

10-28-2013

## Columbia Chronicle (10/28/2013)

Columbia College Chicago

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**Bill T. Jones:** Renowned dancer and choreographer visited the Conaway Center for the “Face to Face: Conversation with Bill T. Jones” event. For the full story, visit [ColumbiaChronicle.com](http://ColumbiaChronicle.com).

**Opinions:** Terry Richardson’s ubiquity is boring  
See PG. 35



# The Columbia Chronicle

NO. 1 NON-DAILY COLLEGE NEWSPAPER IN THE NATION

MONDAY, OCTOBER 28, 2013

VOLUME 49, ISSUE 9



## ‘Saturday Night Live’ comedian cracks up Columbia

Carolina Sanchez THE CHRONICLE

Horatio Sanz, former “SNL” cast member and 1992 film & video alumnus, visited the college at Film Row Cinema, 1104 S. Wabash Ave., on Oct. 23 to discuss his career, Columbia and his personal life.

**JACOB WITTICH**

Assistant Campus Editor

**ONE MIGHT THINK** a Columbia audience would be ashamed to hear an alumnus brag about the time he was arrested for inciting a riot on North Avenue. But former “Saturday Night Live” cast member Horatio Sanz, a 1992 film & video alumnus, had them rolling in the aisles at Film Row Cinema on Oct. 23 as he recalled how a sham mob scene

he was staging turned very real very fast.

He said while he was studying at Second City, Chicago’s famous sketch comedy and improv company, he brought the audience out of the theater and onto the streets with torches and fake guns in a mock mob, but when the crowd reached North Avenue, traffic stopped on the street.

Before he knew it, Sanz said he saw the police lights shining in his

face. He then chose to be arrested and continue the scene instead of breaking character and ruining the audience’s moment and depriving them of the full experience.

“I was like, ‘Fight the power! Fight the power!’ and then the door closed and the police car shot away,” Sanz said. “But immediately as the car was pulling away, I was like, ‘I’m so sorry, I’m an actor! We were just acting,’ and then they arrested me and I got out the next day.”

During the Oct. 28 event sponsored by Conversations in the Arts, the theater was packed with Columbia students, faculty and staff, and overflow rooms were available to people who were unable to obtain tickets for the main room.

Sanz, the first Latino “SNL” cast member, who was on the cast from 1998–2006 and writer and producer of Comedy Central’s

» **SEE HORATIO**, PG. 10



Anthony Soave THE CHRONICLE

The Lakeview neighborhood has seen an influx of robberies as a result of the area’s bustling nightlife, concerning police and community members.

## Lakeview nightlife entices robbers

**MARIA CASTELLUCCI**

Metro Editor

**ROBBERIES ARE ON** the rise in Chicago’s Lakeview neighborhood, causing concern among residents as the Chicago Police Department and community groups work to enhance crime prevention measures.

The number of robberies throughout the neighborhood is high, but robberies are most frequently committed on Halsted Street between Addison Street and Belmont Avenue because there is a concentration of bars and clubs in that area, according to Sgt. Jason Clark, the Chicago Alternative

Policing Strategy representative for the 19th District, which includes police Beat 1924 where robberies have been most prevalent. Clark said the number of robberies has been relatively consistent in recent months, but some months exhibit spikes.

In Beat 1924, more than 120 robberies have occurred from October 2012 to October of this year, according to the city data portal. October 2012 witnessed two robberies total while as of press time, seven robberies have occurred this October, the majority of them

» **SEE LAKEVIEW**, PG. 40

## Serial killer’s story still murky after 120 years

**MIKELLA MARLEY**

Assistant Arts & Culture Editor

**MORE THAN 27** million people flocked to Chicago in 1893 to attend The Columbian Exposition to celebrate the 400th anniversary of Christopher Columbus’ arrival in the New World. While attendees marveled at the fair’s spectacle of technological innovations like the first gas-powered motorcar and a 46-foot-long cannon, a mass murderer was silently killing at least a dozen people nearby.

Now, 120 years after his mysterious bloodbath plagued attendees, H. H. Holmes holds a special place among serial killers.

Holmes, legally named Herman Webster Mudgett, was the first documented serial killer in the U.S., second in the world to London’s Jack the Ripper. The bulk of his crimes were committed by luring victims from the Columbian Exposition into his hotel of horrors.

The Holmes story was recently popularized in Erik Larson’s best-selling book “Devil in the White City,” (2003), for which movie star Leonardo DiCaprio has obtained film rights, according to a 2010 article by Mike Fleming Jr. published on Deadline.com.

» **SEE HOLMES**, PG. 40

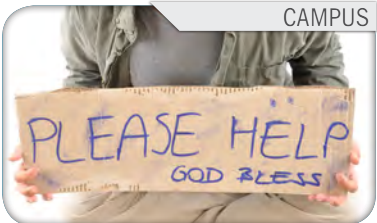


Erik Rodriguez THE CHRONICLE



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# Editor's note

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

## Complicated corrections

**DO ME A** favor. Direct your attention to the bottom right hand corner of this page to the box labeled “Correction.” I’ll wait while you read it.

Back? Great. Those little correction boxes are the stuff of editors’ nightmares. They’re what I lose sleep over every weekend after we send the paper off to press. Some are simple, like when a reporter gets a name or a title wrong. Not that those mistakes are small, they’re just fairly easy to correct. But some corrections, like the one you (hopefully) just read, are much more complicated and require more than a little blurb to explain.

In case you missed last week’s Front Page, it was our annual “Highest Paid” story, in which we pore over hundreds of pages of Form 990s, annual tax documents that all nonprofits submit to the Internal Revenue Service, and identify who made the most money that year. But the 990s also contain information regarding the college’s endowment and fundraising efforts. They’re basically an art student’s accounting nightmare.

I am incredibly proud of our editors who dove headfirst into these numbers and spent two weeks exhaustively interpreting the documents, using all the resources available to them. They did everything right—consulted with business professors, pulled other college’s 990s and relentlessly calculated. Our copy

chief, managing editors and I triple-checked the numbers. The only thing I regret is not calling a pro bono, nonprofit tax expert or lawyer, to consult. But despite our efforts, we misinterpreted the fundraising numbers.

But there is one resource conspicuously missing from the list—expert help from the administration. It’s not for lack of trying. Despite a history of futility, we reached out hoping in the new era of transparency that members of the administration would assist us. Of course, they didn’t. They didn’t take the opportunity we offered them to give their perspective and guidance before we went to press.

Associate Vice President of Marketing and Communication Diane Doyno told our reporter the college has a policy against commenting on the Form 990s. When I asked Doyno where the policy came from during a separate phone call, she said she didn’t know because it had been in place since before she came to the college. Chronicle reporters also reached out to President Kwang-Wu Kim and a number of other administrators, none of whom returned our phone calls, even to help explain numbers.

Had administrators worked with our reporters to explain the thicket of numbers before the story came out, we wouldn’t have to run



this correction, nor would I have to write another column about the administration’s lack of cooperation.

It’s the administration’s responsibility to work with us before articles come out, not after.

I strongly advise the administration to revise its antiquated policy against working with The Chronicle on future 990 stories, especially because the person who invoked it doesn’t even know where it came from. It’s a policy that unnecessarily hinders our ability to report news accurately and stonewalls critical communication that would have prevented a correction. While I understand the correction’s necessity, the administration needs to take its own share of responsibility for the misinterpretation.

lwoods@chroniclemail.com

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### CORRECTIONS AND CLARIFICATIONS

The Oct. 21 Front Page story “Fundraising falls, Carter collects,” and the page 38 editorial “College budget bleeds on fundraisers” misinterpreted the Internal Revenue Service Form 990s filed by the college for the 2011–2012 fiscal year, erroneously stating that the college lost money on fundraising events that year. The stories asserted that the college lost \$242,785 in its fundraising efforts, when it actually made \$457,507 after expenses. The editorial also incorrectly stated that the Open Door Gala returned only \$17,254 and that the college brought in \$68,789 in fundraising event revenue. In actuality, The Open Doors Gala raised \$604,346 and the college brought in \$769,081 in

gross fundraising event proceeds. During preparation of these articles, The Chronicle made a number of attempts to have college administrators explain the technical accounting required by the forms that led to the errors but was told by a college spokeswoman that the college would not have any comment on the forms. The Chronicle regrets publishing the false information. **CLARIFICATION**  
The Oct. 14 story “Kiphart balances boards, charities” should state that Eli Lilly & Company, the family firm of Ruth Lilly, who saved the Poetry Foundation, invented the antidepressant drug Prozac.



Carolina Sanchez THE CHRONICLE

The International Student Organization hosted its first celebration of Japanese Cute Culture—called Kawaii—Oct. 25, transforming Stage Two, 618 S. Michigan Ave., into a one day only “Kawaii Cafe.” ISO students dressed as maids and butlers and served patrons “cute” foods like cupcakes, crepes and chocolate fondue for \$1–\$3.

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

Main line: (312) 369-8999  
Advertising: (312) 369-8984  
Campus: (312) 369-8964  
Metro: (312) 369-8966  
Arts & Culture: (312) 369-8969  
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# Search for provost gains momentum

## COLUMBIA COLLEGE PROVOST SEARCH timeline



TYLER EAGLE  
Campus Editor

**THE SEARCH FOR** the college's new provost is in full gear now that the position has been posted online and the application process has officially begun.

According to President Kwang-Wu Kim, the prospectus, a document that describes the duties of the provost, the second-highest position at the college, has been posted to Isaacson, Miller, the firm aiding in the search, and The Chronicle of Higher Education website. Kim said he made the provost search a top priority when he took office July 1.

The prospectus states that the provost must be able to support students and academic life at the college while also aiding in Columbia's expansion.

The prospectus was drafted originally by representatives from Isaacson, Miller, according to Onye Ozuzu, co-chair of the search committee and chair of the Dance Department. Members of the search committee then began a two-week editing process to ensure the posting reflected the college's criteria, Ozuzu said.

"We rigorously edited through [the prospectus] with our own unique perspectives," Ozuzu said. "The number of eyes and time that weighed in on the document was amazing."

Kim said he was an active partici-

pant in editing the prospectus and is pleased with the final product.

"We tried to incorporate as many suggestions as possible," Kim said. "It wasn't about just incorporating [all suggestions] but making decisions [regarding] what edits advanced the document."

The search committee will select semifinalists from a pool of applicants by the end of the fall semes-

ter, with two or three finalists being selected by mid-January, Kim said.

Finalists will be invited to visit the campus and a final selection will be made shortly after, Kim said.

The visit is an essential part of the process, Kim said, because candidates tend to decide whether they want to work at the college after experiencing the campus community first hand.

"The campus visit is huge for recruiting people," Kim said. "We're wanting [candidates] to get really excited about the school and to come here."

Kim will make a final decision on who to hire after the candidates have been evaluated and visited the campus. Kim said the provost will most likely start July 1, 2014, but he or she may start earlier if the schedule permits.

"If our top pick said we could start tomorrow, we would be completely OK with that," Kim said. "Because we're looking for an academic position, it's likely they would want to start with a new academic year."

