 13

"Lacrosse is something sort of different, something cool, something on the edge, and kids like that," Kincaid said. "You look at that rebel stage in the last generation, and it was all about skateboarding and I see that different attitude in the kids playing lacrosse from the attitudes I saw growing up playing the traditional sports."

Youth lacrosse is making major strides nationally, with more than 30 percent annual growth during the last several years, according to Windy City Selects Assistant Coach Mike Hardin.

The Windy City Selects, a travel lacrosse club with six age-based teams in Lake County, Ill., has already had five teams qualify for five national title games in its two-year history. Hardin attributes this success to top-notch coaching and Chicago's skyrocketing interest in lacrosse.

able coaches for interested kids. He said most American parents have some experience with baseball or soccer, but very few have enough lacrosse experience to give useful instruction. Hardin said the majority of coaches the Selects employ are former collegiate players.

Columbia has never had a lacrosse team, but that could soon change, according to sophomore art & design major Vince Sirico. The Indiana native said he has been working in conjunction with the Renegades since last spring to put together a men's lacrosse team.

Sirico said there was a solid turnout at the spring interest meeting, with enough people to fill all the positions on a lacrosse field.

Sirico said he believes Columbia can gather interest to put a team on the field when lacrosse season is begins in the spring.

Past efforts to put together a women's Renegade lacrosse team failed, as reported Sept. 24, 2012 by The Chronicle. Still, Sirico said he

**“Lacrosse is absolutely exploding here; it's well beyond hockey.”**

- Mike Hardin

"Lacrosse is absolutely exploding here; it's well beyond hockey," Hardin said. "You can hardly accommodate the kids [because] there are so many of them."

Hardin said youth lacrosse's biggest struggle is finding knowledge-

is optimistic about getting a Columbia lacrosse team together.

"I've had some really good feedback," Sirico said. "There are definitely enough students interested."

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## » VOLLEYBALL

Continued from PG. 13

The Goodman Center provides students with access to athletic facilities, but the question at Columbia is generating sufficient interest, according to Tyler Vinezeano, captain of the student volleyball team.

"I know sports aren't a main focus at Columbia, but if we have [a] place like this, I feel like it brings together the student community," Vinezeano said. "It kind of becomes a place to hang out each week. I think Columbia just needs to get the word out about the gym now that we are able to use it this year."

Vinezeano said the gym has improved the Renegades' situation

because the brand new facility allows for smoother practices.

"This gym is a lot better, practice-wise," Vinezeano said. "[We are] able to play the sport that we actually play. We compete in an indoor volleyball leagues so having to play outside like we used to was a lot different."

Vinezeano said meeting new people is part of what makes events like the volleyball game a great experience.

The purpose of the event was not simply to get students active, according to Mark Brticevich, the college's coordinator of fitness, athletics and recreation. The event was also meant to break down barriers between the two groups and

allow students to interact with their professors in a new way.

"It's great when you can see a faculty member outside of their normal role, where you're no longer teacher and student but just co-competitors," Brticevich said.

Regardless of the score, Bowman said both sides are winners with the access to the new Goodman Center gym. There was a satisfactory turnout, according to Bowman, with more than 30 students and faculty members in attendance.

"The students should be absolutely annihilating us old folks," Brticevich said. "You might have the speed, you might have the strength and you might even have the stamina, but with age comes wisdom."

According to Brticevich, events similar to the student vs. faculty volleyball game have been popular in the past, but participants and spectators were turned away because of the limited capacity of the Renegades previous venue, the South Loop Elementary School gym, 1212 South Plymouth Court, which was in a less convenient location.

"A lot of people's faces out here are just a lot happier and they feel like there is more space for them to actually play and do the things that they love," Bowman said. "Before we were so cramped in that grade school gym. Now we get an actual collegiate gym to play in."

chronicle@colum.edu

## » RECESS

Continued from PG. 13

Sarah Kotnik, a junior marketing communication major and captain of the co-ed Renegades softball team who regularly attended the recess program, said the idea was worthwhile but needed to be advertised more. Kotnik said recess was a fun outlet between and after classes.

"Anything that we play is always a good time because everyone that comes out is always really fun," Kotnik said. "I'm sad it's ending."

Bowman said the student athlet-

Bowman said the Renegades will have to boost their marketing efforts to bring recess back in the spring. He suggested posting more advertisements on social media and around campus.

Brticevich said the athletic program began advertising recess too late for students to be able to reach them at the start of the semester. He said the program failed to take flight last spring because it was too close to final exams when students were too busy studying to have time to spend on extracurricular activities like recess.

Brticevich also said there was an

**“When we talk to people directly about it they think it's a great idea, so where is the disconnect?”**

—Mark Brticevich

ics board is redirecting its focus on larger upcoming events such as the Renegades student vs. faculty volleyball match Oct. 3, a costume dodgeball tournament Oct. 30 and a 3-on-3 basketball tournament Nov. 14.

The transition from summer to fall proved a good time for the Renegades to shift its focus to the larger and less frequent events, according to Bowman.

"We just decided with the weather getting cold it would be better to focus on upcoming events and hopefully reboot [recess] in the spring," Bowman said.

informational error in the fliers that were printed, which mixed up the event's start and end times, possibly causing students to miss it.

Brticevich said the concept may have also been too general to attract a lot of students and that if the program is relaunched, it might be remodeled with specifically designated and advertised activities for each day.

"When we talk to people directly about it they think it's a great idea, so where is the disconnect?" Brticevich said.

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Anthony Soave THE CHRONICLE

Columbia students and faculty showcase their athleticism at the new Lillian and Larry Goodman Center, 50 E. Congress Parkway, Oct. 3 for the annual Renegades student vs. faculty volleyball game.

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RECIPE

Cheesy Alfredo pasta

INGREDIENTS

1 1/2 cups rotini pasta

1/2 cup Parmesan cheese

1/2 cup fresh spinach

1/4 cup peas

1/4 cup corn

1/4 cup garlic Alfredo sauce

3 tablespoons butter

1 tablespoon garlic power

1 tablespoon black pepper

INSTRUCTIONS

1. Boil pasta per package directions.

2. Drain pasta. Return to pot.

3. Place over medium heat.

4. Add all ingredients and stir for 5 minutes.

5. Serve and enjoy!

NOVICE

SOUS CHEF

GURU

Anthony Soave THE CHRONICLE

**KATHERINE DAVIS**  
Assistant Campus Editor

**AS A NEWLY** independent college student who doesn't rely on a meal plan anymore, I had to come up with meals that I can make quickly and easily. As a pasta lover, I knew the main ingredient for this recipe had to be pasta. But, I needed a convenient way to incorporate vegetables, so I figured slathering them in cheese and butter would make them easier to eat. If you have leftovers, you can store this deliciously cheesy Al-

fredo pasta in the fridge and eat it the next day. Microwave it for lunch and it tastes just as good. For calorie-counters, substitute the butter, cheese and Alfredo sauce with their low-fat counterparts. I use all of the fatty ingredients but only because I like the thick, creamy consistency it gives the sauce. To personalize the recipe, feel free to substitute the listed vegetables with other options. A nice alternative to peas or corn is red peppers or onions. Any kind of vegetable can work. Garlic is also an

option for those who don't mind the smell of it for 24 hours. A nice side to go with the pasta is French bread with butter or cheddar cheese. To begin, bring a medium-sized pot of water to a boil. Add rotini pasta and cook for 5-8 minutes. Once the pasta is cooked, drain and return the pasta to the pot and turn up the stove to medium heat. Add the cheese, vegetables, butter and seasoning, stirring the pasta for five minutes or until cheese is melted. Your pasta is finished! Enjoy!

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

Rising Star

Paul Sietsema

Through Jan 5, 2014

Icon

MCA DNA: Warhol and Marisol

Through Jun 15, 2014

Master

MCA DNA: Alexander Calder

Oct 12, 2013–Aug 17, 2014

Paul Sietsema

Blue square I and Blue square II, 2012

Ink on paper

© Paul Sietsema

Courtesy of the artist and Matthew Marks Gallery, New York

Paul Sietsema was organized by the Wexner Center for the Arts, The Ohio State University. Major support for the Chicago presentation of the exhibition is provided by Liz and Eric Lefkowsky. Additional generous support is provided by Matthew Marks Gallery and Phillips.

Marisol and Andy Warhol at an opening of John Willenbecher's work at Feigen and Herbert Gallery, New York, 1963.

© 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo © Adelaide de Menil, courtesy of Acquavella Galleries, New York

Alexander Calder

Chat-mobile (Cat Mobile), 1966

Museum of Contemporary Art Chicago, the Leonard and Ruth Horwich Family Loan.

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Photo: Nathan Keay, © MCA Chicago

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MONDAY, OCTOBER 7, 2013

THE COLUMBIA CHRONICLE

# Chicago artists unlock studio doors

**JUSTIN MORAN**  
Arts & Culture Editor

**CHICAGO ARTISTS MONTH**, which began Sept. 27 and runs through Oct. 31, is currently reveling in its 18th annual celebration of the city's eclectic creative communities by intimately showcasing the individual processes behind the art hanging on gallery walls.

Throughout the month, Chicagoans will be granted open access to artists' studio spaces as a way of bridging the gap between enthusiasts and artists in an intimate environment, according to Barbara Koenen, Chicago Artists Month coordinator. She said open studios provide a free opportunity to closely observe how and where artists create their work.

"These are all private studios; they're not stores or galleries, so they're [rarely] open to the public," Koenen said. "It's a really great annual opportunity to see where artists work and to talk with them about what they do."

Aside from the unique experience of being inside an artist's private space, spectators can purchase works at reduced prices compared to

gallery listings and have the chance for a more hands-on involvement with the specific details of an artist's work-in-progress. The event will also benefit the highlighted artists by opening up more opportunities for collaboration and increasing their public exposure, she said.

"The studio spaces are amazing; some of them are in old industrialized buildings, some are in crazy,

closed storefronts," Koenen said. "You get to see all the things that inspire [the artists] and the kind of materials they work with."

The Chronicle compiled a month-long weekend guide to the open studios throughout October. Visit [ChicagoArtistsMonth.org](http://ChicagoArtistsMonth.org) for more information.

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

## FRIDAY

**OCT. 11 5-9 P.M.**  
**THE FINE ARTS BUILDING,**  
**410 S. MICHIGAN AVE.**

A century-old Chicago landmark and one of the nation's oldest artists' colonies, The Fine Arts Building will open all 10 floors of studio space to the public, exhibiting 18 Fine Arts Building members' work, according to resident painter Kathleen Newman. Talk one-on-one with the artists—both international and up-and-coming—and stay for an original performance by Chicago composer Malcolm Ruhl.

## SATURDAY

**OCT. 12 5-10 P.M.**  
**ART COLONY**  
**STUDIO BUILDING**  
**2630 W. FLETCHER ST.**

Located in Avondale, this close-knit community of studio spaces will open the doors for its Second Saturday event to showcase the work of Chicago-based artists, including James Vellner, Walter Fydryk and Ken Hirte.



## SUNDAY

**OCT. 13 NOON-5 P.M.**  
**GREENLEAF ART CENTER**  
**1806 W. GREENLEAF AVE.**

Home to exhibition and studio space for more than 50 artists, Rogers Park's Greenleaf Art Center invites the public to observe a working day for its in-house talents. Witness artists at work, including Columbia interdisciplinary arts '00 alumnus Paté Conaway, oil painter James Basile and Columbia professor and media artist Niki Nolin.

**OCT. 18 6-10 P.M.**  
**CERMAK CENTER**  
**629 W. CERMAK ROAD**

Once an industrial Ford factory, the Cermak Center has been transformed into a hub of studio spaces for a community of professional Chicago artists. In only its second annual open studio, this event will closely highlight the work spaces of many resident creatives, such as Aaron Bladon, a furniture design company, and Connie Noyes, who makes work from utilitarian and discarded materials.

**OCT. 19 NOON-6 P.M.**  
**CHICAGO SUSTAINABLE**  
**MANUFACTURING CENTER,**  
**1048 W. 37TH ST.**

Located in Bridgeport's Art District, Bubbly Dynamics, also known as the Chicago Sustainable Manufacturing Center, provides studio spaces for Chicago artists and encourages them to take a sustainable approach to their work. Stop by to explore and interact with environmentally friendly artists, including Eric Grimes, who creates his wooden pieces entirely from found scraps.



**OCT. 20 NOON-6 P.M.**  
**18TH ST. PILSEN OPEN STUDIOS,**  
**2032 W. 18TH ST.**

Several Pilsen studios and cafes will feature artwork from artists who don't have their own studio space and those who do, spanning an area from Western Avenue to Halsted Street, this guided tour explores the art of individuals who work, live or have roots in the neighborhood.