As reported Sept. 2 by The Chronicle, Louise Love, interim provost and vice president of Academic Af-

**“We decided to set our expectations really high.”**

– Kwang-Wu Kim

fairs, will retire when the new provost begins duties at the college.

Kim said the college is in the process of establishing a pool of candidates with search committee members reaching out to colleagues and the academic community for suggestions.

"It's pretty complex what we're asking for," Kim said. "We decided to set our expectations really high. I think we deserve that as an institution."

As reported Sept. 2 by The Chronicle, Kim and Ozuzu are the only committee members authorized to talk to the press about the search.

Kim said the committee does not have an ideal number of applicants,

» SEE PROVOST, PG. 10

## AEMM major unexpectedly dies at 23

KATHERINE DAVIS  
Assistant Campus Editor

**BRYAN DANIEL SIDO**, beloved son, friend and student, died on Oct. 6. Sido was a senior arts, entertainment & media management major who was expected to graduate in the spring. He was 23.

Sido died unexpectedly from a brain aneurysm while spending time with close friends. He is survived by his parents, Dan and Beth Sido of Naperville, Ill., his younger brother, Mark Sido of Romeoville, Ill., and his girlfriend, Maggie Bury of Chicago.

Dan Sido, Bryan's father, said approximately 500 people from 17 states attended the memorial service on Oct. 18 at St. Raphael Catholic Church in Naperville.

"He was an extremely loved young man," Sido said. "I think the world is a better place be-

cause he touched so many lives in a positive way."

Sido said he had an inspiring conversation with Bryan about graduation and his future just 24 hours before he died.

"He was so excited about graduating and it's so tragic that he never had a chance to see what he could do in this world," Sido said. "I think the music industry would have been awed by him."

According to Mark Kelly, vice president of Student Affairs, the Provost office has approved Bryan to receive a posthumous degree.

It has yet to be decided if Bryan's parents will receive his degree at the spring commencement.

"It's only right that we honor [Bryan], a great Columbia student who was in his senior year," Kelly said.

Sido said Bryan harbored a passion for music from an early age. He was an accomplished drummer and

planned to make his mark on the music industry.

"Bryan was on his way, and like any senior, he was anxious about graduating," Sido said. "He had wanted to do everything he could possibly do to make his statement in the music world."

Sido said Bryan graduated from Neuqua Valley High School in Naperville in 2008. There, Bryan developed his passion for music. By the time he came to Columbia, he knew he wanted to major in music business.

"Bryan really felt the community [and] the spirit of Columbia College's community," Sido said. "Bryan lived it in his life before he got there [and] that's why he felt he fit in there so well."

Sido said several Columbia students and faculty attended the

» SEE SIDO, PG. 12





# Campus security warns of aggressive panhandling

**TATIANA WALK-MORRIS**

Assistant Campus Editor

**CARY HIGH**, a 50-year-old man, was arrested and charged with robbery after aggressively panhandling two Columbia students in separate incidents on the 1300 block of South Michigan Avenue and the 600 block of South Wabash Avenue earlier this month.

According to Columbia's Office of Campus Safety and Security, aggressive panhandling is an emerging problem on campus.

The office released a statement Oct. 3 alerting the Columbia community about several reports of such panhandling, which it defines as panhandling that makes the victim feel threatened, in contrast to an individual simply asking others for food or money.

Robert Koverman, associate vice president of Campus Safety & Security, said the security office has received a few reports of aggressive panhandling since the beginning of the fall semester.

During one incident, a panhandler grabbed a female student, Koverman said.

Panhandling can be aggressive in other ways, depending on each person's comfort level, he said.

The law does not ban panhandlers from being on the street; however, if an incident is reported to campus



security, authorities can remove the offender, Koverman added.

"We've had two to three incidences since school started where there's been aggressive panhandlers and we felt like we should be telling our students that it can [potentially] be a very dangerous problem," Koverman said.

Martha Meegan, director of Safety & Security, declined to give specific numbers or locations of these incidents. Meegan said aggressive panhandling is very rare on Columbia's campus, and when it occurs, students should avoid the offender and walk away. Meegan said she saw High on Roosevelt Road one

evening prior to his robbery charge and that his panhandling reportedly was more aggressive than any she had seen previously.

When travelling, students should be aware of their surroundings and avoid pushy panhandlers, Meegan said. If students believe they are being followed, they should quickly enter a secure building, she added.

"The patrols help, but, as you know, we don't have an officer patrolling every single block on campus," Meegan said. "We have intervened in the aggressive panhandling if we see it start to get out of hand ... legally not even the Chicago Police Department can intervene if someone is just soliciting."

Meegan said if they are accosted by a panhandler, students should alert the Chicago Police Department by calling 911 then follow up with campus security so other students can be alerted.

The campus security office keeps track of robberies that occur on campus but its statistics do not differentiate between robbery with a weapon and aggressive panhandling. According to the 2013 Crime Statistics and Fire Safety Report, 17 robberies were reported in 2012 on public property, one in student housing and one on campus property.

Based on an analysis by the Chicago Coalition for the Home-

less, approximately 116,042 Chicagoans were homeless during the 2012-2013 school year, a 10 percent increase from the previous year.

The rise of homelessness could be attributed to the economy and closure of local mental health facilities, said Alderman Bob Fioretti (2nd Ward).

Although aggressive panhandling is unacceptable, these incidences often go unreported, Fioretti said.

"We try to provide services for [panhandlers], especially if they're homeless, to see if we can find services to get them in and address both their physical and mental needs, [because] both of those go hand in hand," Fioretti said.

Julie Dworkin, policy director for the Chicago Coalition for the Homeless, said the coalition does not support laws that oppose panhandling because it is protected by the constitutional right to free speech. There are already laws in place to address those who assault or rob others; therefore, an aggressive panhandling ordinance would be excessive, she said.

"We don't support any kind of laws that take away people's right to ask for money," Dworkin said. "Any law that criminalizes survival behaviors, we don't support it."

twalkmorris@chroniclemail.com

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

## Music Department Events

### **Monday October 28**

Meet the Artist: Bernard Purdie  
Blues Ensemble in Concert 12:00 pm  
7:00 pm

### **Wednesday October 30**

Wednesday Noon Guitar Concert Series\* 12:00 pm  
at the Conaway Center :

### **Thursday October 31**

Student Concert Series 7:00 pm

### **Friday November 1**

Jazz Gallery in the Lobby\* 12:00 pm  
Classical Guitarist Cesar Lara in Concert 7:00 pm  
at the Sherwood  
Bernard Purdie Residency Concert 7:00 pm  
Call 312-369-8330 for Tickets

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

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NOVEMBER 2-9, 2013

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# INAUGURATION WEEK EVENTS

**DURING INAUGURATION WEEK** (November 2–9), President and CEO Kwang-Wu Kim will participate in a number of college events involving students, faculty, staff and the public. We invite you to attend these events, take in the cultural powerhouse that is Columbia College Chicago, and meet the president. For more information about Inauguration Week events, visit [colum.edu/president](http://colum.edu/president). All events are free (unless otherwise noted) and open to the public.

## SATURDAY, NOVEMBER 2

### Fall 2013 Open House

**8:30 a.m. – 3 p.m. | Starts at Auditorium Theatre, 50 E. Congress Parkway**

Open House is a chance for prospective students and their families to discover Columbia College Chicago. It's an invitation to spend the day exploring our campus and touring our classrooms. Attendees can check out our four amazing on-campus housing facilities, talk with our faculty (professional artists and communicators actively working in their fields), and meet our students (talented and inspiring individuals who truly love what they do). President and CEO Kwang-Wu Kim will present as part of the Welcome Session.

### Hecuba

**5 p.m. | 72 E. 11th St., Classic Studio**

This Theatre Department mainstage production presents Euripides' epic tale of loss and revenge through which the Trojan War represents the loss of civility, decency, mercy, and ultimately, humanity that all wars engender. Free for Columbia College Chicago students with ID; \$5 for senior citizens and students from other colleges with ID; and \$10 General Admission.

## TUESDAY, NOVEMBER 5

### Pop Jazz Fusion Ensemble in Concert

**12 – 12:50 p.m. | 1014 S. Michigan Ave., Music Center Concert Hall**

Columbia's award-winning student fusion ensemble will perform.

### What's The Big Idea?: Authenticity

**3:30 – 5 p.m. | 600 S. Michigan Ave., Ferguson Lecture Hall, 1st floor**

What does it mean to be authentic? Given the opportunities we have to put forward carefully edited versions of ourselves every day, both in person and online, is authenticity even possible? President Kwang-Wu Kim will lead students in an exploration of these and related questions in the third installment of the Honors Program conversation series, What's the Big Idea?

### Friends of the Library Signature Showcase: An Evening with Laurence Minsky

**5:30 – 7:30 p.m. | 624 S. Michigan Ave., 3rd floor north**

Laurence Minsky, associate professor in the Marketing Communication Department at Columbia College Chicago, is a renowned creative director, writer and educator skilled in brand development, brand activation, direct response advertising, promotions and new product development. He is the author of *How to Succeed in Advertising When All You Have is Talent* and *The Get a Job Workshop: How to Find your Way to a Creative Career in Advertising, Branding, Collateral, Digital, Experimental and More*. Books will be available for sale and signing.

### Acoustic Kitchen

**6:30 – 9 p.m. | 623 S. Wabash Ave., Haus, 1st floor**

Acoustic Kitchen is the monthly open stage for musicians and singers of the Columbia College community. Come share your talents or just listen to great music in a welcoming coffeehouse atmosphere. Hosted by David Dolak, senior lecturer in the Science and Math Department.

## WEDNESDAY, NOVEMBER 6

### Charles D'Ambrosio Reading

**5:30 – 6:30 p.m. | 618 S. Michigan Ave., Stage Two, 2nd floor**

Author Charles D'Ambrosio (*The Point*, *Orphans* and *The Dead Fish Museum*) will present at this event as part of Columbia College Chicago's Department of Creative Writing Fall 2013 Reading Series. Books will be available for purchase.

## THURSDAY, NOVEMBER 7

### Lectures in Photography: Leslie Hewitt

**6 – 7:30 p.m. | 600 S. Michigan Ave., Ferguson Lecture Hall, 1st floor**

Contemporary visual artist Leslie Hewitt will speak about her work, which explores political, social and personal themes through photography, sculpture and site-specific installations. This event is a collaboration between the Museum of Contemporary Photography and the Photography Department.

### Big Mouth: Inauguration Edition

**6 – 10 p.m. | 1104 S. Wabash Ave., Conaway Center, 1st floor**

Experience some of Columbia's best talent at this month's Big Mouth open mic night. Enjoy comedians, singer-songwriters, poets, dancers, musicians and performers of all kinds. Sign-up starts at 6 p.m., and performances begin at 7 p.m.

### Comedy Showcase

**7:15 – 8:30 p.m. | 623 S. Wabash Ave., Haus, 1st floor**

Catch Chicago's best up-and-coming stand-up comedians during a night of guaranteed hilarity. This event is presented by students in the Arts, Entertainment, and Media Management program's Club Management: Practicum class.

## FRIDAY, NOVEMBER 8

### International Fair: World Bazaar

**5:30 – 8 p.m. | 618 S. Michigan Ave., Stage Two, 2nd floor**

Join the Columbia College community for a globe-trotting night of international fun. Enjoy live performances and food booths representing cultures from all over the world. Food tickets will be sold at the door. This event is in observance of International Education Week 2013. Columbia will be commemorating IEW throughout the month of November.

## SATURDAY, NOVEMBER 9

### Open Doors Gala

**6 p.m. | Media Production Center, 16th and State streets**

Inauguration Week will conclude with Columbia's signature fall fundraising event for the Open Doors Scholarship, which helps Chicago Public Schools' graduates to attend Columbia. For more information, contact Michael Anderson at [manderson@colum.edu](mailto:manderson@colum.edu) or 312.369.8652.



REDEFINING  
GREATNESS

Columbia  
COLLEGE CHICAGO



# College launches first research-based image campaign

JACOB WITTICH

Assistant Campus Editor

**COLUMBIA LAUNCHED THE** first phase of a multi-platform, image-based advertising campaign this September, featuring Columbia students promoting their majors alongside the slogans “Live What You Love” and “Create Your Career.”

The multi-year campaign is based on market research conducted by global firms Burson-Marsteller, which has worked with the Olympic organizing committee, and Penn Schoen Berlan, which boasts clients such as McDonald’s and Disney.

Advertisements were made using photography by Jacob Boll, a 2012 photography alumnus, said Diane Doyne, associate Vice President of Marketing & Communications.

The new advertisements can be seen citywide on billboards and Chicago Transit Authority buses, shelters and signs. They have also found space in print publications, such as Chicago Magazine and digitally on Crain’s Chicago Business online news alerts, Doyne said.

Previous image campaigns featured similar advertisements but were not based on marketing research, Doyne said. It has been almost two years since Columbia last advertised using billboards, according to Doyne.

“It takes years to establish your position [through marketing] and maintain awareness,” Doyne said.



Jon Durr THE CHRONICLE

A billboard along the Kennedy Expressway (I-90/94) at Western Avenue portrays the messages “Live What You Love” and “Create Your Career.” Marketing research conducted by global firms Burson-Marsteller and Penn Schoen Berlan found these phrases effectively market the college to a general audience.

“Once you go dark for any significant period of time, it’s going to take twice the amount of time and money to catch back up to where you left off and that’s inefficient.”

The college saved hundreds of thousands of dollars on the campaign by designating the planning and creation of advertisements to

Columbia students, staff and alumni instead of outside contractors, Doyne said.

By designing the ads in-house, they could convey more personal stories about Columbia, said Senior Vice President Warren Chapman.

“You don’t have to drive by and wonder what kind of work we do at

this campus,” Chapman said. “We can now show it.”

The project began in fall 2012 when Doyne and Chapman organized a group of Columbia staff led by Mary Forde, assistant vice president of Creative Services, to determine themes essential to the college’s brand, Doyne said.

The college then hired Burson-Marsteller to evaluate the Columbia brand. The college went on to commission Penn Schoen Berland to conduct research on the effectiveness of sample campaign messages, Doyne said.

» **SEE CAMPAIGN, PG. 12**

# New arts center engages students off campus

KATHERINE DAVIS

Assistant Campus Editor

**COLUMBIA OFFERS STUDENTS** many on-campus practice and performance spaces, but an alternative off-campus space in Bridgeport has created a new venue for Columbia students to ply their craft.

32 Forty, a new nonprofit community arts center at 3240 S. Morgan St. is inviting students to use its studio spaces and take advantage of educational programs, according to Adam Kowalczyk, center co-founder and sophomore audio arts and acoustics major.

ers created the new studio to both promote arts education and provide practice and performance spaces, Kowalczyk said.

“I really want this to be a creative outlet,” Kowalczyk said. “An outlet for people to come practice their craft [and] learn it.”

Kowalczyk said the center attracts about 25 visitors weekly and hosts about two events per week, ranging from small concerts to poetry readings, which cost \$5–10 to attend. Kowalczyk said visitors can make appointments to use practice and rehearsal spaces and can also take craft classes for a fee.

“They can hopefully be inspired, but also inspire us.”

– Adam Kowalczyk

Kowalczyk, along with Benn Jordan, a modern jazz and intelligent dance music musician, and Barmey Ung, a professional guitar teacher, founded 32 Forty in September. The center is modeled after an art school Jordan previously founded called Alphabasic Music Center, which focused on music education. Alphabasic closed in January so Jordan could work exclusively on creating 32 Forty, Kowalczyk said. The three found-

He said 32 Forty offers music classes in guitar, jazz, music theory and piano. He said instructors are currently volunteers, but the center plans to start paying them once it becomes profitable.

Music lessons are available for \$25 each or \$80 for four lessons scheduled in advance.

“I think it would be a good opportunity for other Columbia students to see some of the people who are making a difference in the com-

munity,” Kowalczyk said. “They can hopefully be inspired, but also inspire us.”

Jacob Brown, a sophomore audio arts & acoustics major, said he attended a concert at 32 Forty and he thinks students can benefit from the space.

“There’s good room for holding small venue concerts [and it] has a really nice sound to it,” Brown said.

Michael Pementel, a senior creative writing major, is helping Kowalczyk organize a Nov. 15 poetry night open to the entire community.

He said the night’s theme is poetry, but other kinds of writing will also be shared. Pementel said he is one of eight performers in the program and added that performing at the studio gives students an opportunity to network.

“It allows you to reach out to other places outside of your school,” Pementel said. “I believe [32 Forty] could be a place essential [to] getting your name out, getting heard [and] promoting your work.”

32 Forty will host an open mic night on Nov. 1 at 7:30 p.m. and a poetry night Nov. 15 at 7:30 p.m. Both events require a \$5 entry fee and Columbia students are encouraged to perform and attend. For more information, contact Adam Kowalczyk at adam@32forty.org.

kdavis@chroniclemail.com



Photos Anthony Soave THE CHRONICLE

32 Forty, an off-campus community arts center in Bridgeport, is inviting Columbia students to get involved in performances and events at the new space co-founded by Adam Kowalczyk, sophomore audio arts & acoustics major, Benn Jordan, a modern jazz and intelligent dance music musician, and Barmey Ung, a professional guitar teacher.



**Exhibit**

November 12–19, 2013

Hours vary: please go to  
lib.colum.edu for details**Closing Reception**

Tuesday, November 19, 2013

5:30–6pm Mingle | 6–7pm Artist Talk | 7–7:30pm Book signing

Columbia College Chicago Library

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# Dawes headlines Creative Nonfiction Week



Jon Durr THE CHRONICLE  
Kwame Dawes, an Emmy-winning writer, delivers a graduate student lecture Oct. 21 in the 33 E. Congress Parkway Building. The discussion focused on the similarities between journalism, nonfiction writing and poetry.

ABBAS HALEEM & MALIKA SCOTT  
Contributing Writers

A GRADUATE STUDENT lecture led by Kwame Dawes, an Emmy award winning poet, playwright, author and journalist, on Oct. 21 in the 33 E. Congress Parkway Building kicked off Columbia's 2013 Creative Nonfiction Week, an annual series of readings, workshops and lectures hosted Oct. 21-24 by the Creative Writing, Journalism and English departments.

This year's Creative Nonfiction Week's theme was "Hybrid Forms," dealing with mixing varying genres and using multimedia to tell nonfiction stories, as reported Oct. 21 by The Chronicle.

According to Matthew Shenoda, interim chair of the Creative Writing Department and associate dean of the School of Fine & Performing Arts, Dawes was invited to speak at Creative Nonfiction Week because he has a range of experience across various media.

"I think [Dawes] brought a different kind of energy and a different perspective to the college, so I was very pleased with his [lecture]," Shenoda said.

During the graduate lecture, Dawes highlighted the similarities and differences between the mediums of journalism, nonfiction writing and poetry.

Dawes opened his laid-back lecture by reading his poem "Parasite" from his iPad. The piece addresses how crucial it is for artists to employ imagination and empathy in their work.

During the reading, he used the metaphor of a chameleon and its ability to change colors at any time to represent the impulse an artist feels to tell a story.

"The chameleon can work as a metaphor for assimilation and belonging," Dawes said. "It does not alter its internal self, but it still manages to mutate into something quite different by the remarkable act of empathy that is the capacity to absorb the nuances of the world outside of it and become one with the world."

After the lecture for graduate students, Dawes officially began Creative Nonfiction Week Oct. 21 in the 618 S. Michigan Ave. Building as the keynote speaker. During the speech, he presented his poetry and articles about Haiti after the 2010 earthquake.

The work he presented was powerful and rooted in truth, said Sharon Bloyd-Peshkin, co-chair of Creative Nonfiction Week and associate professor in the Journalism Department.

Bloyd-Peshkin said she enjoyed listening to him read his poetry, which was both true to the facts and the emotions he felt while reporting the events, Bloyd-Peshkin said.

"I think that a lot of us found his lecture very inspirational," Bloyd-Peshkin said. "He seems to be very grounded and he's covering stories and telling the stories of people who don't often get that kind of audience. [It's] just really powerful and meaningful work."

chronicle@colum.com

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Columbia COLLEGE CHICAGO

SFS STUDENT FINANCIAL SERVICES

8 • October 28, 2013





**ORIN DE JONGE**  
senior radio major



Jon Durr THE CHRONICLE

Orin De Jonge hosts his radio show, “Say Word Radio,” on Columbia’s radio station, WCRX 88.1 FM, Mondays from 7–9 p.m. De Jonge features underground hip-hop artists he discovers himself.

**JENNIFER WOLAN**  
Social Media Editor

**SENIOR RADIO MAJOR** Orin De Jonge can be heard playing underground hip-hop artists on “Say Word Radio,” his show on Columbia’s WCRX 88.1 FM every Monday night from 7–9 p.m.

De Jonge also works customer service at O’Hare Airport and interns at “The J Morning Show” on B96 (WBBM-FM). In 2009, the DJ started CrazyTalkTV, a YouTube

channel about current events and sports—a first step toward his dream of being an on-air personality.

The bustling artist talked with The Chronicle about his crazy schedule, underground hip-hop radio show and future plans.

**THE CHRONICLE:** What inspired you to become an on-air personality?

**ORIN DE JONGE:** At first it was a recreational hobby. I started filming YouTube videos with my friends

about three or four years ago. We used to film skits around Chicago. It was fun and I got a real kick out of it. Out of the blue, we developed this web series talk show, [CrazyTalkTV], and we would talk about our opinions on controversial topics such as current events or sports. It was in radio form but on camera with two dudes. We started doing it as a hobby and it kind of caught on and got a lot of steam that averaged about 5,000–10,000 views. We only did nine episodes of CrazyTalkTV,

but I would have people emailing, tweeting and texting me about when the next video would go up. There were a lot of people out there watching this. I took that and thought I really wanted to do this as a living.

**Why did you stop making new CrazyTalkTV episodes earlier this year?**

Class. I had to focus on schoolwork. It would be very difficult for me to do [videos], go to school full-time and still work part-time all while

doing an internship. I average about four to five hours of sleep a day. I don’t know how I do it but when I find time to sleep, I sleep and if I can’t, I just power nap. I don’t drink energy drinks because I feel like my body gives off this natural energy and I don’t need artificial stuff.