**OCT. 25 6-10 P.M.**  
**HUBBARD STREET LOFTS 1821**  
**W. HUBBARD ST.**

With three floors of space representing 12 artist studios and businesses, the biannual Huge Art Show will showcase a variety of media like laser-cut décor, interactive exhibits and screen-printed pieces. Located within the Hubbard Street Lofts, Platform Studios will highlight its 13 resident artists, including Chicago painter Dan MacDonald.



**OCT. 26 NOON-5 P.M.**  
**WEST CARROLL OPEN STUDIOS,**  
**3200 W. CARROLL AVE.**

Once a year, this four-story colony of more than 75 artist studios opens its doors, allowing the outside world to explore its private working spaces. Travel studio-to-studio to relax with the artists in their own intimate environments, including painter Arielle Marq on the second floor.

**OCT. 27 NOON-5 P.M.**  
**ALBANY CARROLL ARTS BUILDING**  
**319 N. ALBANY AVE.**

Engage in the studio spaces within this East Garfield Park community of artists and meet one-on-one with resident sculptor Peter N. Gray, who captures the aesthetic nature of science by working 3-dimensionally with bronze and steel.



FOR THE RECORD

by Emily Ornberg  
Managing Editor

# Trapped in the closet

**ARE YOU SQUINTING** at my column photo closely, wondering, “Gee, is that that girl I saw on the Blue Line/ 624 S. Michigan Building elevators/ Walgreens this morning spilling her coffee all over the place while she danced like an ABBA backup dancer to whatever was buzzing out of her ‘noise canceling’ headphones?”

Yep, that was probably me. I have been rocking out to Katy Perry’s new song “Walking On Air” incessantly. It’s so glorious that it just might have changed my life.

If you’re like most people I’ve talked to, you’re rolling your judgemental eyes, but deep down, you know you sometimes hit up your old Shaggy CD when no one’s around.



You could call “Walking on Air” my recent “guilty pleasure.” But I wouldn’t call it that—it makes me feel like a sparkly, fearless goddess, and I just don’t feel sorry ‘bout it.

“Guilty pleasures,” when applied to music, are songs you can only listen to in secret because they are deemed socially unacceptable. Like high school clique classifiers for us so-called adults, our love for Coldplay or Gucci Mane’s *Track Back 2* makes us lame to our desired social group, so we hide it.

People who use the term “guilty pleasure” are the same people who kicked your ass on the playground, wear strictly designer brands, never leave Wrigleyville and lie about having an OkCupid profile. Practicing such narrowminded actions is keeping a social scorecard, using what makes us want to dance as a measure of who we are allowed to be.

Many people also use the term to bond with others who share the same distaste for similar genres, poking fun at the ridiculous chance that a certain artist could ever be taken seriously. But music, just like any art form, is subjective.



So, your friends like Dr. Dog and you like Justin Timberlake? They listen to Bon Iver while you like Chief Keef? *Who cares?*

New genres are formed almost every day as different artists create new, innovative sounds to express themselves. And believe it or not, it is possible to jam out to both Lil B and Adele, regardless of your homies’ preferences.

The biggest problem with classifying songs as “guilty pleasures” is that it imposes objective measures on subjective content. Music has been scientifically proven to make us feel good, and no matter if it’s the Beatles, Diplo, Nickelback or Katy Perry, we shouldn’t apologize for it if we like it.

eorenberg@chroniclemail.com

FEATURED

PHOTOGRAPH



Jon Durr THE CHRONICLE

Cellist Shannon Hayden performs Oct. 3 in the Judy A Saslow Gallery, 300 W. Superior St., during the first week of the monthly Brave New Art World event, which aims to strengthen Chicago’s art community.



Photos Anthony Soave THE CHRONICLE  
Creative direction Justin Moran THE CHRONICLE



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IF YOU COULD SHOP ANYWHERE FOR FREE, WHERE WOULD YOU LET LOOSE: “Marc Jacobs.”







Photos courtesy ZACHARY WHITTENBURG

(Left) The cast of “Fluence” performs in costumes designed by Hogan McLaughlin, whose dance experience informs his design process. (Right) Each dancer’s costume was uniquely designed by McLaughlin to reflect the otherworldly elements of the choreography. “Fluence” premieres Oct. 10 at Harris Theater, 205 E. Randolph St., as part of Hubbard Street Dance Chicago’s Fall Series.

# Tailored to twirl

Fashion designer Hogan McLaughlin combines style, functionality  
for Hubbard Street Dance Chicago’s Fall Series

**LIBBY BUCK**

Assistant Arts & Culture Editor

**GRINDING SHOULDERS, ELBOWS** and knees against the dance floor one minute and being lifted by the arm the next, a dancer’s moving body demands a functioning costume. A slight wardrobe malfunction can destroy an entire performance, losing the audience’s attention to any little slip-up.

Dancer-turned-fashion-designer Hogan McLaughlin, currently the costumer for “Fluence,” part of Hubbard Street Dance Chicago’s upcoming Fall Series premiering Oct. 10 at Harris Theater, knows the importance of coordinating costumes to complement both the dancers’ strenuous moves and the mood of the piece.

“It’s never my goal to distract from the movement because I think

that would be really detrimental to the work as a whole,” McLaughlin said. “I want to enhance and heighten what’s already there.”

Although McLaughlin began his creative career as a dancer, his passion ultimately shifted to fashion when he started sketching designs and was discovered through social media. The fashion industry led him to design collaborations with high-profile artists like Lady Gaga.

McLaughlin’s love of dance steered him to marry the two passions, specifically through costume design, he said.

McLaughlin collaborated with choreographer and friend Robyn Mineko Williams on “Fluence.” The idea of individualism inspired the work, Williams said. Her choreography stemmed from the dancers’ chemistry because they are well-versed with one another and their individual dancing styles.

McLaughlin wanted to emphasize individuality by creating different costumes for each dancer. Highlighting the strong line of the spine and adding cutouts put a unique spin on each costume, Williams said. Machine-like glitches paired with soft moments char-

acterize Williams’ choreography, Leriche said.

“To start off [my design process] I sat in on Williams’ initial rehearsals, and I got this sense of robotics and automaton-type of movements,” McLaughlin said. “It’s like the ‘Tron’ movies—there was the neon light seaming within their suits of armor, so that was my jumping off point.”

Emilie Leriche, a dancer in “Fluence,” said her favorite part about costumes is that they unite everyone onstage. She said costumes make her feel a sense of community, instead of separation from other dancers, and the resulting entity is powerful and transformative.

» **SEE TAILORED, PG. 29**

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THE BROADWAY LEAGUE



THE FILMING OF

TRANSFORM



A 2014 Chevrolet Corvette Stingray, a new Autobot in the series named Crosshairs, drives east on Roosevelt Road Sept. 14 toward the set on the Roosevelt Road Bridge. | JON DURR



Director Michael Bay (right) shouts at his crew between shots Sept. 14 after filming police cars driving on the Roosevelt Road Bridge. | JON DURR



Actors Mark Wahlberg (far left) and Matt Smith (far right) are shown in a scene from the movie.



Extras flee from pyrotechnic explosions Sept. 28 during filming of a scene set in Hong Kong at the intersection of South Wacker Drive and West Monroe Street. | JON DURR



Optimus Prime, a Western Star 4900 semi-truck, is parked on South Wells Street the afternoon of Sept. 14. before leaving set. | JON DURR



Transformers 4 director Michael Bay (far right) talks with cast and crew members in the moments between filming several shots Sept. 14 on the Roosevelt Road Bridge. | JON DURR



The popular Autobot Camaro, drives toward the set.



Jack Reynor (left) and Matt Smith (right) are shown in a scene from the movie.



# TRANSFORMERS: AGE OF EXTINCTION

PHOTOS BY JON DURR & ANTHONY SOAVE  
GRAPHICS BY CHRISTINE FIELDER



Mark Wahlberg (right) and Jack Reynor (far left) run alongside Chicagoan extras Sept. 14 while filming a scene on the Roosevelt Road Bridge. | JON DURR



The character named Bumblebee, portrayed as an updated 2014 Chevrolet Camaro, is shown on the set on the Roosevelt Road Bridge Sept. 14. | JON DURR



Two helicopters fly through the city sky during filming Sept. 14. | ANTHONY SOAVE



A car bursts into flames after being launched in the air Sept. 28 at the intersection of South Wacker Drive and West Monroe Street. | JON DURR



An Oshkosh Defense MTV, a new Autobot named Hound, is parked on set Sept. 14 at the corner of Roosevelt Road and Delano Court. | JON DURR



Mark Wahlberg (right) are filmed from a helicopter near the Roosevelt Road Bridge Sept. 14. | ANTHONY SOAVE



The abandoned Damen Silos at Damen Avenue and 29th Street are engulfed in flames Sept. 21 after a controlled explosion took down the bridge connecting the buildings. | JON DURR



# Ra Ra Riot too tame to live up to name

LIBBY BUCK

Assistant Arts &amp; Culture Editor

**THE LATTER YEARS** of the '00s can keep Ra Ra Riot. For such a cheery-sounding, archetypal indie-pop band, Ra Ra Riot gave a performance as stale as year-old Halloween candy, with an empty, ghostlike personality to match at their Oct. 2 show at Double Door, 1572 N. Milwaukee Ave.

Ra Ra Riot, a college-formed band from Syracuse, N.Y., is made up of lead singer Wes Miles, guitarist Milo Bonacci, bassist Mathieu Santos, drummer Kenny Bernard, violinist Rebecca Zeller and cellist Clarice Jensen. Their first two albums, *The Rhumb Line* ('08) and *The Orchard* ('10), catered to the indie craze of the late '00s, but their most recent album *Beta Love*, released in January, experimented with a more electronic sound, including ping-pong synth beats that sound like the happy, amped-up music that plays during the opening credits of an '80s cult movie. *Beta Love* received mixed feedback as it attracted new fans, but left the pants-down Ra Ra Riot fans confused and without their indie fix.

Milking the new vibe as much

as they could included making a glitchy, homemade-looking video of an '80s high-school dance party complete with tacky, Matrix-style sunglasses, extra poofy shoulder pads and bottles of hairspray wasted on one day's 'do. While the new direction was a cute attempt to remain relevant and can really grow on you as a guilty pleasure, it's still time for the band to cash in.

Like a cockroach that won't die, the group is touring a second time for *Beta Love*, with the first tour having ended in March. Judging by their rundown presence, the repetition has left the band's enthusiasm sinking. Ra Ra Riot is in a rut, stuck in their 2010 indie glory and without a niche in today's scene.

Through their first two blissfully chamber-pop albums, it's obvious the band knows how to make a solid song and skillfully play their instruments—but their dried-up charisma cast a dark cloud of remorse over the concert. From their most recent album, the band offered tracks such as "When I Dream" and "Beta Love."

The six-piece band entered the stage as if it was about to perform

chores rather than music, but because they play the same songs so often, their boredom seemed self-inflicted. Despite their attempts at broadening their scope, their redundant touring has dimmed their energy.

The crowd—the most interesting aspect of the show—was brimming with aging hipsters, most of whom were more concerned with how to juggle their cosmopolitans while getting a well-framed Instagram shot than the actual show, making the concert feel even more disconnected.

Despite their dull demeanor, the group nailed its poppy high-school-anthem sound, which was rich with finely executed instrumentals on tracks like "Too Dramatic," "St. Peter's Day Festival" and "Suspended in Gaffa." What Ra Ra Riot lacked in charisma and hype, their musicianship replaced.

Although Ra Ra Riot consists of talented instrumentalists, a live concert leaves no room to hide the internal turmoil that comes from losing interest in a project. Like

» SEE RIOT, PG. 29



Samantha Tadelman THE CHRONICLE

Indie-pop band Ra Ra Riot lacked enthusiasm at their Oct. 2 show at Double Door, 1572 N. Milwaukee Ave.

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Staff Playlist

3 a.m. escapades

JUSTIN MORAN, ARTS & CULTURE EDITOR



WALKING ON AIR // Katy Perry

ESCAPADE // Janet Jackson

SUPERLOVE // Charli XCX

HOW WILL I KNOW // Whitney Houston

CAITLIN LOONEY, COPY EDITOR



RR VS. D // Au

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Y // iamamiwhoami

LILLIES OF THE VALLEY // Jun Miyake

LIBBY BUCK, ASSISTANT ARTS & CULTURE EDITOR



GANGSTA'S PARADISE // Coolio

BETTER OFF ALONE // Alice DeeJay

BRING 'EM OUT // T.I.

STOKED AND BROKE // FIDLAR

JENNIFER WOLAN, SOCIAL MEDIA EDITOR



WASTED // Gucci Mane

SKY HIGH // Big Gigantic

HYPERPARADISE // Hermitude

POLISH GIRL // Neon Indian

AUDIO FITE



Courtesy JOSH PAGE

Jessica Newham, who sings under the moniker Betty Who, was signed to RCA Records after her single "Somebody Loves You" was used in a viral YouTube video.