**What is your formula for success?**

Stay working. That’s the only way you’re going to stand out in this business because they have so many people with [few] spot openings available. At a radio station, give or take, you have the morning show and sometimes it takes years to get that spot. There is also only one person during the mid-day and one in the afternoon and after that, they’re just DJs. On average, you have about five people working at one radio station and you have about 10,000 people trying to get in. You just have to stand out and stay busy, stay working no matter what it is, even if it’s a small radio station. What I’ve noticed is everyone knows everyone. It’s a very small community.

**What are your post-graduation plans?**

To try [to] stay in Chicago. It’s a very competitive career and all the radio stations are already set. But if you really stand out, they might put you on the weekends.

jwolan@chroniclemail.com

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» **HORATIO**

Continued from Front Page

2010–2011 sketch series “Nick Swardson’s Pretend Time,” visited Columbia to discuss his career and time at Columbia and deliver an improv performance featuring Jimmy Carrane, a 1987 marketing communications alumnus and comedic actor, in the first installment of the 2013–2014 Conversations in the Arts series, events highlighting Columbia’s strengths and drawing interest and support to the college, according to President Kwang-Wu Kim.

“We are very pleased this year that we are able to put a special focus on one of our newest degree areas, which is the area of comedy,” Kim said.

Carrane led a live Q&A session with Sanz, imploring about his career before opening the discussion to audience questions.

“I don’t feel like I was a big success [at Columbia],” Sanz said. “I came for film and television, but I discovered soon after that the people I was in class with were much better than I was.”

Sanz attended Columbia for two years before he left to pursue acting at Second City, where he honed his comedic acting skills. In 1998, Sanz left Second City and moved to New York after “SNL” hired him.

“I think any kind of boundary that goes down on something as huge as ‘Saturday Night Live’ is a big deal,” Sanz said. “Being the first Latino cast member let me, and others, show you don’t have to do



Carolina Sanchez THE CHRONICLE

Jimmy Carrane, an '87 marketing communication alumnus, held a live Q-and-A session Oct. 13 with Horatio Sanz, a former “Saturday Night Live” cast member and a 92 film & video alumnus, at Film Row Cinema, 1104 S. Wabash Ave. The conversation explored details of Sanz’s personal life, including his alcohol use. Sanz said that he quit drinking after being laid off from ‘SNL’ to lead a healthier lifestyle.

Mexican characters, Puerto Rican characters or street characters to express what’s funny about your point of view. I think people know that more now than they used to.”

Sanz worked on “SNL” for eight years before he was laid off because the show could no longer afford him, Carrane said.

Brielle Munizzi, a junior art & design major, said she attended the

event because comedy is one of her passions but is also something she is nervous to pursue. She said she wanted to hear about the experiences of somebody who found success within the field.

“I liked hearing about his backstory and a lot about how he got started at Second City,” Munizzi said. “It helped to hear how he built up and made a name for himself

and talk about making comedy authentic rather than mainstream.”

Kearney Fagan, a freshman theater major, attended the event because comedy relates to her major.

“It was interesting when he was talking about Second City because that is something in Chicago that I can relate to,” Fagan said.

jwittich@chroniclemail.com

» **PROVOST**

Continued from PG. 3

have an ideal number of applicants, but the committee hopes candidates will exhibit experience with matters such as gaining the respect of faculty and being student-oriented.

According to an Oct. 18 email from Kim, Columbia staff and faculty can apply or nominate a fellow employee for the provost position. Applications and nominations will be forwarded to Isaacson, Miller for consideration, according to the email. Kim said he does not have a preference as to whether the final selection is from outside the institution.

“[The college] is just looking for the most qualified person. It depends on who the individuals end up being,” Kim said.

Deborah Holdstein, dean of the School of Liberal Arts & Sciences, said she hopes the candidates have an understanding of how collegiate academics work. Holdstein also said it is important for the college to consider a variety of candidates, regardless of whether they are affiliated with Columbia.

“I think someone from the outside can give us an extra set of eyes and a different perspective on some of the important things we need to do,” Holdstein said. “However, someone from the college can do the same, despite their involvement [in] the college.”

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» **SIDO**

Continued from PG. 3

memorial service and one of Bryan's professors, Kevin O'Brien, a part-time faculty member in the Arts, Entertainment & Media Management Department, shared uplifting stories about Bryan.

**“He always had a smile and wanted to help other people.”**

– Vanessa Page Wright

O'Brien had Bryan in his Leadership class and said he is most grateful for Bryan's kindness and enthusiasm. O'Brien said Bryan's aspirations to make his mark in the music industry were evident in assignments, demonstrating his serious commitment.

“What I saw and what he showed me was [that] he was a really wonderful guy,” O'Brien said. “The indications were that he was going to be stellar during the rest of the [semester].”

O'Brien said he hopes people remember Bryan as a caring individual and is confident that people will because Bryan looked out for others as much as he did for himself.

“I looked forward to the rest of the semester and watching his journey,” O'Brien said. “I'm very sad I didn't get a chance to do that.”

Another one of Bryan's professors, Vanessa Page Wright, a part-time faculty member in the AEMM Department, had taught Bryan in her Talent Management class. She said every one of Bryan's classmates adored him because he was willing to help others and would go out of his way to help a fellow student.

Wright said she hopes people remember Bryan's positivity, kindness and selflessness because they are the traits she remember most.

“He always had a smile and wanted to help other people,” Wright said. “It was kind of contagious—a contagious happiness and contagious positivity.”

Sido said he is especially grateful for the impact the college had on Bryan's life. He said Bryan died while with his girlfriend, friends and a band he was hoping to manage in the future.

“The last day of his life, if he had known that was the last day of his life, I honestly don't think he would have spent it any different,” Sido said. “He was surrounded by everyone that he loved and was doing exactly what he would have liked to do.”

kdavis@chroniclemail.com

» **CAMPAIGN**

Continued from PG. 6

This is the first time the college has conducted nationwide research to support an ad campaign, Doyne said.

“[The research was] fundamental in helping to position us, and we brought [the research back] inside Columbia and used our skills and talent to develop the themes we came up with,” Chapman said.

Doyne said the funding came from the Institutional Marketing and Communications Department's budget and was divided over two fiscal years making it more affordable.

Early ads featured students wearing bright clothing standing against dark gray backgrounds, but Burson-Marsteller's research suggested continuing the design would not be effective, Forde said.

Penn Schoen Berland found general audiences gravitate toward the college's diverse selection of majors, which Doyne said helped the design team decide what to promote.

The image campaign marks the beginning of phase one of the multi-year campaign plan, with phase two expected to roll out in the spring, Doyne said.

With each phase of the project, the college plans to transition further into a national market, eventually reaching out on an international level, according to Doyne.

jwittich@chroniclemail.com



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# When markets freeze over

## Farmers markets close citywide, but options for fresh produce are still available

**AIDEN WEBER**  
Assistant Sports & Health Editor

**CHICAGO IS TRANSFORMING.** As winter approaches, all signs of warmth are vanishing from the streets. Neighborhood farmers markets will be closed by Nov. 1, and, without the luxury of hibernating, Chicagoans must go elsewhere for produce. There is always the choice to shop corporate at Jewel-Osco, Trader Joe's or Whole Foods, but according to Logan Square Farmers Market manager Kim Werst, buying

groceries from local businesses is healthier because food spends less time in transit and requires fewer preservatives. Buying locally grown produce can also be more environmentally and economically conscious because produce is grown in a naturally fertile area, without need for harmful irrigation, and spending locally keeps Chicago's money in the area, Werst said. Here are some places around the city that offer local organic produce, come frost or shine.

aweber@chroniclemail.com



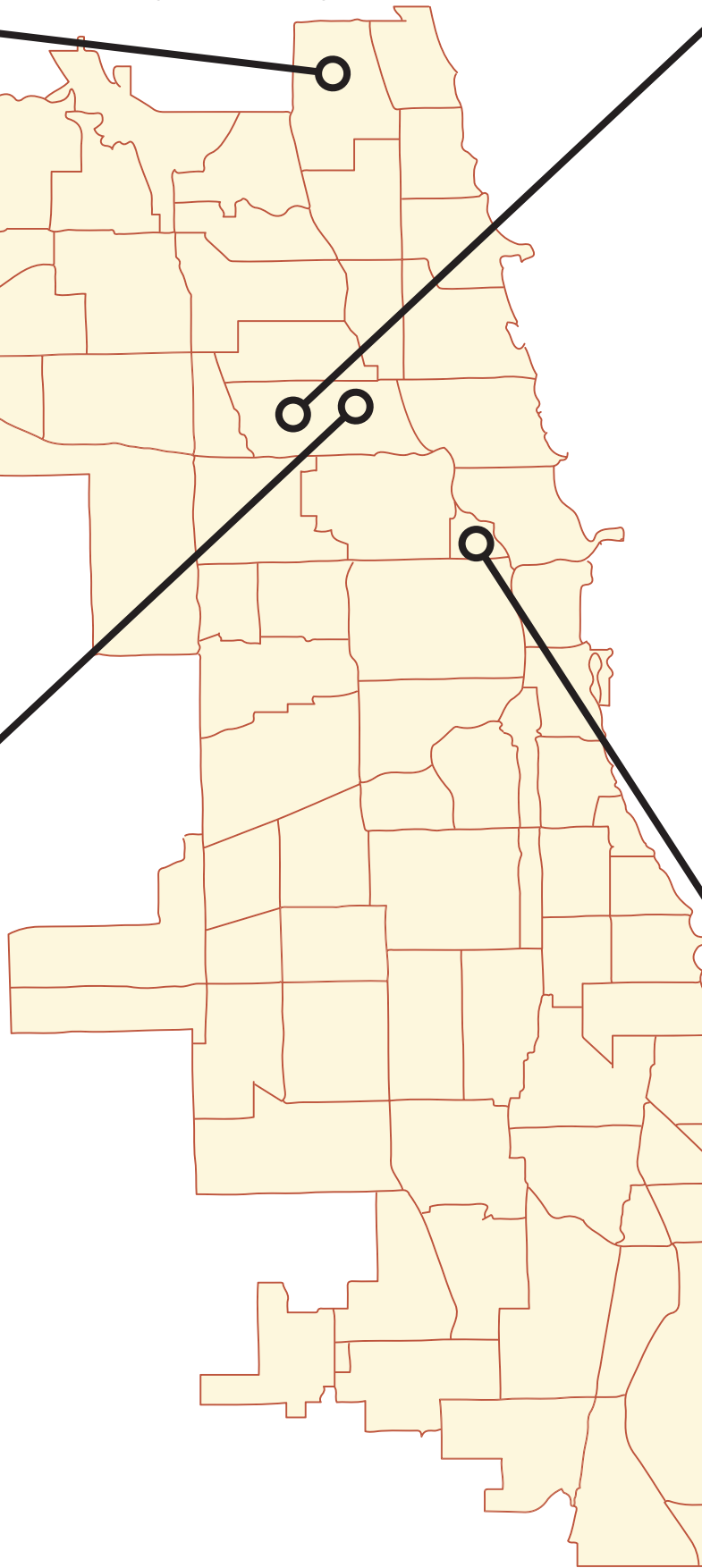
**NEWLEAF NATURAL GROCERY**  
1261 W. LOYOLA AVE.

**NEWLEAF NATURAL GROCERY** boasts a café with sandwiches made from local ingredients and a large fresh produce section, according to owner Karen Keane. The store also has a raw foods section and sells hormone-free dairy products. Newleaf offers seven types of discounted produce boxes, which vary in price and include a medley of fruits and vegetables. Keane said about one-third of Newleaf's business comes from its delivery program.



**THE DILL PICKLE FOOD CO-OP**  
3039 W. FULLERTON AVE.

**THE DILL PICKLE**, owned by approximately 1,400 people, is the only co-operative retail grocery store in Chicago, according to assistant store manager Jim Metzke. He said the produce available at the Dill Pickle is similar to the produce at farmers markets. As local suppliers freeze over during the winter months, the Dill Pickle continues to purchase exclusively organic and fair trade products. Metzke said the Dill Pickle sells the only fair trade avocados in the city. "If we can't get fair trade bananas, we don't sell bananas," Metzke said.



**LOGAN SQUARE FARMERS MARKET**  
2755 N. MILWAUKEE AVE.

**WHILE OTHER NEIGHBORHOOD** farmers markets take the winter off, the Logan Square market is open every Sunday from 10 a.m. to 3 p.m. beginning Nov. 3. The LSFM has relocated from the Congress Theater, where it was previously held, to Pierre's Bakery, located near the Logan Square Blue Line station. Werst said the LSFM will continue to feature almost exclusively local products through winter by working with farmers who raise crops using aquaponics and greenhouses. The market will stock local honey, sauces, root crops, fruits, vegetables, frozen local meats, local Christmas trees and more. Werst said the LSFM features The Nosh, an artisan, small-portion food festival group, so market-goers can eat hot food while they shop.



**STANLEY'S FRUIT & VEGETABLES**  
1558 N. ELSTON AVE.

**GENERAL MANAGER PETER** Panagiotagiotaros said Stanley's boasts the largest organic produce section of any grocer in Chicago. He said the store caters to all economic classes, with higher priced specialty items alongside the city's cheapest organic produce. "You'll pay less here for organic than anywhere else," Panagiotagiotaros said.

Michael Scott Fischer THE CHRONICLE

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IN  
SPORTS

**TUESDAY, OCTOBER 29**

**Chicago Bulls vs. Miami Heat**  
7 p.m.  
American Airlines Arena  
Watch on TNT



**WEDNESDAY, OCTOBER 30**

**U.S. Women's Nationals vs. New Zealand**  
5:30 p.m.  
Candlestick Park  
Watch on USSoccer.com



**SATURDAY, NOVEMBER 2**

**Northwestern Wildcats vs. Nebraska Cornhuskers**  
2:30 p.m.  
Tom Arborne Field  
Watch on BTN & BTN2



**SUNDAY, NOVEMBER 3**

**Chicago Blackhawks vs. Calgary Flames**  
6:30 p.m.  
The United Center  
Watch on RSNW & CSNC







# IHMOUND'S MOODS

Nader Ihmoud  
Office Assistant



Bears' defensive legends wince in pain.

Teams with high-powered offenses such as the Packers and the Detroit Lions will have their way with the Bears when the opportunity presents itself in coming weeks.

There is no fixing this defense and if the Bears have any shot of sneaking into the playoffs as a wild-card, they will have to steal a few wins while Cutler is sidelined and go undefeated when he returns. *Listen to Nader Ihmoud every Saturday from 9–11 a.m. as he hosts The Benchwarmers Show on WCRX 88.1FM.*

nihmoud@chroniclemail.com

## Injury bug stings Bears

**MARK MY WORDS:** The Chicago Bears will not make the playoffs this season. The only thing I can not tell you with certainty is whether the team will finish this season with 8 or 9 wins.

It seems like every year, a Chicago team has a meltdown, be it bad management or terrible injuries. This year, the Bears inspired high expectations following a 3–0 start, but now, because of a few nicks and bruises, finishing the season above .500 may be too difficult.

Bears quarterback Jay Cutler tore a groin muscle during the first half of a 45–41 loss to the Washington Redskins on Oct. 20. The Bears' defense also suffered injuries during that game, including linebacker Lance Briggs, but considering the offense has been carrying the load for much of the season, Cutler's injury puts the nail in the coffin.

Chicagoans aren't used to their football team having one of the worst defenses in the league, but it was easy to overlook early this season because the Bears were winning games.

Cutler helped lead the team to 4 wins in 6 games. As of press time,

the Bears were second in the NFL in points scored per game with 30.4 and 11th in yards per game with 367.7. These stats will surely take a hit once backup quarterback Josh McCown takes the starting role as Cutler heals for the next 4–6 weeks.

Even though McCown will still have capable targets like tight end Martellus Bennett and wide receivers Brandon Marshall and Alshon Jeffery, the teams' Oct. 27 bye won't allow enough time for McCown to develop the talent needed to get the Bears past 3 of their next 4 opponents.

Without the best players on both sides of the ball, things could get ugly on Nov. 4 when the Green Bay Packers host the Bears on Monday Night Football.

McCown is not the worst person to manage a team's offense; he's a mobile and fairly accurate passer, but with the defense playing poorly, the offense needs to be spectacular to win 6 of the remaining 9 games.

Even with Briggs and cornerback Charles Tillman playing well, the Bears have given up nearly 400 yards and 30 points per game this season—statistics that will make

## FEATURED ATHLETE

### MASON RILEY

**Sport:** Ice Hockey **Team/School:** Robert Morris University Gold team



Courtesy TOM CZOP

#### DESIREE PONTARELLI

Assistant Sports & Health Editor

**MASON RILEY**, A first-year sports administration graduate student at Robert Morris University, lives and breathes hockey. He juggles his time among practice with RMU Gold (the most skilled men's team), schoolwork and his graduate assistantship as the assistant coach to RMU's least skilled hockey team, the Black team.

Riley, who grew up in Pekin, Ill., picked up hockey at his parents' urging and said he fell in love at first skate. Now, as the Eagles' forward, his team is on its way to an American Collegiate Hockey Association Championship with an 8–1 start as of press time.

The Chronicle chatted with Riley about his post-graduation plans, multiple degrees and dream to pursue hockey as a career.

**THE CHRONICLE:** What do you plan to do with your degrees upon graduating?

**MASON RILEY:** Ideally, [for my] dream job, I'd like to do something with social media, marketing or sports administration. I'd just like to work in a professional facility. Working for the [Chicago] Blackhawks would be a dream job but any professional sports organization would be a lot of fun, I think.

**Who introduced you to hockey?**

When I was younger, my parents were trying me [out] for every sport you can imagine. There was a local ice rink [nearby] and they just threw me on the ice. After that, you couldn't get me off.

**What do you like most about hockey?**

Definitely the speed. There isn't another game that's as fast as hockey.

**What separates hockey from other sports you played growing up?**

To really, truly understand the game, you have to dig deep below the surface. There are so many details that people can miss and it's just as much of a mental game as it is a physical game. I think that's part of the reason that I've played hockey for so long—that I've had a passion

for the game for so long. It's never left me bored.

**What is your most memorable hockey moment at Robert Morris?**

It's hard to pick one because over the 2 1/2 seasons I've been with the team, it's been a unique experience and completely positive experience. I had the game-winning goal against Iowa State [Jan. 4] last season, so that was pretty exciting. We won 1–0 so it was the only goal of the game, but like I said, that would have to be my own personal moment. Overall, it's just been a great experience so it's hard to pick one.

**Who are your favorite hockey teams and players?**

My favorite team is the Blackhawks now. But growing up, my favorite team was probably the Colorado Avalanche and my favorite player was [Avalanche center] Peter Forsberg. At the time I thought he was small but I guess he was kind of average height for the league. He always seemed like a smaller guy who did everything he could to compete and was just a really scrappy player and I really admired that. [On the Blackhawks], I would say Andrew Shaw, just because he's smaller sized, maybe not as skilled as some of the other guys, but he competes and does everything he can for the team to help them succeed.

**Have you ever gotten into a fight during a game?**

I can't say I'm much of a fighter. I'm only 5'6" so I usually let the other guys handle that. But as far as the physicality, that's always a lot of fun. I definitely understand where fan enjoyment comes from for the fighting because it's exciting. It's an exciting aspect of the game.

**How do you think your RMU team will finish the season?**

We better finish on top. We better win the last game of the season at the [ACHA] national tournament. That's my expectation, that's my goal. I think that's everybody on the team's goal.

dpointarelli@chroniclemail.com



Jon Durr THE CHRONICLE

Minnesota Golden Gophers defensive back Brock Vereen breaks up a pass intended for Northwestern Wildcats wide receiver Rashad Lawrence on Oct. 19. Minnesota finished the game with a 20–17 win.



# New WMS Boathouse makes splash

**AIDEN WEBER**  
Assistant Sports & Health Editor

**MORE THAN 500** rowers celebrated the Oct. 19 grand opening of the WMS boathouse at Clark Park, 3400 N. Rockwell Ave., during the Chicago Rowing Foundation's ROWtoberfest event.

The boathouse cost \$8.8 million—\$2 million came from WMS Gaming Inc., a Waukegan-based casino-industry game manufacturer, the CRF funded \$200,000, \$1 million came from U.S. Environmental Protection Agency grants and the majority came from city funding. CRF coach Mike Wallin said the 22,620-square foot boathouse was designed and constructed by renowned Chicago design firm Studio Gang Architects, with jagged, shark fin-like angles. The boathouse provides the CRF with a better opportunity to challenge teams from the country's warmer-weather regions, partially because of an indoor rowing tank that can be rented for \$125 per hour, according to Wallin.

"One thing that Chicago will never be able to provide, which the West Coast does, is the warm weather year-round," Wallin said. "But with Clark Park opening up this state-of-the-art moving water tank, we feel really confident that will neutralize the advantage the West Coast has on us."

CRF middle school and high school teams have drawn 100–150 students, and both teams travel the country competing for national championships. The CRF has an adult team that currently practices out of the WMS boathouse and also competes nationally. Wallin said the indoor rowing tank allows 16 sweep rowers or eight skullers to simulate rowing at a single time. Wallin said the speed of the propelled water is adjustable to accommodate rowers of all experience levels, and it is important that rowing teams can practice syncing their motions together in the tank as opposed to on stationary rowing machines that operate independently.

Chicago Park District spokeswoman Marta Juaniza said the city built the WMS boathouse and the Ping Tom Boathouse in Chinatown, which opened last June, to promote recreation on the Chicago River. She said there are plans for park district day-campers and the public to use the boathouse, and the park district plans to develop a specialized rowing program for athletes with disabilities.

"We really want to expand the sport of rowing in Chicago," Juaniza said. "We're looking at the river as another recreational frontier in addition to the lakefront."