Who's who of RCA Records

JUSTIN MORAN

Arts & Culture Editor

ON SEPT. 11, Spencer Stout uploaded a life-changing video on YouTube of his marriage proposal to his fiancé Dustin. The clip features a flash mob dancing in-sync amid plywood and power tools at a Salt Lake City Home Depot as family members made surprise appearances in a tear-jerking and romantic display

of Stout's affection. The entire proposal is elaborately choreographed to the adorable song "Somebody Loves You" by Australian-born pop singer Jessica Newham, who performs under the moniker Betty Who.

After Stout's proposal went viral with more than 10 million views, Betty Who went from being independent to signing with RCA Records—home to pop stars Britney Spears, Christina Aguilera and Justin Timberlake—in only days.

Her debut EP *The Movement*, which was first released April 16 and re-released through RCA Records Sept. 17, unites the retro aesthetic of Irene Cara's 1983 hit "What a Feelin'" with the melodic, lyrical passion of Sara Bareilles.

As she stands at the brink of her career, The Chronicle spoke with Newham over the phone

about adjusting to America from Australia, '90s pop stars and signing to RCA Records.

THE CHRONICLE: What was it like transitioning to life in America?

BETTY WHO: The culture shock for me wasn't so much about going from Australia to America—it was more about my lifestyle. I was in an all-girl, religious boarding school in Australia, and then I moved to America to go to a performing arts boarding high school with a bunch of artists and gay men. I was overwhelmed by this new ability to be in a place where there wasn't a lot of judgment and you got to be who you were. I wasn't used to that and really connected with it.

You're only 22 years old. What is it like being that young in the music industry?

I joke with my manager all the time about how I think there are pop years like there are dog years. Currently, I'm like 30 in pop years, but I think that I'm in a prime age right now to be doing what I'm doing because I have so much growth to undergo.

Which musicians inspired your nostalgic pop sound?

I grew up [listening to] Britney Spears, 'N Sync, Backstreet Boys, Christina Aguilera and Usher. I wasn't edgy, I was listening to the radio. All of my influences from the '70s and '80s took me a while to [discover]. I was listening to nothing but Max Martin's pop hits.

» SEE BETTY, PG. 30

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## Music industry seeks revenue stream in streaming

### MCT NEWSWIRE

**THE QUESTION ON** Justin Roberts' lips summed up the angst of an ever-anxious music world: “Why would anyone want to purchase a record ever again if you can just listen to it for free?”

The Chicago-based, Grammy-nominated children's musician was discussing his decision to make only the title track of his new album *Recess*—rather than all of its songs—available on the increasingly popular and controversial on-demand streaming service Spotify. Yes, he wants people to hear his music, but he also wants those who like it to own it, a notion that may soon be seen as quaint when the money he receives from song streams is a tiny fraction of what he nets from sales.

When screenwriter and author William Goldman wrote, “Nobody knows anything,” he was referring to the movie business, but the phrase could apply to this moment in the recording industry, which may be on the brink of salvation or damnation depending on who is doing the talking. Dramatic transformations are taking place, with the upsurge of online services facilitating a transition from people playing music they own to streaming music on the Internet.

For connected consumers, it has never been easier to check out new music, either on demand via services such as Spotify or YouTube or by listening to an Internet radio service such as Pandora or Apple's newly launched iTunes Radio. But some musicians are complaining about the scant royalties they are receiving from these companies, all while the industry has yet to signal that long-awaited rebound.

Nielsen SoundScan's tally of 4.68 million U.S. album copies sold over the last week of July represented the lowest weekly total since the service began tracking sales in 1991. Were those crummy numbers due to more people streaming music instead of buying it or merely the unsurprising result of a down summer in which anticipated albums by such superstars as Beyoncé and Eminem failed to surface?

The Spotify folks certainly are not accepting the blame. Launched in Sweden in 2008

and introduced in the U.S. in July 2011, Spotify is presenting itself not just as a convenient service for consumers but also a panacea for a recording industry that has been in decline since piracy and illegal file sharing took hold in the late 1990s.

The service allows you to listen to anything in its vast catalog either for free with ads or for \$9.99 per month for unlimited, uninterrupted service that also works on mobile devices. If the Spotify model succeeds, the reasoning goes, listeners will be paying for music they had previously been enjoying for free, and musicians will finally receive fair financial compensation for their creative efforts.

But for now some musicians are dubious, and the Spotify backlash gained a high-profile flag-bearer over the summer when Thom Yorke—whose band Radiohead in 2007 embraced the brave new digital world when it offered its album *In Rainbows* for a pay-what-you-want-to-pay price—pulled his side-project Atoms for Peace's recent album, *Amok*, from the service.

Atoms for Peace member and Radiohead producer Nigel Godrich argued in a series of tweets that Spotify is “bad for new music” and that “if people had been listening to Spotify instead of buying records in 1973 I doubt very much if [Pink Floyd's *Dark Side of the Moon*] would have been made. It would just be too expensive.”

The local independent label Drag City is keeping its catalog off Spotify and all other streaming services, even as most labels big and small play ball. The Chicago-based Bloodshot Records has its music on Spotify, though label co-owner Nan Warshaw remains wary.

“Sales are certainly being cannibalized by piracy. It's less clear how much they're being cannibalized by these other things,” she said. “If the streaming services like Spotify become a predominant model, then very few if any labels can survive on that kind of money. It's certainly better than people stealing music, and we do see a small payment, and we are getting sizable checks from Spotify every month. However, it's not sizable when you look at the number of times a song was played.”

[chronicle@colum.edu](mailto:chronicle@colum.edu)



Christine Fielder THE CHRONICLE



## » TAILORED

Continued from PG. 21

Leriche said the sporty costumes are all dark gray and made entirely out of stretch fabrics like Lycra. The womens' costumes are based around a biketard with exposed zippers and punched-out mesh sections; the men's consist of cut-off shorts and shirts with varying sleeve lengths and detail, featuring similar zipper accents.

"The costumes deal with empty space; some of the backs have completely [nude-colored] mesh," Leriche said. "Everyone's is very different—I have a collar and shoulder-pads, but one of the women has a more romantic cut to hers."

McLaughlin said he designed the costumes to appear uniform from the audience's distant perspective, but up close, each individual

garment has varied details to make them unique. Constructing costumes for a cast is similar to creating a fashion line in the sense that all of the singular pieces are united in some way, he said.

However, creating a costume intended for rigorous dancing is different from crafting everyday streetwear, McLaughlin said. Ready-to-wear fashion designs allow for more creative exploration; a designer can play around with unusual silhouettes and draping for onstage pieces, but dance designers have to keep the performers' movement in mind.

"The audience comes to see the dancers, which [includes] their bodies," McLaughlin said. "You [can't] have crazy, huge design elements that are going to distort the body—people like to see lines,

meaning the legs, feet and arms."

Dance costumes are not as forgiving as regular clothes, Leriche said. Multiple fittings were required to perfect the pieces. During fittings, dancers were asked to bend, lift and stretch to see if a costume needed adjustments, she said.

"Paying attention to the beauty of movement and how fashion can coexist with that is a huge part of [McLaughlin's process]," Williams said. "I really admire McLaughlin's aesthetic and clear vision; he has a way of really tailoring things for an individual body's movement, which is very important for [dance costumes]."

For more information about "Fluence" and Hubbard Street Dance Chicago's Fall Series, visit [HubbardStreetDance.com](http://HubbardStreetDance.com).

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



Courtesy ZACHARY WHITTENBURG

Emily Leriche, dancer in "Fluence," moves easily in Hogan McLaughlin's well-crafted costumes designed from a dancer's perspective with an eye for fashion.



Samantha Tadelman THE CHRONICLE

Guitarist Milo Bonacci played skillfully but neglected to charm the audience by focusing solely on his instrument.

## » RIOT

Continued from PG. 24

bored students in class, the band struggled but still somehow passed the technique exam.

High-pitched male vocals and optimistic beats sail through the first two albums, backed by an orchestral aesthetic with two stringed instruments, comparable to the soundtrack of a yuppy East Coast prep school event. Perhaps the best performers of the show were violinist Zeller, whose neon pink eyeshadow matched her bedazzled violin, and cellist Jensen, who joined the band earlier this year. Jensen focused intensely on

her instrument, maybe to make up for the lack of fun onstage.

Engaging the audience was on the back-burner as the band just wanted to get the show over with, so there was minimal dialogue with the crowd.

Playing popular songs like "Can You Tell" for the umpteenth time looked painful for the group. Their loss of drive made the show feel like a reunion tour of a strung out rock band.

The sad news for Ra Ra Riot is that their expiring genre is only good for car commercials anymore. The only "riots" they might have caused were for refunds.

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Courtesy JOSH PAGE  
BettyWho, who grew up listening to pop artists Britney Spears, Christina Aguilera and Justin Timberlake, has officially become their label mate, signing onto RCA Records.

## » BETTY

Continued from PG. 26

### How do you approach songwriting?

When I [write songs], my lyrics are emotional, honest and very connected to who I am in the moment. So much of what I do is based off emotions; that's what I'm driven by. I'm always falling in and out of love so fast, so when I sit down to write, I have a lot of material to work with. Basically, I'm a mess [laughs].

### How did you develop your sound?

I'm fundamentally a singer-songwriter. So I was writing these songs and showing them to my producer, Peter [Thomas], and he was like, "These are beautiful songs, but they don't capture your energy. You should be dancing around on stage, but you write songs that are devastating and quiet." Then there was a long process of adding a synth here and more drums there, which built up to writing "Somebody Loves You." He played the synths in the beginning when we were messing around and I was like, "Yes, keep playing that." The song took its [current] shape and we were like, "This is it, we have [our sound]!"

### What has been different about being a signed artist?

I have more people to rely on now. Before there was a direct correla-

tion between how hard I worked and how well I did. If I worked really hard on one thing and put a lot of time and effort into it, it'd flourish. I liked that amount of responsibility, but there is only so much of me to go around. Yes, I'm an indie-pop artist, but I want to hear myself on the radio. That's always been the dream.

### What is it like being on an esteemed label that represents so many successful artists?

When you get off the elevator on the RCA [Records] floor, there are huge pictures of people signed. So on the day I signed, I walk out of the elevator and see Usher, Britney [Spears], Justin [Timberlake], Kelly Clarkson and Pink [on the walls] and I'm like "What am I even doing here?" The day my picture goes up, I'm just going to pass out.

### How has it been working with RCA?

I went into RCA a couple days ago and it was the first meeting that I had where everybody working on the project was in the same room. There were like 30 people and seeing all the bodies was one of the most amazing experiences. I walk in and they're like, "Betty Who, everybody!" People were clapping and I was like, "Oh my gosh, this is it. We've arrived!" For more information, visit [BettyWhoTheMovement.com](http://BettyWhoTheMovement.com).

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REVIEWS

LEGENDARY!

I'm feelin' it.

Tolerable.

Uhhmm, WTF?

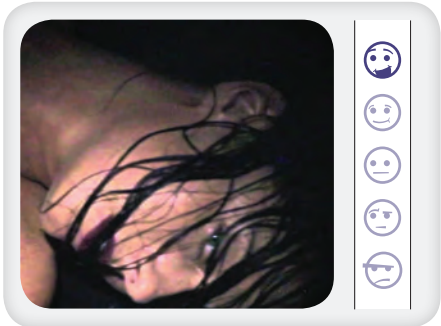
No—just no.

Screen



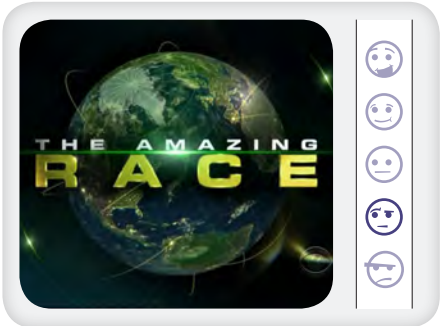
“Don Jon”

Joseph Gordon-Levitt does a great job playing the broke-back chump, i.e. “500 Days of Summer.” One of the first films to be advertised between porn videos on Pornhub.com, “Don Jon” makes dudes everywhere cringe as their girlfriends begin to question their time apart. —**M. Fischer**



“The Club” music video by Purple

Purple’s new video features an eerily sexy woman shifting about in a dark space. Creepily intriguing, the video reflects the song’s dark, bass-heavy beats. A mysterious, sinister love affair draws you into a couple’s nightmarish world. Dark lipstick and wet hair never looked so good. —**E. Buck**



“The Amazing Race” season 23

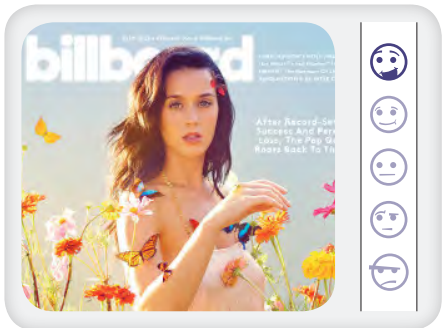
“The Amazing Race” started its 23rd season this past week, and it’s getting kind of repetitive. With the same kind of contestants, no wonder they lost their Emmy to The Voice this year. It was a good thing that they started in Chile first because they usually never head to South America. —**C. Sanchez**



“Breaking Bad” series finale

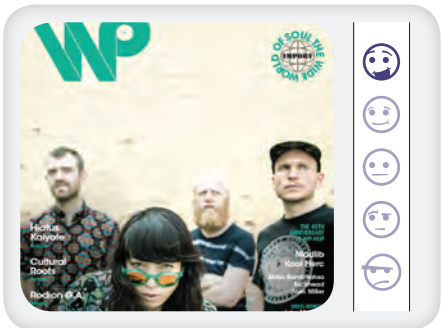
The series finale pushed my anxiety to new extremes! There wasn’t a single moment where you could catch your breath. Constant chills vibrated through my entire body and left me speechless. Walter White never ceased to surprise, frustrate, or enlighten me throughout the show. —**A. Soave**

Print



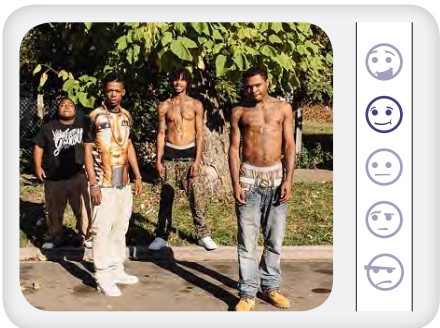
“Katy Perry’s ‘PRISM’” by Matt Diehl

Oh, how I’ve dreamt of what it would be like if I could eat Cheez-Its and hang out with my girl KP with no makeup in a Christian death metal T-shirt. Thanks to Billboard’s lovely profile, I get to hear all about the making of Perry’s new album and bitch fights with Barbara Walters. —**E. Ornberg**



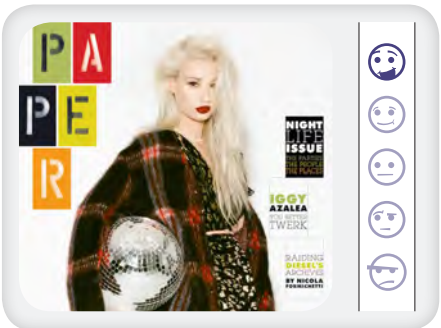
Wax Poetics Issue 56

The Wide World of Soul Issue nails it, featuring an array of kick-ass musicians honing in on their inner groove, all of whom are proud and ready to flaunt their flags. Little Dragon claims the front cover and a feature about the band growing into the ideal representatives of Sweden. —**M. Fischer**



“Bopping makes its move” by Leor Galil

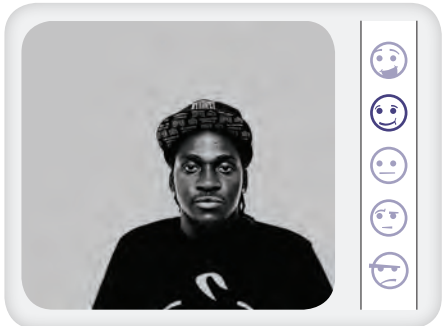
After The Chronicle wrote a piece about bopping on Sept. 30, I have to admit that as a person who cannot dance, I wanted to know more. The feature story in The Chicago Reader later introduced the individual dancers’ histories, which presented bopping as an art instead of a trend. —**E. Earl**



Paper Magazine October 2013 issue

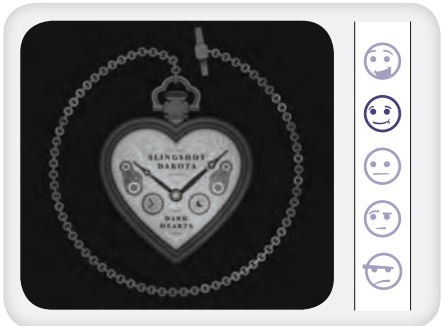
Iggy Azalea may be a hip-hopper, but the styling of her Paper Magazine editorial was reflective of anything but the genre’s flux of leather harem pants and Givenchy-printed shirts. Styled by Andrew Mukamal, Azalea beautifully channels more of a Courtney Love meets classic Hollywood look. —**J. Moran**

Music



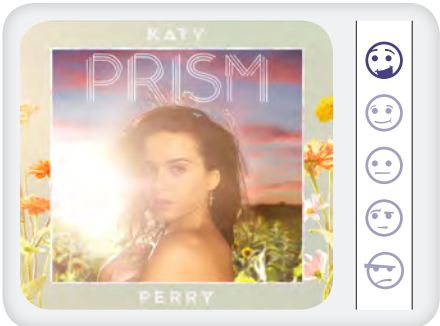
“King Push” by Pusha T

Pusha T’s “King Push” serves as an anthem for the artist. Weighty beats and hectic bass add to his “king”-like qualities. This heavy and amped-up song, surprisingly produced by a Metallica band member, instead of rumored Joaquin Phoenix, makes for perfect CTA music. —**E. Buck**



“Rasta Bacca” by Slingshot Dakota

There’s something about a male and female duo that ignites music in a special way. For Dakota, there’s chemistry, and songs like “Rasta Bacca” highlight this underground duo’s capability. Although it’s still rough around the edges, I highly recommend testing out this magical combo. —**K. Koch**



“Walking on Air” by Katy Perry

Perry has destroyed her pop peers’ careers with the latest from her upcoming album *Prism*—a ’90s-inspired house track equipped with bubblegum synths and a fluttering chorus. If it hasn’t already, expect Boystown to explode with feather boas and glitter showers when it plays. —**J. Moran**



“Baby Please Come Home” by Dave Riley

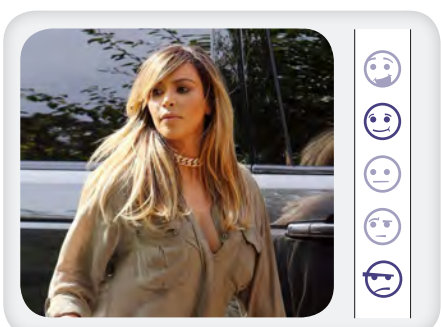
Traditional blues harmonica Bob Corritore and Mississippi Delta player Dave Riley hit home with a Chicago blues style in their new release. The combination of the two puts me in a smoky bar, drinking whiskey. To my dismay, they have no upcoming shows in Chicago. —**C. Fielder**

Random



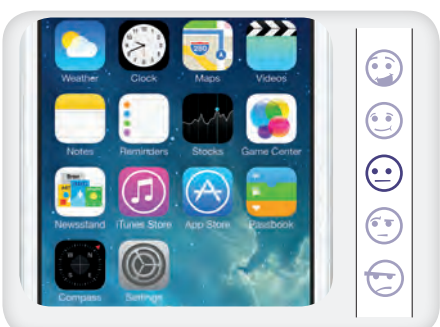
The Apple TV 6.0 Update

I was excited about this after iOS7 and Mac OSX Mavericks were announced. I expected an overhaul similar to iOS7 but was greeted with the same tired design. At the very least, I would have liked to see Apple utilize the screen saver space more practically; maybe a weather widget? —**J. Hinchcliffe**



Kim Kardashian’s new hair color

To be honest, I hate it. I feel like every girl has to go through the “blonde stage” but unfortunately, I think Kardashian is too old for it. I think she just wanted to try to make up for all those fashion mistakes she went through during her pregnancy. Maybe Kanye picked the color out for her. —**S. Leak**



Apple iOS 7

With all the hype, I was expecting the update to be one-of-a-kind. Instead, what I received was the long lost cousin of Microsoft Windows’ software. I have also had issues with my iMessage since the update. Think twice before you decide to update your iPhone. —**F. Awesu**

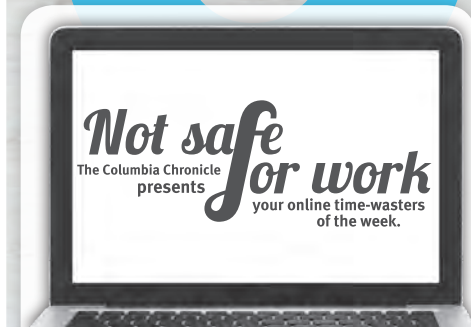


Garnier-Fructis Anti-Humidity Hairspray

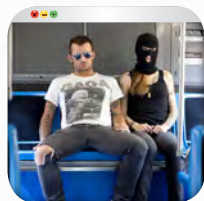
I understand hairspray is really bad for the environment, but I just can’t seem to let this one go. My favorite product has awesome hold and the “strong” hairspray is just the type I need for my beach curls. Did I mention the smell? It’s absolutely fabulous. —**J. Wolan**



# TOP 5



## blog



### Bad Sandwich Chronicles

In case you're having a bad day at the office, the Bad Sandwich Chronicles will have your back. Not only does this blog give tips on how to survive Midwestern cities, but it also brings a little drama to the page, as well. The blog's 37-year-old Chicago rock star has the best and worst stories about all things Chicago, so follow his punk rock, cab-wrecked stories.

## video



### "Evil Twin Fighting!"

HigaTV's new video cannot get any more awkwardly hilarious than his first channel, "Ryan Higa." The video unravels behind the scene cuts of the original video posted on "Ryan Higa." The young Hawaiian comedian has all of the original video's laughter but this time, all the mistakes that make it funnier. Oh, and there are cute puppies!



Hallie Zolkower-Kutz S&H Editor

## FAVORITE INDIE GAMES (RIGHT NOW)

**"Minecraft":** I started playing in beta mode and have seen Minecraft grow into a huge phenomenon since. There's something for every gamer: building, exploring, fighting, crafting and even electronics.

**"Limbo":** This is one of those games where you start playing and then realize 3 hours have gone by. Players follow the character through a black-and-white world in search of his sister. It is a puzzle game where the character relies heavily on physics to complete each level.

**"Don't Starve":** I have been playing "Don't Starve" obsessively since a Steam sale a few months ago. With creepy monsters and Tim Burtonesque artwork, "Don't Starve" takes players through the morbid world of Maxwell as he entraps helpless victims. This largely survival-based game has pretty much one rule: don't starve.

**"Bit.trip Runner":** This oldie is a favorite of mine. It is arcade style, where players control a little robot through increasingly difficult levels. The controls are simple (jump, duck and block) but it gets insanely difficult and frustrating, especially because you have to start a level over every time you die.

**"Surgeon Simulator":** This one is on here for funnies. "Surgeon Simulator" was made in only 48 hours for the 2013 Global Game Jam and is now available on Steam. Players use their mouse to control the hands of a surprisingly unprepared and unskilled surgeon.



Aiden Weber Assistant S&H Editor

## REASONS I LOVE LIVING ON LAKE MICHIGAN

**Sailing:** Although I grew up sailing along the North Shore of Chicago, I gained new appreciation for the lake during the Mackinac Island Race this summer. I watched the glass skyline of Chicago off the stern and the lush green bluffs of the North Shore. I went by the big white sand dunes of Michigan, on through the Manitou Islands and finally rounded the Grays Reef Light Station.

**Night swimming:** Nothing awakens the body and soul better than the shock of cold water at nighttime. This activity is best when nude. Fools who swim in pools but fear Lake Michigan don't understand the dilution powers of a 1,180-cubic mile body of water.

**Fishing:** Lake Michigan is loaded with Pacific Chinook (King) and Coho salmon, and Brown, Lake and Rainbow trout (called Steelhead when they live in lakes). There is also an ample supply of yellow perch, walleye and smelt. I've fished for salmon and trout all my life, and I feast on the delicious flesh of these deep-water beasts all year-round.

**The view:** Sometimes I just like to sit on a high-standing terrace or low-lying break-wall and watch the lakewater move, sailboats pass and gulls glide around. Having a big, gorgeous lake is like having a beautiful girlfriend; one mustn't squander the view.

**Drinking it:** I drink Lake Michigan like it's my job. There's nothing like fresh Great Lake water that isn't bitter with iron like the well-pumped water of the inlands.



Elizabeth Earl Opinions Editor

## PEOPLE WHO MAKE BETTER DECISIONS THAN CONGRESS

**Drunk college students:** We've all been there—hanging out at a party, getting a little frisky, then you get in a fight with your roommate over the last slice of pizza. But you don't threaten to break your lease because you can't decide. No, you play rock-paper-scissors and respect the winner.