The city is building two more boathouses along the river, ac-



Anthony Soave THE CHRONICLE

The new \$8.8 million WMS boathouse, located at 3400 N. Rockwell St., hosted its grand opening ROWtoberfest event Oct. 19 with 500 people in attendance.

cording to Juaniza. One in River Park will open in 2014 and another in Park #561 at Eleanor and 28th streets is scheduled to open in 2015.

While the CRF already has a presence at the WMS boathouse, the Chicago Rowing Union also hopes to relocate practices to the new facility, according to CRU marketing chair Josh Taylor. The CRU, which currently practices at Dammrich Rowing Center in Skokie, Ill., is the Midwest's only LGBT rowing union. He said most of CRU's 160 members live within city limits and a closer practice location would increase opportunities for

more LGBT community members to join.

"Skokie is far, so we get some attrition, especially now as the season is further along," Taylor said. "By the time the novice team gets on the water, it's dark. For us to trek it all the way out to Skokie is asking a lot of members. By being closer we'll have some more participation, and we'll have better hours."

CRU currently shares the boathouse with the New Trier Township High School rowing team, and Taylor said CRU would be more than willing to share a facility to bring the sport closer to members. CRU has novice, intermediate and

competitive coed teams that travel nationally to compete.

Wallin said the building gives the CRF a great chance to succeed in the future.

"We're really pleased with it," Wallin said, "The guys who made it said they've never made [a tank] like this, but they think it may be a groundbreaking prototype for tanks going forward. I think it's going to generate revenue for Chicago moving forward because teams from around the area and maybe even from out of state are going to want to use it in the winter."

aweber@chroniclemail.com

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# TECH TALK

## New lab robot accents affordability

ELIZABETH EARL

Opinions Editor

**MODERN LABORATORIES** LARGELY depend on robotic arms to dispense accurate measurements of production materials. Investing in new technology can be expensive, especially when a new model comes out every few years. But now, a smaller, more affordable robot known as the UBR-1 might make robotic technology more accessible to less financially endowed labs.

The UBR-1, the first model produced by the fledgling company Unbounded Robotics, is one of the least expensive models on the robotics market, selling for \$35,000, according to spokesman Tim Smith. Similar models sell for approximately \$400,000, like the PR-2, which was developed five years ago, he said.

The \$35,000 price tag only applies to the hardware, however. The software must be purchased separately through an open-source program developer, the cost of which varies according to the robot's intended purpose, he said.

"It'll just be a question of which applications you deploy," Smith said. "So it can already pick things up, moving things around—you can easily see it stocking shelves, something like that."

The UBR-1 weighs about 160 pounds, ranges from 38–52 inches tall and can lift up to 3.3 pounds, according to Unbounded Robotics' website. The unit is classified



Courtesy UNBOUNDED ROBOTICS

The UBR-1, Unbounded Robotics' premier model, is one of the least expensive robots to reach the market in recent years. The company intends to initially market it to low-budget laboratories for \$35,000, but a company spokesman said small businesses may be interested in one day purchasing a unit.

as a "mobile manipulator," meaning it can be moved from place to place. Most lab robots are in fixed locations on tabletops, according to Andy Zaayenga, managing director of Smarter Lab, a New Jersey-based lab technology consulting firm.

UBR-1 is not the first cost-effective mobile manipulator, but it is the latest and most anthropomorphic robot, Zaayenga said. Rethink Robotics' Baxter unit, which premiered in September 2012, retails for about \$22,000 and is also application-based, according to the Rethink Robotics website. Smith said the Baxter unit features two arms while the UBR-1 has one, but both have human-like interfaces to help workers better interact with them.

However, Zaayenga said more cost-effective mobile manipulators are not widely used in laboratory

research because they are not as precise as the more costly, fixed-location units.

"They're made to mimic what a person could do, which typically is a lot less precise than what a machine can do," Zaayenga said. "It's almost like they're trying to hit a market where people won't be threatened by them. The UBR-1 is a cute little robot—it looks more like a toy than an industrial robot."

Robots are mainly employed in laboratories for precision purposes in dispensing liquids and small quantities of materials, and the full units can cost more than \$250,000, according to David Askey, co-founder of robotics developer Robai Corporation. Robai released the Cyton Gamma 1500, a robotic manipulator arm, at the beginning of October, Askey said.

The Gamma 1500 costs \$10,000, the least expensive of Robai's models so far but is only one part of the larger unit, he said. Robotics researchers have moved toward employing more advanced methods, such as using better-designed software, to widen the customer base, he said. However, the technology is still new and Robai takes an open approach to software developers by designing custom programs for each unit, Askey said.

"None of [the affordable units] are at the price point yet for the home," Askey said. "I think that's going to be many years away because it's hard to get the whole thing under \$1,000 and make it totally safe for everything in the home."

Zaayenga also said he has doubts about the use of open-source applications for robots because they can

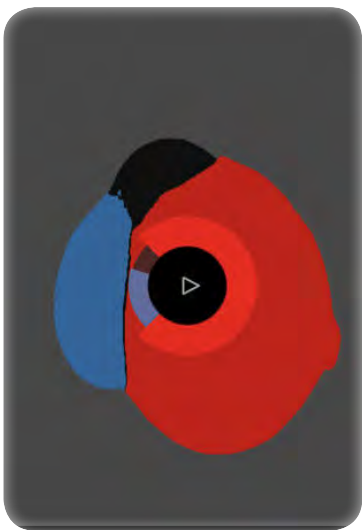
be unreliable and labs would not trust them with expensive chemicals. Most robotic functions are designed by their creator and are specific to that unit, called proprietary software, and because errors could accompany the open-source applications, they could be less precise.

"I think [laboratories] will stay with the traditional market," Zaayenga said. "They would rather spend \$80,000 on a core system that's highly reliable and has a track record and is precise than \$35,000 on a more anthropomorphic but less capable robot."

Smith said the UBR-1 will initially be marketed for laboratory use, but the company hopes to see the unit in businesses or even homes when installed with the right applications. Unbounded Robotics designed the UBR-1 to reach a wider market, and because it is open-source, many software developers will be able to implement it for different purposes, he said. The robot has just debuted and will not begin shipping until next year, but the company has no plans to change the unit depending on where it will be used, he said.

"The most exciting thing is the stuff we don't know," Smith said. "[Robot researchers] are going to build applications we can't even imagine. The most exciting thing is to get [the UBR-1] in the hands of a large and passionate community that's never had one before."

eearl@chroniclemail.com



**"SADLY BY YOUR Side"** isn't just an app—it's a crossbreed of an album, book and movie. Users scan their environment with the iPhone camera and the app plays music it deems appropriate for the scene it observes. The app, developed by Brazilian company Fabrica, processes the camera display into blocks of red, blue and black, and depending on the ratio, it accentuates the different elements of the soundtrack composed for the app.

The composer who compiled the music, Davide Cairo, stripped down

the melody, harmony and beat and programmed them to remix based on the image from the camera, according to an Oct. 21 Wired article. As the viewer flips through the pages of the "book," the soundtrack changes and remixes. Each "page" consists of a phrase that sets the mood. Each song's base stays the same, but the different images compiled from the angle the user holds the phone, where they are and how fast they move allow for infinite variations. The app is available for free in the iTunes App Store. —E. Earl

## FEATURED APP

## FEATURED PHOTO



Courtesy TADEJ JEVSEVAR

The Chipolo is a bluetooth-adaptable remote chip that can be used to quickly locate commonly misplaced items, such as keys, phones, bags and even pets. The chips, which retail for about \$35, can be tracked on a GPS system synced to a smartphone. The Slovenian company sourced the invention on Kickstarter, with pledges exceeding \$53,000, more than three times the \$15,000 goal.

## GADGET LAB



APPLE

## iPad Air

**APPLE ANNOUNCED THE** release of its new iPad Air on Oct. 22, which is a lighter, thinner version of the ubiquitous tablet. The screen size, battery life and memory remain the same, but the shape has flattened, allowing Apple to create a slimmer machine, according to an Oct. 24 ZDnet article. The Air also features a new Wi-Fi structure that allows it

to download content at nearly double the speed of the previous model. It comes with the same standard apps as an iPhone but also includes the office laptop and desktop programs iMovie, Garageband, Pages, Numbers and Keynote. Better yet, the iPad Air retails for the same price as the standard iPad, making it equal value for less bulk. —E. Earl



# HIV cure suffers setback

GEOFFREY MOHAN  
MCT Newswire

**THE SEARCH-AND-DESTROY** mission against the HIV virus just got much more complicated.

New research suggests that HIV's genetic program is far more abundant in dormant T-cells of infected patients and is potentially more capable of unleashing its deadly instructions than previously thought.

The reservoir of human immune cells hosting that code, or provirus, could be 50 times greater than previously thought, according to the study, published Oct. 24 in the journal *Cell*. And a bigger proportion of those proviruses appear to be fully functional, awaiting the throw of a switch.

"It's a little bit scary," said microbiologist Janet D. Siliciano of Johns Hopkins University School of Medicine, one of the lead authors of the paper. "We've known about the latent reservoir for many years now. What we didn't realize until this study is it might be larger than previously estimated."

The discovery, by a team that included the Howard Hughes Medical Institute, Harvard University and the medical schools of Yale and Louisiana State universities, recalibrates the magnitude of the quest to conquer, and not just control, HIV.

Dr. Warner C. Greene, an AIDS researcher and director of the Gladstone Institutes at University of California, San Francisco, who was not involved in the study, called the results "a rather sobering new perspective for HIV cure research."

Multidrug therapies have been able to thwart the HIV virus in its quest to enter T-cells, and patients following the regime can live a long time, essentially virus-free. There also have been promising advances, including a Mississippi infant recently was found to be functionally cured of the HIV virus after treatment with antiretroviral drugs.

For adults on the multidrug therapy, however, "virus free" has long been something of a misnomer. Researchers have known that the virus' genome manages to copy and insert itself into the genome of the host cell's nucleus. As long as the T-cells are inactive, these viral genes remain "transcriptionally silent," or turned off. In the short run, that is good news for the human host. But in the long run, it's a big bonus for the virus.

"It's the perfect mechanism for virus persistence because it allows for the virus' genetic information to persist, unaffected by the host immune response and unaffected by the antiretroviral drugs," Si-

liciano said. "The immune system doesn't see that cell, and the drugs don't affect it because it's not making virus."

Researchers had assumed that genetic silence was a sign of defect. But the study revealed that about 12 percent of these provirus sequences were intact and could be used to synthesize the virus in the lab, where it replicated just like the native stock.

That result essentially multiplies the target of researchers, who have turned to a "shock and kill" strategy to eradicate the last vestiges of the virus. The strategy is something like lighting a fire to kill a wildfire. Activating the T-cells lights the match that kindles the fire of virus production. But the antiretroviral drugs fight those flames, keeping the virus from invading a new host. The old host, meanwhile, essentially burns out. Gone with it is the provirus genome.

The research team has been very successful in waking up the T-cells but found that not all of them produced viruses. Repeated attempts kicked more of the laggard genes into gear, but the hit-and-miss nature of the process baffled researchers.

Researchers still must figure out the fickle behavior of the proviruses and try to find ways to activate them without doing harm to



STOCK PHOTO

patients, for whom an overactive T-cell system can be deadly. And they are faced with far more targets than expected.