**7-year-olds who get caught lying:** "Just admit it, Johnny, I know you ate four extra cookies when I told you that you could only have one." Johnny is faced with a moral dilemma: Should he fight the power and cause a potential familial rift over a few extra cookies? No, even Johnny will admit his mistake and apologize.

**The runaway Blue Line train:** Apparently, the empty train escaped from the repair yard at Forest Park and made a run for it through five magnetized locks. That train was on a mission, and it committed and followed through while Congress stalls.

**Gollum:** J.R.R. Tolkien's Gollum was willing to work with people who were trying to destroy everything he wanted, and even if it was for his own ends, he did what was best in the moment. Never mind that he had multiple personalities.

**Miley Cyrus:** The girl with the tongue actually proved that she has marbles rolling around her head when she was interviewed by Rolling Stone last week. She coherently explained herself and gave good reasons for her offensive behavior, which might've helped her garner a little respect among the general population.

# 'Blue Caprice' a chilling recreation of history

JORDAN HOLTANE

Film Critic

**BELTWAY SNIPERS JOHN** Allen Muhammad and Lee Boyd Malvo, who notoriously murdered 10 people in a series of orchestrated shootings in October 2002, both fascinated and stunned the public with their crimes, gruesome motives and twisted father-son relationship. It also provides inspiration for director Alexandre Moors' characters in the brooding 2013 Sundance Film Festival thriller "Blue Caprice."

A dramatized case study, the film is quietly menacing, anchored with strong performances throughout. However, its arc often meanders, substituting long expanses of flashy camera work for plot development and losing the tension and character insight required to fascinate viewers.

The film opens with a montage of actual news footage, crime scenes 911 calls and finally the capture of the Beltway snipers followed by the aftermath of their terror spree. Immediately Moors introduces Lee (Tequan Richmond), a 16-year-old from Antigua, abandoned by his mother. Lee wanders listlessly into the sea in an apparent suicide attempt but is rescued by John (Isaiah Washington), a 40-something whose own children are kept from him because of a restraining order. John and Lee form a fractured relationship when they move to America.

When John begins a regimen of manipulation, paranoia and violent lessons in the form of extremist lectures and target practice, their bond strengthens; Lee begins to assume John's paranoid worldview. When he reads the Army's

sniper handbook mission statement aloud, John's conviction toward violent action has a militarized flavor to it; he's a man chewed up by the gears of society, and he feels compelled to take that society down. "Blue Caprice" then builds to a frenzied crescendo in a violent montage of the shootings, which comes to an end when the two are finally caught sleeping at a rest stop on the side of the road.

Moors' film has powerful details, such as the barrel of a gun gliding like a ghost out of the trunk of their Caprice. Washington and Richmond give chilling performances, proving to be masters of restraint. Between Moors' directing and Washington's performance, insidious character of John's madness permeates his fanatical world view. When Lee, in an act of warped loyalty, murders a woman he thinks wronged his adopted father, John dismisses the mistake and approves of the kill. The growth of their troubled relationship is set among abandoned



homes beneath a drizzling sky, with the characters wandering in and out of focus. This visual vagueness communicates the ambiguity of a world gone bad, fueling the characters' violence.

This ambiguity, however, becomes a fundamental problem for "Blue Caprice," as Moors is never able to illuminate the core of John's warped paranoia. His monologues about loathing humanity are never perceptive or pointed, sounding more like clichés pulled from any

number of psychological thrillers. The film's loose structure also leaves long scenes of roving camera work in place of what could have been greater story development.

Ultimately, watching "Blue Caprice" feels no different than watching the events play out on the news as we did in 2002, on a TV screen in our living rooms, wondering who these people are and how they could do such things.

jholtane@chroniclemail.com





CAMPUS EDITORIAL

LETTER TO THE EDITOR

# Admissions policies need review

**ADMINISTRATORS HAVE BEEN** grappling with how best to admit students to Columbia, joining a national conversation about the efficiency of traditional methods of evaluating college readiness.

This year, only 43 percent of high school test-takers were prepared for college by SAT standards, according to a Sept. 26 press release from the College Board, which distributes the test. But even though the number of prepared students has fallen, colleges are still admitting them, and dropout rates have remained relatively stable.

Perhaps the test should not be a qualifying bar but instead a factor in a more holistic process. More than 700 U.S. colleges and universities, Columbia included, are listed as test-optional and do not require applicants to submit their scores, according to FairTest, an organization that promotes equal educational assessments. Colleges nationwide should rely on nontraditional standards such as portfolios, essays and participation in extracurricular activities to evaluate applicants instead of antiquated test results.

Many institutions rely on standardized test scores to quickly cut down the number of applicants. However, there are a number of different and fairer factors institutions can use to evaluate applicants. For example, a 2007

study from University of California, Berkeley contends that grade point average is a better numerical standard to use than test scores because it is not influenced by test anxiety or preparatory sessions.

Standardized testing is consistent but not always accurate because it assesses a student's test-taking skills rather than intelligence. Students who have test anxiety often get cheated in the SAT exam room.

Additionally, the general academic consensus is that SAT scores are directly related to socioeconomic status, shortchanging lower-income students with less money for test fees and prep courses, according to the Berkeley study. If colleges consider standardized test scores a decisive factor, they may limit their income demographic.

Columbia changed its policy 15 years ago from open enrollment to a "generous" policy, as reported Sept. 3 by The Chronicle. Currently, the college admits most applicants, but if the process is narrowed, admissions officers should consider portfolio work and extracurricular activities in high school as a way to gauge a student's seriousness and likelihood of graduating.

President Kwang-Wu Kim has mentioned on a number of occasions his administration's plans to review Columbia's

admissions process to target students who are more likely to graduate. An April 2013 Harvard University study found participating in outreach programs during the summer months between high school graduation and the beginning of the college semester significantly improved retention, especially among low-income students. Columbia previously offered a program called Bridge that allowed accepted students to come to campus for a preparatory program the summer before they enrolled, but the program was suspended in 2012 because of budget cuts.

More individualized application review requires more personnel, which would increase costs. The college has been investing more money in the admissions office despite budget cuts everywhere else, as reported by The Chronicle Sept. 16, but they could use GPA as a qualifying factor to save time. Because GPA is highly individual and not as dependent on socioeconomic status, students who want to go to college are more likely to have a higher average. However, if two students have similar applications but one has a much higher GPA, that would be the proverbial coin toss.

The SAT may still be a relevant standard for some fields, but it should not be the defining factor for all. Columbia already considers portfolios and essays, and all U.S. colleges should try to put more emphasis on alternative assessments. Considering a student holistically will ensure the best applicants are accepted.

**JIM PIPER**

Chocolatier

**I'M WRITING ABOUT** a recent article in The Columbia Chronicle titled "School for Psychics: Exploring the Discipline of Clairvoyance" from Sept. 9. I'm a graduate of the Clairvoyant Center of Chicago and wanted to throw my "two cents" into the discussion about the discipline of clairvoyance.

English is a very psychic language, for instance. When you explain something to someone and they say, "I see what you mean," that's clairvoyance! We literally say "I could see that she was a phony." The point is that there are two awarenesses: your body's awareness and yours. We are reading each other and our surroundings all the time. Our bodies are also registering data; but, our bodies are not who we really are. And maybe I can't prove this to anyone; but after doing a few hundred readings in a disciplined setting—aside from my everyday "reading" of people and things—I know that there is a unique being sitting in front of me who is definitely separate from her body. In fact, the expression we have, "I nearly jumped out of my skin," is one we use all the time and it literally paints a picture of you leaving your body! And no one questions this because everyone has felt their energy as separate from their body.

So, for me, one of the disciplines of clairvoyance is the day-to-day practice of separating my awareness from everyone else's. Haven't you ever seen yourself

or a friend behave "not like themselves?" For instance, have you ever said to a friend, "Hey, stop it, you're channeling your mother." Yes, a "rationalist" might be able to explain everything in some other fashion, but my point is that intuition and imagination is not something to prove—it's easily provable! Just as a baseball pitcher studies technique and proper form and practices and then goes out there and plays a "real game"—and sometimes has a great game and sometimes has a lousy game—and feels she doesn't "have her stuff" today—she is still a baseball pitcher. And no one questions whether she is a pitcher or not or whether pitching is something that people only do for three reasons: to feel grandiose or confident or to justify a decent salary.

I'm merely writing to suggest that the subject of clairvoyance can be opened up a little; that one's intuition can be strengthened by working at it day by day, just like any other human endeavor. And, I'll let you in on a little secret about clairvoyance—and psychic abilities in general—that I've learned over the years: to the degree that you are neutral, or non-judgmental, to what you are reading is the degree that you can see it clearly. It's a wonderful healing for a person to come to receive a clairvoyant reading and just be seen for who they are and where they're at with no judgment. Sometimes this "clear seeing" is all a person needs to get unstuck and move forward in their life; or to receive some much-needed validation that it's okay to be where they're at.

CITY EDITORIAL

# Corporation relocation good sign but only pays off long-term

**MAYOR RAHM EMANUEL** announced Sept. 25 that 20 corporations have relocated to Chicago since he took office in 2011, bringing jobs and taxes with them. The most recent is Power Construction Co., which will hire 30 local employees, according to Emanuel's press release.

While this could signal that Chicago's economy is improving significantly enough for businesses to return voluntarily, there is one snag: Most of the returning businesses qualify for long-term tax incentives, which reduce the various taxes on businesses

that fulfill size and job creation requirements. Creating long-term tax breaks can offer benefits, but the city needs relief from the looming budget crisis, as reported Sept. 30 by The Chronicle.

Bringing businesses back to the city has definite economic benefits, like job creation and additional tax revenue. For the past several years, the city has bled corporate headquarters dry—notably, Jimmy John's, which announced its exit from Illinois because of a corporate tax hike, according to a Sept. 28, 2012 ChicagoEater.com article. Several others have threatened to

follow suit if rates continue to rise, but for now tax incentives seem to be enough to persuade businesses to stay.

The return of major business headquarters will only pay off significantly once the tax breaks run out in 10–15 years. World Business Chicago, the city's business partnership, categorizes a number of different types of tax incentives with varying rates depending on the business size.

While counter-intuitive and seemingly unfair, tax breaks do seem to foster a healthier business climate, according to

a December 2009 study from the New England Public Policy Center. The lasting effects are inherently hard to predict because it's impossible to know what might have occurred in the economy if the business was not offered the break, but tax incentives seem to be a promising measure for cities to attract corporations, the study concluded. Additionally, Washington, D.C.-based think tank The Tax Foundation found that corporate taxes benefit state and local governments enough to usurp any major loss spurred by breaks, according to its July 27,

2010 report regarding the effect of corporate tax breaks.

The jobs created by Power Construction will be the most immediate aid, but the tax revenue the headquarters generates won't solve our imminent budget woes. The City Council still needs to develop a sustainable plan to save the city from a jarring shortfall, such as small staggered property tax increases. The influx of businesses is a good plan for the future and will help Chicago in a few years if they stay, but it's not going to cut the bottom off the budget problem just yet.

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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



# Chief executive opinion, boycott, apology, repeat



**ELIZABETH EARL**  
Opinions Editor

**BARILLA, THE INTERNATIONAL** maker of the remarkably mediocre blue box of pasta, is under fire from gay rights groups after its CEO made anti-gay remarks Sept. 26 on an Italian radio program.

Responding to a question about why the company never features gay families in its advertisements, Guido Barilla said “because I don’t see it like they do.” He said it’s not because the company doesn’t respect gays, but because Barilla wants to promote a “classic family” in which the woman plays a central role, and if gays don’t like it, they can buy another brand. Equality Italia, a group that lobbies for civil rights for all marginalized

groups, called for a Barilla boycott the following day, according to the organization’s Sept. 27 press release. Barilla has since apologized and said it promotes equality.

Congratulations, Barilla! No one except Congress has made a bigger fool of themselves in the past few weeks. The CEO’s remarks will dent the company’s sales until the corporation’s apology glosses over the situation, but the Barilla debacle raises bigger questions. An individual opinion should not be equated with company policy, but if the individual is speaking as the company’s representative, like Barilla, the distinction blurs.

Incidents of companies apologizing for their owners’ errant comments are common. In June 2012, the president of the national chain Chick-fil-A made several comments opposing the Equal Marriage movement, eliciting criticism from LGBTQ groups. The company issued an apology, saying that it was founded on Christian principles but practiced equality in customer service, hiring and employee treatment.

Chick-fil-A’s gaffe may be forgivable as long as the stores still serve and employ everyone equally. However, Abercrombie & Fitch is a different story—CEO Mike Jeffries

told Salon in January 2006 that he built the company around sex appeal and does not want plus-sized people wearing his clothing. Hundreds boycotted the national chain in early 2013, but the brand still refuses to stock plus-sized clothing or employ “unattractive people,” as Jeffries bluntly put it.