"I don't think it's discouraging," Saliciano said. "Our approach has always been to try to understand the latent reservoir. Everything

that we're doing just gives us more information about the reservoir, and about the mechanisms of latency. I think the more we learn about what works and doesn't work helps us go forward."

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# — RECIPE —

## Franken Monster marshmallow treats

### INGREDIENTS

- 3 tablespoons butter
- 1 package of marshmallows (10 oz.)
- 6 cups Rice Krispies cereal
- Green food coloring
- 1 tube of black icing

### INSTRUCTIONS

1. Microwave butter and marshmallows for 2 minutes.
2. Add green food coloring mixture and stir until desired color is reached.
3. Add cereal and mix well.
4. Press mixture into pan and let cool.
5. Cut into squares.
6. Draw monster faces with black icing.



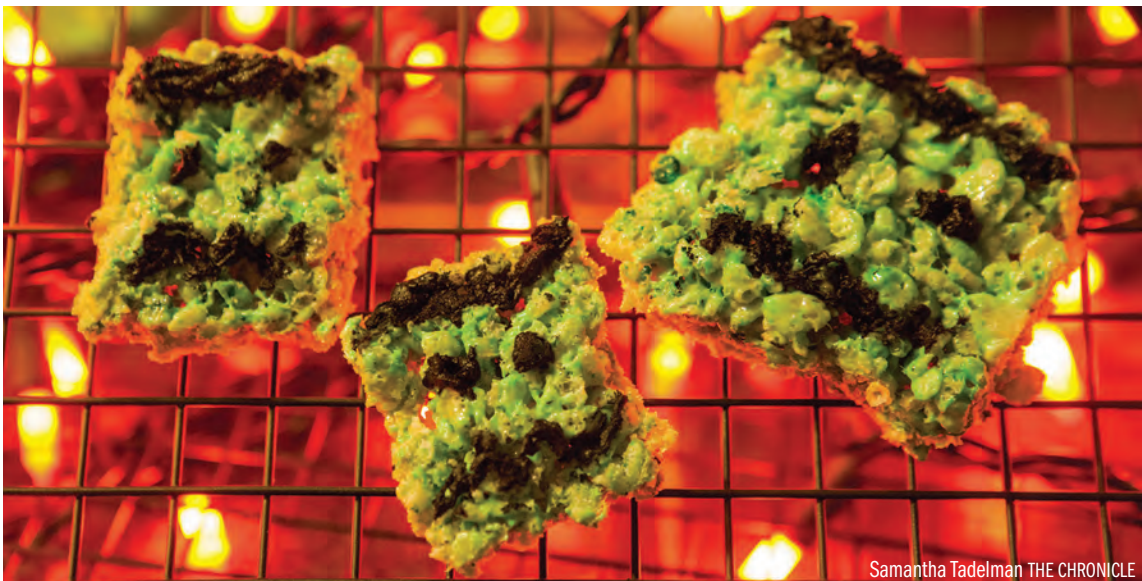
NOVICE



SOUS CHEF



GURU



Samantha Tadelman THE CHRONICLE

#### SAMANTHA TADELMAN

Photo Editor

**MARSHMALLOW TREATS ARE** such an easy and universal dessert that it can be fun to mix them up every once in a while. Sometimes I like to look in the cupboard and add random ingredients such as peanut butter, oatmeal, chocolate chips, etc. Because it's Halloween, I decided to put a little bit more work into this batch.

When picking marshmallows you can choose either the regular kind or mini; it really doesn't make a difference. One package is equal to about four cups of marshmallows

either way. When heating them up with the butter in the microwave for two minutes, it can be fun to see how puffy and large the mallows get.

Next, you get to watch the mixture change color based on how much food coloring you add. I use about five drops of green.

Next you want to add a generous amount of cereal. I'm cheap, so I didn't buy the popular Kellogg's brand, but generic tastes and looks exactly the same. If you're making regular marshmallow treats, you can always substitute a different type of cereal, but I wouldn't recommend that when adding food coloring be-

cause other cereals might not be as color neutral.

Finally, flatten the treats in a pan and refrigerate to let them cool down. You don't have to wait very long— half an hour at the most— and then you can cut them into squares.

The last step is to put your artist's hat on and draw a creepy expression on each face with the icing. Don't forget to add some hair!

These snacks can be an adorable treat to hand out to trick-or-treaters, give to all your friends on Halloween or keep for yourself!

stadelman@chroniclemail.com

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# City celebrates the art of life, death

ALEXANDRA KUKULKA  
& CARLY GERBER  
Associate Editor & Contributing Writer

WHEN THE CLOCK strikes midnight on Oct. 31, Mexican culture dictates that the gates of heaven are opened and spirits of dead ancestors visit their loved ones during Día de Los Muertos or Day of the Dead.

With the bright-colored altars and sugar skull candy, the holiday aims to represent death as a common part of life that should not be feared, according to Mario Castillo, a faculty member in the Art & Design Department.

“100 Años de Posada y su Catrina,” the Day of the Dead exhibit at The National Museum of Mexican Art, 1852 W. 19th St., which runs Sept. 13 – Dec. 15, features the late Mexican artist José Guadalupe Posada, a renowned political printmaker and illustrator, who created “La Calavera Catrina,” his much-acclaimed zinc etching of a skeleton in a sun hat. The show celebrates the 100th anniversary of his death, according to Cesáreo Moreno, the museum’s chief curator and visual arts director.

According to Moreno, the museum has hosted a Day of the Dead exhibit for the past 27 years, and each year the artists involved get a chance to share their own interpretations of the Mexican holiday.

“Here we are, 100 years after [Posada’s] death, and Dolores Mercado, the curator of this year’s Day of the Dead exhibit, is playing with the idea of death, [but] she is also paying tribute to Posada and to the influences and how his imagery is still alive,” Moreno said.

Along with home altars adorned with fruits and sweet bread, pan de muerto, representing the bones of the dead, Day of the Dead celebrations from Nov. 1–2 include spending the day, and sometimes night, at a cemetery paying homage to lost loved ones, Moreno said. The holiday aims to bring death and life closer together.

“Death lives in the culture,” Castillo said. “[Death] is something that is part of the life of the culture. It is given an important place for celebration.”

According to Moreno, it is difficult to celebrate Day of the Dead in Chicago because

cemeteries are not open all night and not everyone has time to build a traditional altar. This is where the museum comes in, he said.

“The whole cemetery visit, night vigils, praying and singing in the cemetery all night doesn’t happen here,” Moreno said. “So in a way, the Day of the Dead [exhibit] at the museum might offer some of these individuals another place to stop by and remember [the tradition].”

The first altar featured in the “100 Años de Posada y su Catrina” exhibit was designed in memory of Posada, the centerpiece depicting a sculpture of a female skeleton holding an unconscious Posada. The skeleton resembles “La Calavera Catrina” and the altar is decorated with feathers, skeletons and papel picado, colorful paper cutouts.

In the next room, a floor-to-ceiling altar displays paintings of the 26 children and teachers killed in the Sandy Hook Elementary School shooting on Dec. 14, 2012. The work has a sign of the school’s name with a bullet hole, following the museum’s tradition of creating an altar to commemorate of a recent tragedy.

Artists can be creative with how they present offerings and altars, Castillo said.

“[Artists] can do anything, in terms of offerings, because art has expanded so much in terms of vision and what can be done with images and installations,” Castillo said. “Anything that happens in art can be brought into an offering.”

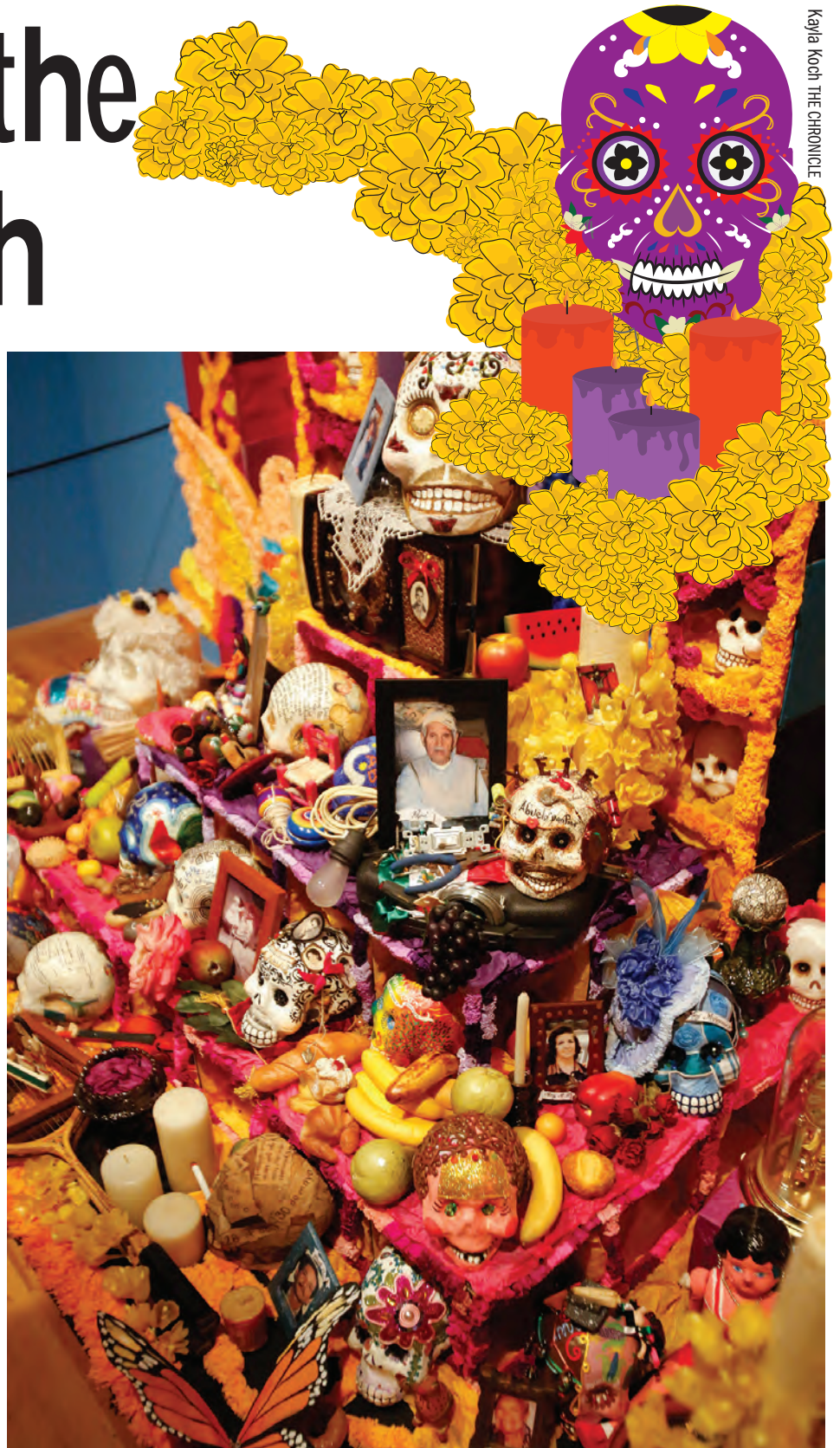
Elsa Muñoz, a Chicago painter and artist, created a dim painting titled “Ocaso,” meaning sunset, for the exhibit. The painting’s subject is a gray-lit window inspired by her grandparents’ death in 2008 and represents a passage to the spirit world, Muñoz said.