Corporate executives’ personal opinions should be irrelevant unless they become evident in hiring or pay practices. In the United States, Title VII of the Civil Rights Act protects women, minorities and disabled people from employment discrimination, but only 21 states have discrimination laws shielding sexual orientation, according to a July 8 article on MediaMatters.org, a not-for-profit media research group. Italy, where Barilla is headquartered, has a national non-discrimination law including sexual orientation, but the country undoubtedly bears the influence of the conservative Catholic Church, which contributes to the overall lack of tolerance of gays, lesbians and transgender people.

Legislation protects employees from discrimination even if their employer is biased, but there are always loopholes, so when executives make discriminatory

comments, the company has to quickly jump in to make a placating statement about inclusiveness. In Barilla’s case, the company apology was published in very soothing, politically correct language, spouting ideals of diversity and respect. But because of the CEO’s belligerent comments, Barilla had to patch up its relationship with gays to prevent a boycott.

In all three cases, the fault lies with the executive, but the responsibility fell on the company directors, who were likely miffed that they had to spend their time cleaning up after a childish mistake. The best way to avoid public relation debacles and resulting stock dives is that classic rule: If you can’t say something nice, don’t say anything at all.

What Barilla’s CEO said is wrong, but he has the right to believe what he wants, no matter how backward and offensive it may be. But executives should remember to stay away from media platforms—like social media and radio broadcasts—when they want to say something offensive or political. Blaring provocative opinions is just asking for the media to get on the case.

Company executives are still people and have a right to private

thoughts, but because companies serve a diverse public, they need to consider who may be offended when commenting on a particular demographic. Private citizens can feel free to make fools of themselves on various media platforms, but corporate leaders—especially of a multinational company like Barilla—have a larger burden to conduct themselves responsibly and sensitively.

Companies need to be neutral bodies if they want to maintain a wide consumer base, but the CEO or owner’s opinions shouldn’t matter in the company’s operations unless it’s affecting hiring practices or employee treatment. They shouldn’t use the company’s name to express an opinion because that in turn affects employees who may have differing views.

Barilla’s CEO created this problem for himself, and to resolve it the company will have to show extra attention to inclusion until another company commits a greater public relation faux pas and draws the rain of negative attention away from Barilla. Other executives can take a lesson and simply confine their personal opinions to conversations on their private jets.

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## How accurately do standardized tests predict college success?

STUDENT POLL



I don't think [the test is] accurate at all because I passed all of my standardized testing and there were still some things I didn't know when I got to college.

**Jazmyne Walker** junior journalism major



I feel like it can show the maturity of a student, being able to do those tests ... but I also feel they miss many qualities of a student and what makes a student good.

**David Thompson** senior poetry major



It's not very fair to kids and all their different interests. You're supposed to be smart and [the test indicates that] if you don't answer those questions right, then you're not smart.

**Brittany Ifft** junior marketing communication major

# Congress more afraid of insurance than businesses



**ZACH MILLER**  
Assistant Metro Editor

**WHEN THE GOVERNMENT** shut down Oct. 1 as House Republicans and Senate Democrats refused to settle on a spending plan for the next fiscal year, questions bubbled up regarding the fate of the Affordable Care Act.

The main point of contention for the GOP is the cost of implementing the act, and one demand Republican congressmen made was the inclusion of a clause defunding the Affordable Care Act, pertinently nicknamed Obamacare, after its passage. Though politicians used the health care act as the detonator that triggered the shutdown, what Obamacare critics didn’t anticipate

when the act was passed in 2010 was that businesses actually could afford to hire full-time employees and provide health care benefits.

Right-wing politicians and pundits speculated that the United States market would be severely weakened by the passage of the Affordable Care Act. The act, among other mandates, requires small businesses staffing at least 50 full-time equivalent employees to provide health insurance for all of them. Business owners protested, claiming they would be forced to cut full-time employees because they could not afford health care. Republicans and Democrats clashed over the act, which Obama promised would provide affordable health care to millions of uninsured Americans, culminating in the final battle on the House floor Sept. 30 that led to the shutdown.

A Sept. 10 poll conducted jointly by CFO Magazine and Duke University’s Fuqua School of Business surveyed 530 chief financial officers on the potential impact on the employability of full-time workers. According to the study, full-time domestic employment is expected to rise nearly 2 percent in the U.S. during the next year, even if the cost per



Donald Wu THE CHRONICLE

worker may increase, proving companies hiring full-time workers is not about healthcare, it’s about need.

A week before the government shutdown, Wal-Mart announced that 35,000 part-time employees will be moved to full-time status despite the additional cost of healthcare benefits because customer demand increased and Wal-Mart’s limited staff of full-time employees couldn’t keep up, according to a Sept. 25 Forbes article. Customers continued filing through regardless of employment cuts, raising the need for more full-time employees to be present in stores. Customer satisfaction dropped in response, and Wal-Mart couldn’t afford not to shift thousands to full-time status and

pay their healthcare. The company executives realized that they would lose more profits because of low customer satisfaction by keeping employees at part-time or as temporary workers than they would if they had to pay for the healthcare of 35,000 employees.

In the early 2000s, Home Depot came to a similar conclusion. In an effort to reduce the cost of labor by demoting full-time employees to part-time, customer service plummeted and sales sank with it. When there were fewer full-time employees to meet the needs of a steady customer demand, customer satisfaction waned. These big businesses illustrate lessons some House Republicans have apparently forgotten from high school economics: At the core

of a capitalist market, demand determines supply.

However, businesses small and large don’t hire full-time employees willy-nilly. A company doesn’t just start off with a prescribed number of employees as if it was an out-of-the-box start-up kit. It hires each new employee out of necessity. Businesses’ profits ultimately depend on the employees, and they would rather pay a little extra for healthcare than see profits nosedive as a result of decreased customer satisfaction. If they limit their employees to part-time status to spite the system or to save money short-term, they will lose major potential profits when customers cannot purchase what they want or receive the services they need.

Yes, the Affordable Care Act will cost some businesses a little extra in operating costs. For many businesses, however, tax credits are provided to soften the blow. The cost does not affect consumer demand, which is increasing at a pace that requires more full-time workers to fulfill it efficiently and cost-effectively. Businesses will be fine under the Affordable Care Act; in fact, they’ll prosper.

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## A photograph showing two workers in safety vests and hard hats operating a rail maintenance machine on a track. The machine is positioned on the tracks, and the workers are standing on it, adjusting components. The background shows a concrete wall and some greenery.

» SEE CTA, PG. 41

» SEE LAKE, PG. 41



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

# Drunk on clout

**ON A POWER** binge this April, Alderman Deborah Graham (29th Ward) lifted a moratorium on new liquor licenses in South Austin—which constituents voted to impose more than a decade ago—to make way for Frederick “Juicy” Sims, a convicted drug dealer affiliated with the Vice Lords, to open a liquor store on the 5000 block of West Madison Street.

Lifting the ban on liquor licenses to help an ex-con sell hooch in a neighborhood already plagued by crime was undeniably shady, but more suspicious yet is that the City Council, encouraged by Graham, allocated \$105,000 in tax increment financing grants to the project.

TIF guidelines prohibit funds from being used for alcohol-related endeavors, raising innumerable red flags that went unnoticed until a Sept. 28 Chicago Tribune investigation revealed Graham’s part in footing the bill for the West Side liquor store.

Graham told the Tribune she lifted the liquor ban because she thought she was helping an African-American businesswoman open a store, but, by some magic, the business is registered to Sims and the mysterious businesswoman’s

name is not on the books. Graham might have had the best intentions, but considering that many Chicago politicians have their own hidden agendas, it’s more likely that Graham thought she was pulling the ace on the city this time around.

Adding insult to injury, just days after the Tribune’s probe, Graham introduced an initiative to the City Council to ban BYOB restaurants



There’s no such thing as covering your tracks in Chicago government.

in 12 percent of the city’s precincts, which have been voted dry. It makes sense to prohibit alcohol in areas that have already decided to outlaw it, but the timing of Graham’s measure is rather curious.

“It has nothing to do with that particular story at all,” Graham told the Tribune following an Oct. 3 City Council meeting, during which the Public Safety Action Committee approved her proposal. “This isn’t a

result of the Tribune story. It isn’t.”

Try as she might, it’s impossible to escape the obvious correlation between the investigation and the timing of Graham’s initiative. Mayor Rahm Emanuel called for an investigation into the liquor store grant, but it’s feasible that all it will prove is Graham was drunk on her own political power.

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# Chicago up to speed with food trucks

**ERICA GARBER**

Assistant Metro Editor

**MOVING BEYOND** LAST year’s disputes between the city and food truck owners, Chicago is starting to show support for the burgeoning industry.

As reported Nov. 5, 2012 by The Chronicle, the city initially placed strict limits on where food trucks could park, requiring truck owners to pay fines of up to \$2,000 for parking too close to existing brick-and-mortar restaurants.

Although the city’s initial reception of the food truck fad was frosty, Mayor Rahm Emanuel announced a food truck fair to take place Oct. 11 at Daley Plaza from 11 a.m.–8 p.m.

According to a Sept. 30 press release from Emanuel’s office, eight food trucks were chosen to participate in the rally based on their previous compliance with health requirements, proper licensing, menu items and prices.

“We are excited to launch this new event that promotes the thriving food truck industry,” Emanuel said in a written statement. “We remain committed to creating the conditions and opportunities that will allow this industry to thrive.”

According to a Sept. 30 statement, the city of Chicago has been working with food truck owners to provide more opportunities to further their on-the-go businesses.

The rally is not the first case of the city working with food truck owners. At the 2013 Taste of Chi-

cago, the city brought in food trucks to revamp the festival. The efforts were both popular and successful, according to Mary Slowik, a Taste of Chicago manager.

The city decided to host the food truck rally because truck owners said they thought it would garner attention, Slowik said.

“We want [the event] to be successful for [the food trucks], but we also want the food truck rally to have a lot of appeal to the general public,” Slowik said.

According to a Sept. 30 press release, 20 new cook-on-board food trucks have joined Chicago’s fleet bringing the total number of food trucks in the city to 120.

That’s a significant increase since Jan. 31, when only one truck had been granted a license to prepare food on board, as reported Feb. 4 by The Chronicle. The City Council passed a law in July 2012 permitting owners to prepare food on board if they passed a series of safety and

hygiene inspections and renovated their equipment, if necessary.

As reported Nov. 5, 2012 by The Chronicle, food truck operators disputed two parts of a city ordinance regulating the industry. A rule that trucks are not allowed to park within 200 feet of a business that sells food and a stipulation that food trucks must have a GPS tracking device that the city can access.

Tension has been high between food truck owners and city officials since three truck owners filed a lawsuit Nov. 12, 2012 to overturn the regulations drivers opposed.

Greg Burke, one of the food truck owners involved in the ongoing lawsuit, said he would be interested in attending citywide food truck events, like the upcoming rally, despite the tension.

“I would be [interested in working with the city] if the [food truck] laws were changed,” Burke said.

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James Foster THE CHRONICLE

Eight of approximately 120 food trucks will line Daley Plaza on Oct. 11 for a food truck fair.

## x Notable Native

**ANDREA KNEPPER**

Occupation: Social Worker Neighborhood: Logan Square



Courtesy ANDREA KNEPPER

**ZACHARY MILLER**

Assistant Metro Editor

**ANDREA KNEPPER IS** the founder and director of Chicago Adventure Therapy, a nonprofit organization that serves the city’s under-privileged youth through a marriage of social work and outdoor activity.

Knepper earned her master’s degree from Loyola University and has been a licensed social worker for more than 10 years. Knepper works with teenagers and their families, at the Turning Point Community Mental Health Center. Prior to that, she worked as a therapist at Volunteers of America and at Open Door Shelter.

In her free time, Knepper is an avid kayaker and is involved in many outdoor activities. She said it was hard for her to get used to the city life because she said she loves the outdoors, but she enjoys canoeing on Lake Michigan. She provides wilderness tours and leads numerous people on adventurous trips. With her passion for physical activity and the outdoors, Knepper has earned the 4 Star Sea Leader Award for kayaking and has trained for the 5 Star as well as the Coach Level 3 Award, one the highest accolades awarded by the British Canoe Union. She also holds a Level 3 Star in Open Canoe and has 4 Star training.

The Chronicle talked with Knepper about inspiration for Chicago Adventure Therapy, the use of the outdoors as a form of social work and her organization’s future plans.

**THE CHRONICLE:** When and why did you found Chicago Adventure Therapy?

**ANDREA KNEPPER:** I started working on it in 2004, and we incorporated in October 2006. I’m a licensed clinical social worker and also a sea kayak instructor and coach. I was working at a community mental health center in the child and adolescent unit and working with families with limited resources who had a lot of challenges [that] they and their children needed to deal with. At the same time, I was guiding trips, and I watched it change people’s lives in pretty profound ways. I wanted to be able to do that for the kids I was working with who needed all the re-

sources I could possibly give them.

**What is adventure therapy?**

Adventure therapy is an experiential modality, rather than sitting in an office and talking about stuff [as in] psychotherapy, which I absolutely think is productive and useful. There is usually some level of perceived risk, [which] gets people enacting whatever their coping mechanisms and behavioral patterns happen to be, and I get to intervene as it’s happening rather than talking about it at a later date. It’s a very strength-based modality and puts people out of their comfort zone, so they learn about traits or talents they didn’t know they had. One of the things I love about my job is that I get to watch young people in Chicago who are underserved do some things they didn’t think were possible.

**Why did you decide to pursue adventure therapy in Chicago?**

I’m a wilderness girl. I start feeling really ungrounded when I don’t get to the wilderness. I’m a transplant to Chicago, and it took me a while to make that decision because I felt like there was so little green. I’m a sea kayaker, which is how I most love getting into the wilderness, and I realized where I paddle most frequently is on the Chicago shoreline. I heard somebody quote that the reason they [kayak] is because the fastest way out of the city is east. A lot of our kids don’t get out of the city. If I can do this right here in the city, why in the world can’t they? I really think we can give our kids ownership of the city in a different way.

**What are your future plans for Chicago Adventure Therapy?**

I think really good coaching with kids is really good youth development work. I want to make high-quality paddle sport coaching available and accessible for any kid in Chicago. It’s not right now because it’s expensive and takes a fair amount of equipment, which makes it inaccessible to a lot of kids in our community. I want to make it accessible.

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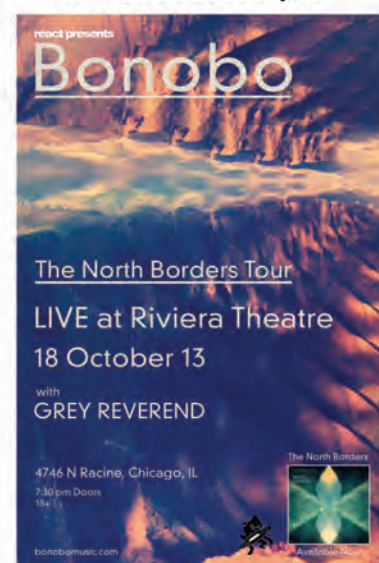
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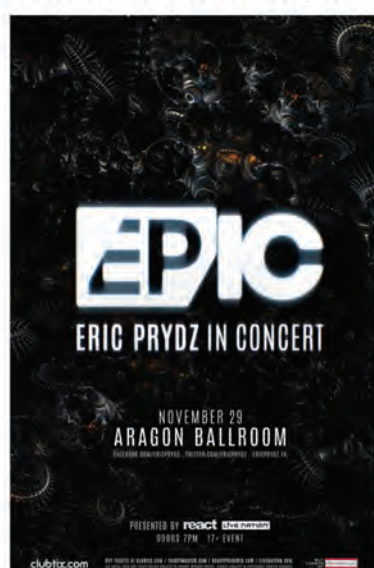
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# White House honors Chicago leader

**NATALIE CRAIG**

Contributing Writer

**THE WHITE HOUSE** named Adolfo Hernandez Sept. 9 a “Champion of Change” to recognize the work he has done as director of Chicago’s Office of New Americans, an organization that assists the city’s immigrant population.

The Champions of Change distinction honors notable people at the national level for their community service. Hernandez was honored as a Welcoming America Champion of Change, which recognizes leaders who help immigrants assimilate to life in the America.

“I was very flattered when I heard about the nomination,” Hernandez said. “I was also excited that the work we were doing here in Chicago was getting recognition.”

Mayor Rahm Emanuel appointed Hernandez as the OWN director when the organization was created in 2011. With more than a decade of experience working in Chicago communities, Hernandez said his passion is helping immigrants. He said he understands the hardships newcomers face.

Hernandez was born and raised in Chicago by parents who moved to the United States from Mexico in the 1970s.

“One of the things that was really great about the day I received the award was that I reflected quite a bit

on my own personal family and my parents who both immigrated here from Mexico,” he said. “I just thought of how hard it was for them to leave their country with almost no money and no assurances of anything ... It’s heroic to leave your home.”

Hernandez said immigrants face many hardships when adjusting to life in the United States, like adapting to a different lifestyle and culture while dealing with financial difficulties and leaving personal belongings in their home countries.

Chicago is known for its large immigrant population, adding to its rich culture and unique demographic, said Michelle Mittelstadt, director of communications and public affairs at the Migration Policy Institute, an organization that provides development opportunities for immigrants.

“Chicago is nationally and internationally renowned for its diversity and for the vibrancy of its urban life,” Mittelstadt said. “Some of that has to do with the fact that it is a crossroads for the world and this fusion of different cultures coming from immigrants from around the world. This has added to the fabric of life in Chicago.”

Hernandez noted that many of Chicago’s local small businesses were started by immigrants.

“I think it’s clear that immigrants make incredible contributions to this city,” Hernandez said. “They

are looking for opportunity; they are coming to work and to provide an education for themselves and their children.”

OWN’s main goal is to create policies and initiatives that improve immigrants’ standards of living. Hernandez said he wants OWN to provide opportunities for immigrants to prosper in the city. One of the most important initiatives, he said, is to help newcomers pass the citizenship exam to receive green cards.

Hernandez said he would also like to make it easier for them to find employment with livable wages, open small businesses and send their children to college.

“I think when we do all of those things, the whole city ends up benefiting,” Hernandez said.

Hernandez said immigration is an opportunity for Chicago to further its reputation as a well-rounded and culturally diverse city. He also said the local government can help extend immediate relief to immigrants because they can more easily interact and reach out to government resources for immigrants to access.

“I feel a sense of responsibility that we’re in a city like Chicago ... where we can push the envelope in terms of our immigrant-friendly initiatives,” Hernandez said.

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Courtesy ADOLFO HERNANDEZ

The White House honored Adolfo Hernandez, a child of Mexican immigrants, Sept. 9 as a Champion of Change for his work with Chicago immigrants.

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» **CTA**

Continued from PG. 37

The decision to close all nine stops for five months saved the city \$75 million because construction was constant and equipment did not need to be stored during the week, Mayberry said.

Approximately 80,000 daily CTA commuters were affected by the closure, according to the CTA website. To compensate for the suspended service, the CTA offered free shuttle buses outside closed Red Line stops, expanded existing bus routes and charged South Side riders 50 cents for bus rides, according to the CTA website.

Despite offering replacement services, some commuters' trips were made longer, according to Carol Gyima, a volunteer at the Resident Association of Greater Englewood, a community activism organization in Englewood, a South Side neighborhood affected by the closure of the Dan Ryan branch.

A 35-year Englewood resident, Gyima said she frequently used the Garfield stop and its closure lengthened her daily commute because she had to take additional modes of transportation.

Although Gyima said using alternative transit was inconvenient, she acknowledged the Dan Ryan end of the Red Line was bumpy, making construction necessary.

Businesses were also hurt by the Red Line closure, experiencing



Courtesy CHICAGO TRANSIT AUTHORITY

Nine stops on the Dan Ryan Red Line branch were remodeled and will open Oct. 20 after five months of closure.

less customer traffic, according to Michael Wu, manager of the New Three Happiness, a restaurant near the Cermak-Chinatown stop.

Wu said his restaurant was not as affected as he expected.

"[Business] has decreased a little bit," Wu said. "The good thing is they have a free bus to the Roosevelt stop and then there's a free bus from the Roosevelt stop also, so it's just decreased a little bit."

Wu said he expects the re-opening to increase his customer base.

Although the construction will improve Red Line efficiency and enhance aesthetics of the stations,

Gyima said she is nervous about the reopening of the branch, known for being unsafe. The Dan Ryan branch includes the 69th and 79th stops, which witnessed almost 200 crimes in 2012, according to city data.

"You could put the newest car [on] the newest tracks all day long, but if we're not safe getting on the train, then you're going to have the same issues," Gyima said. "I could take a bumpy ride, but I would like to know when I get off the Red Line, my purse is not going to get snatched."

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» **LAKE**

Continued from PG. 37

historic low was not necessarily a result of climate change but rather points to the lake's natural variation by several inches each month.

"We do see strong fluctuations in the lake levels over time," Wuebbles said. "What's going on in a year or two is not climate; that's part of the weather system. Climate is the long-term averages and statistics of weather, so when we're talking about a foot or so over long-term changes, we're talking about relative to a 30-year average."

For Lake Michigan, much of the water drains naturally into its neighboring lake, St. Clair, which is believed to have eroded at its entry

Steele said low lake levels can also interfere with shipping, forcing boats to carry fewer loads because the lake level is too low to support heavy merchandise. By requiring more trips, more fuel emissions are emitted and more energy is wasted, Steele said.

Steele said climate change is a long-term process and its effects may not be immediately visible, but the public can take measures to lessen its impact.

Steele said simple water conservation methods such as setting up rain barrels to catch natural rain water, taking shorter showers and using the dishwasher and washing machine only when necessary are simple measures people should take to preserve the water supply.

“The problem is in the last decade we’ve seen low lake levels. They’ve bounced down, but they haven’t gone back up.”

- Philip Willink

point, causing greater water loss, Willink said.

Water loss has a variety of adverse effects, Leshkevich said. Aquatic life has been reduced during winter months because there is less protection from ice. Ice fishermen and ice fishing business' have also struggled because ice has decreased in quantity.

"Everyone needs to play [a] hand in this and do their part," Steele said. "Everyone can help and alter their daily habits a little bit just to help conserve water and to help with the climate change that we will experience and [are] experiencing. It's not going to go away."

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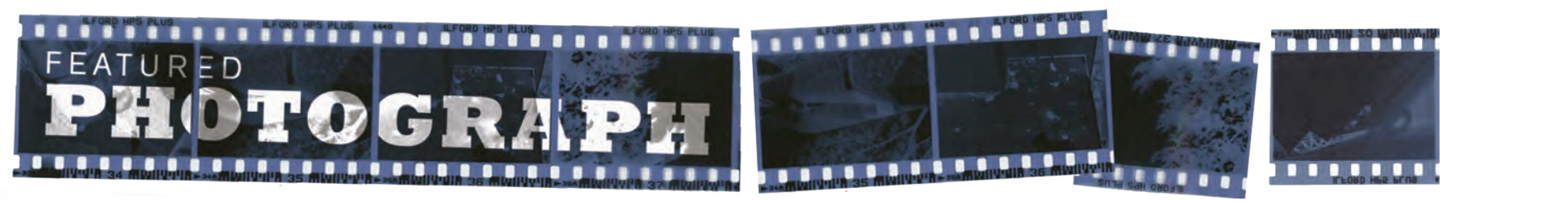
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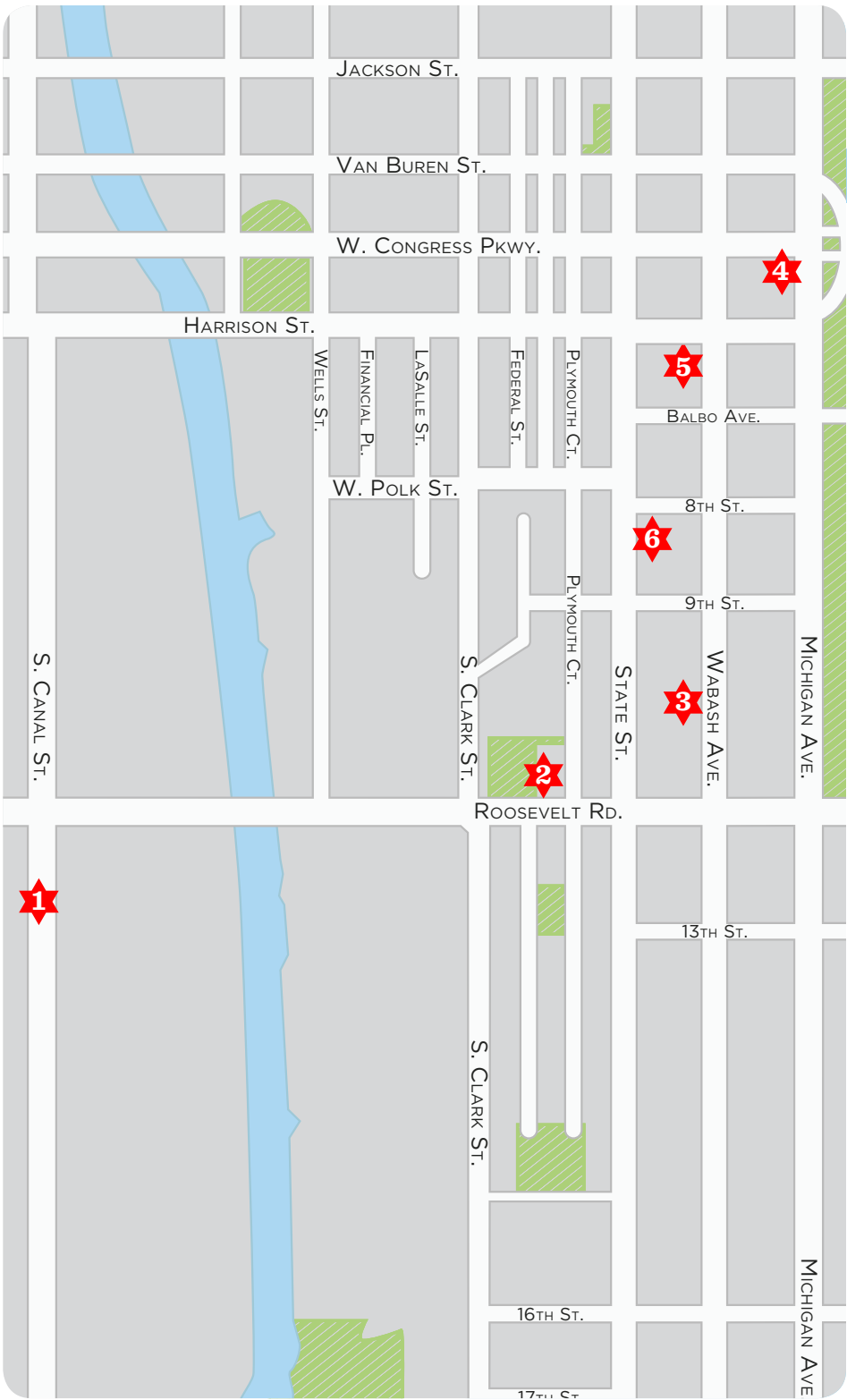
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Carolina Sanchez THE CHRONICLE

After being stolen in 1958, a new version of the bronze statue, Fountain Girl, was installed Oct. 2 in Lincoln Park, 2045 N. Lincoln Park West. The Chicago Park District began working with private donors and the Lincoln Park Conservancy in 2008 to reproduce the statue almost 60 years after it was stolen. The statue, made by British sculptor George E. Wade, was first erected in the park in 1921.



## OFF THE BLOTTER

### 1 Mac attack

While at GameStop, 1252 S. Canal St., a customer offered to sell another customer a Macbook Pro for \$600. The second man agreed to the sale and followed the seller to the 800 block of South Wells Street, where he gave him \$600 for a white FedEx box, in which he found a piece of wood. The seller drove away in an unknown direction.

### 2 Credit or debit?

After forgetting her credit card in her niece's car at 50 W. Roosevelt Road, a woman checked its balance and discovered the card had been used at Walgreens and Andre's Sports Bar without her authorization. The woman recovered the card and reported the incident after her niece said she did not use the card. She was advised to contact her bank.

### 3 Steal what you love

A Columbia student noticed his laptop was missing after he led a Sept. 28 music show at the 1104 Center at the 1104 S. Wabash Ave. Building. The student's laptop, which was bound with black and gray tape to keep it closed, was valued at \$1,500. He contacted campus police at 9 a.m. the next morning to report the theft.

### 4 Friend request denied

A woman alerted a police officer Sept. 26 that she was being harassed by a woman on the 500 block of South Michigan Avenue. On Sept. 23, the alleged harasser, the victim's brother's ex-girlfriend, had contacted the victim repeatedly through phone calls, texts and Facebook posts. The officer advised her to block the woman's phone number.

### 5 Dunkin' sit-in

The manager of the Dunkin' Donuts at 600 S. Wabash Ave. contacted police Sept. 26 for assistance with stubborn guests. Four men loitering in the restaurant refused to leave at the demands of the manager, sitting at a table for a long period of time without purchasing anything. Officers arrested the men, who were also suspected of drug use.

### 6 Grab-and-go

A man robbed the 7-Eleven at 801 S. State St. on Sept. 30. He entered the store with a plastic bag over his hand and demanded all the money in the store. With his other hand, he drew a semi-automatic pistol. The 7-Eleven employee gave him the cash register drawer, which contained \$180. Police have not found the armed robber.

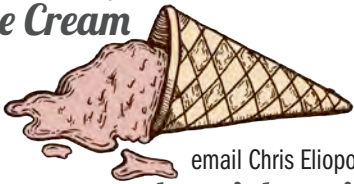


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## The Chronicle Staff Oracles

**ARIES** (March 21–April 20) Life isn't the same without "Breaking Bad." Time to move to Albuquerque, N.M. and live the Walter White way—as a miserable old meth dealer.

**TAURUS** (April 21–May 20) The government shutdown will turn out to be a "Saturday Night Live" sketch.

**GEMINI** (May 21–June 21) You'll be the Kanye West to your roommate's Jimmy Kimmel this week. Take it in stride.

**CANCER** (June 22–July 22) Spend your ramen money on beer this week. Trust me.

**LEO** (July 23–Aug. 22) A University Center smoker will accidentally put out a cigarette on you this week. Brace yourself.

**VIRGO** (Aug. 23–Sept. 22) No one likes a Debbie Downer. Be a Morbid Molly instead. It will help you make others more miserable.

**LIBRA** (Sept. 23–Oct. 23) Your OkCupid date will end in tears this week, but you have cookies awaiting you at home. So it's all good.

**SCORPIO** (Oct. 24–Nov. 22) Yeah, just keep on making fun of those Goth kids. It's not like they have a voodoo doll of you or anything.

**SAGITTARIUS** (Nov. 23–Dec. 21) Birthday cake-flavored vodka is not your friend, but cinnamon whiskey is.

**CAPRICORN** (Dec. 22–Jan. 20) Carry snacks with you this week because you're definitely getting trapped in an elevator.

**AQUARIUS** (Jan. 21–Feb. 19) Furries will haunt your dreams this week. Honor the furry kingdom by not kicking that puppy tomorrow.

**PISCES** (Feb. 20–March 20) Your crush is ready to make a move—on your mom. Make sure to answer a phone call from her on Tuesday.

CROSSWORD

ACROSS

1 Mortar ingredient

5 Levy

9 Scratch

12 Fetish

13 Irish chief's residence

14 Presidential nickname

15 Org. or Petroleum Exporting Countries (abbr.)

16 Sioux tribe

17 Celsius (abbr.)

18 Sup

20 Apt.

22 Checkmate (abbr.)

25 Sheep's cry

27 Youngster

28 One of the Three Stooges

29 Troubles

31 Clothing

34 Double (abbr.)

35 "Fra Diavolo" composer

37 Nat'l Endowment for the Arts (abbr.)

38 Stringy

40 Yemen capital

41 Anglo-Saxon god of peace

42 Poetic contraction

44 Nat'l Security Agency (abbr.)

45 According to (2 words)

46 Son of Shakespeare

48 Mountain on Crete

51 Jap. apricot

52 Carbon (pref.)

54 Bless

58 Liquor

59 Victim of Cain

60 Gallies town

61 Hymn

62 Whimper

63 Dies

DOWN

1 River rapids

2 Archbishop (abbr.)

3 Nevar (Ger.)

4 Carpike lish

5 Sidewinder

6 Corrode

7 Short takeoff and landing (abbr.)

8 Eastern ruler

9 Alexander's kingdom

10 Brother of Seth

11 Trust

19 Son of Samuel

21 Outfit

22 Commander (abbr.)

23 Tramp

24 Muse of tragedy

26 Brit. saint

30 Wise

32 General (abbr.)

33 Scand. legend

38 Thunderfish

39 Desire

43 Summary

46 Science fiction award

47 Among

48 Forbidden

50 Spore sacs

53 Electric reluctance unit (abbr.)

55 Rhine tributary

56 Feminine (suf.)

57 No (Scott.)

1	2	3	4	5	6	7	8	9	10	11
12					13				14	
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61			62					63		



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EVENTS			
MONDAY	TUESDAY	WEDNESDAY	THURSDAY
<b>Comics Hangout</b> Noon – 7 p.m. <i>Saki</i> 3716 W. Fullerton Ave. (773) 486-3997 <b>FREE</b>	<b>Realities</b> 11 a.m. – 5 p.m. <i>Elephant Room, Inc.</i> 704 S. Wabash Ave. (708) 369-4742 <b>FREE</b>	<b>Artists Respond to Genocide</b> Noon – 4 p.m. <i>Ukrainian Institute of Modern Art</i> 2320 W. Chicago Ave. (773) 227-5522 <b>\$5 donation</b>	<b>State of Mind: New California Art circa 1970</b> 10a.m. – 8p.m. <i>University of Chicago SMART</i> 5550 S. Greenwood Ave. (773) 702-0200 <b>FREE</b>
FRIDAY	SATURDAY	SUNDAY	
<b>Painting Poetry</b> 11a.m. – 6p.m. <i>Josef Gilmer Gallery</i> 207 W. Superior St. (312) 787-4640 <b>FREE</b>	<b>Lyndia</b> 8 p.m. <i>National Pastime Theater</i> 941 W. Lawrence Ave. (773) 327-7077 <b>\$15+</b>	<b>Disappear Here</b> 1 p.m. – 5 p.m. <i>Johalla Projects</i> 1821 W. Hubbard St. <b>FREE</b>	

symbol  
KEY

Fitness

Culture

Art

Food

Nightlife

Exhibit

Reading

Theater

Holiday

Music

Film

Dance

Speaker

Celebrity

WEATHER							
AccuWeather.com Seven-day forecast for Chicago							
MONDAY	MON. NIGHT	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
Partly sunny <b>68</b>	Clear <b>51</b>	Sunny and pleasant <b>71</b> <b>54</b>	Mostly sunny and nice <b>73</b> <b>55</b>	Mostly sunny and warm <b>75</b> <b>56</b>	Mostly sunny and warm <b>77</b> <b>52</b>	Warm with some sun <b>74</b> <b>52</b>	Cloudy with a few showers <b>71</b> <b>50</b>



» Mexican police rescued 73 people being held hostage in Reynosa, a northern Mexico city, according to an Oct. 1 CNN report. The kidnap victims hailed from four countries, and their captivity ranged anywhere from four days to four months. This marks the third mass kidnapping uncovered in or around the Reynosa area this year. Most of the victims were seized aboard buses.

» Venezuelan authorities announced additional arrests in the Sept. 11 discovery of 1.3 tons of cocaine aboard an Air France flight from Venezuela to Paris, according to a Sept. 25 CNN report. Seventeen people were arrested in three days on charges of drug trafficking after 30 suitcases full of cocaine were found on the flight. Among the arrested were six airline employees and a security guard.

» A baby was born on a rescue helicopter Oct. 2 after his mother went into labor in the Isles of Scilly, an archipelago off the southwest corner of Britain, according to a same day BBC report. The helicopter was en route to the hospital when the baby arrived 10 minutes before landing. The mother gave birth to a son, Marcus Daniel McLachlan. The infant weighed 5 lbs 3 oz.

» A Bolivian anti-drug squad discovered \$1 million in a suspected drug payment drop-off location, The Telegraph reported Oct. 2. Authorities said the plastic bag—full of cash—was released by a small plane over the Santa Cruz province. Three were arrested attempting to pick up the money following the discovery. Guns and vehicles were also taken by police in the nearby town of Rincon del Tigre.



Oct. 7, 1985

ON THIS DAY in Chicago history, the city dedicated Harold Washington Library, the 10-story building that now houses more than six million books, periodicals, photographs and other items. The library was previously located at Michigan Avenue between Randolph and Washington streets.



Oct. 7, 1991

THIS WEEK IN 1991, The Chronicle reported that during the fall semester, the Columbia library added 6,500 feet of space and installed a new computer system, allowing for a more modern and advanced library. The remodeling began in 1983, expanding the first and second floors.

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TWEETS OF THE WEEK

**lisa goodwin**  
@LisaGoodwin1  
WHERE ALL MY UNFOLLOWERS AT? Oh.

**jon hendren**  
@fart  
how many lean pockets do i have to eat before they start working

**Uncle Dynamite**  
@UncleDynamite  
It's the worst when an elderly, decrepit rock icon turns out to be younger than me.

**AmberTozer**  
@AmberTozer  
The government is dysfunctional and needs to be fixed I'll probably fall in love with it any minute

WEEKLY INSTAGRAM

Instagram

Photo of the week



Ra Ra Riot's cellist performs at Double Door, 1572 N. Milwaukee Ave., on Oct. 2. Photo Samantha Tadelman THE CHRONICLE. For a review of the concert and more photos, see Page 24.

BY @CCCHRONICLE  
OCT. 7, 2013