“I included a still life of a bright pink flower in the lower corner because I wanted to be sure to include something that alluded to rebirth,” Muñoz said.

Either through altar or painting, art and the Day of the Dead come together to create a representation of death, Castillo said.

“Death is so much a part of life and life in general incorporates art, so the way to show death is through symbolism,” Castillo said. “You have to use art to create that.”

akukulka@chroniclemail.com



Photos Carolina Sánchez THE CHRONICLE

The National Museum of Mexican Art’s Day of the Dead Exhibit, “100 Años de Posada y su Catrina,” which runs Sept. 13 – Dec. 15, features several traditional altars celebrating death. (Top) A traditional home altar is displayed. (Bottom) An altar created in memory of José Guadalupe Posada, a renowned political printmaker and illustrator, to whom the entire exhibit is dedicated.





# FOR THE RECORD

by **Emily Ornbeg**  
Managing Editor

## Music consumption grows as it \$hrinks

**FOR THE FIRST** time in five years, the media and entertainment industry is projected to outperform the major stock indices in 2013, according to a recent report from consulting firm Ernst & Young.

Although this is positive post-recession news, unfortunately, the music industry had nothing to do with this achievement. Music actually turned in the lowest margin of growth of all 10 media sectors examined, worse than the sector including newspapers and magazines.

It's no secret the music industry has been sliding down a monetary slope since the Napster debacle, spurring the endless chase between the decrepit music industrymen and the younger generations' technological innovators who figured out how to find, create and share music without having to pay a cent.

However, because of these innovators, we have received countless new platforms that have allowed us to discover and discuss new music more than ever; thanks to streaming services such as Spotify,

Grooveshark and YouTube, my 14-year-old brother is listening to more music in one day than I could've fit on my iPod mini.

Advanced technologies have spawned a massive increase in the creation of music, allowing artists to produce catalogues from the comfort of their laptop. Music blogs are then created, simply to share and discuss these new creations, knocking out terrestrial radio in providing consumers with a rapid, endless stream of new music to peruse.

Although the old farts running the show will take some time to catch up to the speed of this new model, the biggest losers here are the artists making the music. It goes without saying that they make zilch from illegal downloads, and paid subscription services such as Spotify, iTunes Radio and now YouTube provide artists with only a sliver of royalties compared to what they made from physical or even MP3 sales.

The most money is probably



falling into entertainment lawyers' wallets as they are forced to come up with ways to divine how royalties should be distributed to artists through the Guitar Heros and Pandoras of today. As new avenues are being explored, the legalities trickle behind.

The industry's low margin of growth simply reflects its awkward pubescent stage. As it shifts its archaic focus from promoting the sales of physical CDs, the industry needs to find a way to profit from an audience who prefers to weasel out of paying for music. As the saying goes, statistics don't lie. However, these figures only indicate that less music is being paid for, not heard.

eornbeg@chroniclemail.com

### FEATURED PHOTOGRAPH



Samantha Tadelman THE CHRONICLE

Jon Bon Jovi played a set list of favorites, including "It's My Life" and "Dead or Alive," during the Oct. 23 Chicago stop of his Because We Can Tour at the United Center, 1901 W. Madison St.



Photos Anthony Soave THE CHRONICLE  
Creative Direction Libby Buck THE CHRONICLE



**KARMINA SANCHEZ**  
freshman journalism major



**CHASE KAISER**  
junior art & design major



**MIATA PHELAN**  
junior arts, entertainment & media management major



**ALEX SISTOWICZ**  
junior fine arts major

**WHAT ITEM HAS THE MOST SENTIMENTAL VALUE TO YOU?**  
"The scarf my aunt gave me from the Phillipines."

**WHAT ITEM HAS THE MOST SENTIMENTAL VALUE TO YOU?**  
"My biker's jacket."

**WHAT ITEM HAS THE MOST SENTIMENTAL VALUE TO YOU?**  
"My tattoo of my mother's name."

**WHAT ITEM HAS THE MOST SENTIMENTAL VALUE TO YOU?**  
"My mom's gold angel pin."







Courtesy ILESA DUNCAN

# 'Blacula' bites Chicago Dramatists

New comedic play aims to blend genres, unite audience

MIKELLA MARLEY

Assistant Arts & Culture Editor

**NINETEENTH CENTURY NOVELIST** Bram Stoker may have set out to horrify his readers with "Dracula," but Chicago playwright Reggie Edmund aims to explore comedy and social issues in his new play "Blacula: Young, Black & Undead," which opens Oct. 29 at Chicago Dramatists, 1105 W. Chicago Ave.

The 2-hour play defies traditional genre barriers by drawing inspiration from works ranging from horror to comedy.

"Blacula" tells the story of Franklin Park, whose love life becomes

abnormally complex when the love of his life begins a relationship with the African prince of darkness. To aid in his quest to woo his sweetheart, Park seeks the help of a quirky vampire-slaying duo, according to director of the production and '99 Columbia film alumna Ilesa Duncan.

Edmund said he was inspired by the realization that there were not many roles for artists of color, prompting him to create the multicultural work in September 2012, which was also his first comedy.

"My target audience is the audience base that walks down the city streets of Chicago every day: the

hipsters, the people that are multi-racial and multicultural," Edmund said. "I'm trying to really capture theater for the next generation and the next generation is a true melting pot culture, so I wanted to capture all of that, and I wanted to smash stereotypes against each other."

Edmund said he sought to combine elements of "Archer," a popular adult cartoon comedy, and Blaxploitation, a film genre that became popular in the '70s that both exploited and socially commented on segregation, according to Albert Williams, senior lecturer in Columbia's Theatre Department.

The juxtaposition of genres was an experiment in how well conflicting concepts could be blended into a cohesive work that is exciting for audiences, Edmund said. According to Williams, blending genres with a technique called metatheatricality allows writers to distance the audience from the story, rather than suspending reality as traditional theater aims to do.

"[The audience is] not drawn into the emotional experience of the show, they're aware they're watching a performance; therefore, they're distanced from it, which allows them to analyze and look objectively at the elements of a show, both the comical and more dramatic," Williams said. "People who try to balance those two elements don't usually try to make people believe that what they're watching is real."

Edmund said he incorporated Shakespearean language to age the undead African prince alongside elements of modern horror films, such as "28 Days Later," a post-apocalyptic zombie flick with a viral twist, and contemporary comedies like "The Hangover," a plot centered on drug-induced amnesia and ensuing antics. Edmund also drew from movies like "Zombieland," a how-to guide on surviving a zombie invasion, and "Cowboys and Aliens," a western in which extraterrestrials plague pioneers, which both effectively merge horror with comedy.

"The language is heightened to some degree, so there's a little bit of an old world and a contemporary feel to it," Duncan said. "It explores what it would be like for an ordinary man to confront extraordinary circumstances."

The nine characters of "Blacula" are as diverse as the genres integrated into the work, ranging from ordinary men and women to undead foreign royalty and a vampire-slaying team.

"I was looking for a multicultural cast who could bring these characters to life, who are sort of larger than life but believably part of life," Duncan said.

With inspirations ranging from works produced months to centuries ago, "Blacula" hopes to appeal to an audience as diverse as the genres it encompasses.

For more information, visit [Pegasus-Players.org](http://Pegasus-Players.org).

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# Sanity behind the

Words by Libby Buck, Assistant Arts & Culture Editor    Design by Kay



**A** sexy, sadistic clown with stark white skin, brutal wounds oozing guts and a blood-covered corset stands motionless in a shadowy corner of a frightening zombie- and clown-infested haunted house. A group of tough-guy teenagers closely inspect her, searching for signs of life in her deadpan gaze. They conclude she's only a prop and continue confidently down the dark hallway. Breaking her frozen smile, the clown creeps behind the teens and quietly whispers, "Not fake," as the boys scream wildly in horror.

This bloodcurdling stunt is one of many haunting tricks executed by Tiela Halpin, a Columbia graduate and former photographer for The Chronicle, as well as an actor and photographer for Statesville Haunted Prison in Lockport, Ill.

As one of 150–200 actors in the haunted house's 40-plus rooms that serve as mental wards and clown chambers, it is a huge pride point for employees to be able to boast that they work at Statesville, Halpin said. The project overshadows other haunted houses in Chicago because of the staff's dedication to establishing a strong reputation, Halpin said.

Since its 1996 opening, Statesville Haunted Prison has been heralded as one of the nation's leading Halloween attractions. Statesville Haunted Prison was voted No. 1 haunted attraction for the past eight years by Haunted House Chicago, named the craziest haunted house on the Travel Channel's Halloween Craziest special and is in the top 10 world's best haunted attractions in Top Haunts Magazine. The current season of "Days of the Living Dead," an online reality TV series, was created to follow the behind-the-scenes drama at Statesville. The typical wait can be as long as four hours and tickets run up to \$30–\$45 just to enter the ghostly establishment.

For actors, Halloween stretches beyond October when haunted houses are open. Starting as early as June or July and leading up to the holiday, actors participate in acting, safety and psychological workshops that guide them through character development and teach them how to properly approach visitors while still remaining aggressive, Halpin said. No one wants to see a cowardly werewolf—"That's just sad," she said. In training, actors learn how to recognize fear and get hearts pumping. Costumed vampires, werewolves and mental patients don't simply show up and say "Boo," Halpin said.

"People prep all year pitching characters to their haunted houses and planning out costumes; a lot of actors work year-round during the offseason helping build props and sets, which are revamped every year," she said. "It's not just that either ... we go to conventions, haunted tours, real haunted places, and there are always big parties—I've met some cool celebrities in the haunt scene, like Freddie Krueger himself."

Experts attend haunting workshops to teach actors to play into different patrons' fears by analyzing their body language, said Paul Draper, a self-described cultural anthropologist who specializes in haunting. It's important to recognize the difference between patrons who have been pushed too far and need space and more experienced guests who want to be entertained rather than frightened, he said.

Once guests enter the barn at Statesville, they are ushered

into the spacious Warden's room, where they hear the haunted house's fictional story of a prison-turned-nightmare. The Warden explains that prisoners unsuccessfully rioted in efforts to escape, resulting in darkness overtaking the prison and insanity spiraling among inmates, Halpin said. The real Statesville Correctional Center is just up the road from the haunted house.

"Front-of-the-house actors entertain [guests] while they wait in line for hours at a time," Halpin said. "When you come out at the end, you can get a free picture, shoot zombies and throw severed heads into basketball hoops; it's become a full-blown event rather than just a haunted house."

The clown doctor operating room at Statesville features suspenseful music. Clowns dressed in stereotypical rainbow stripes, white makeup and honky red noses stare at patrons with entrancing eyes, using hypnotizing voices to haunt guests with phrases like, "Don't you want to be happy? Clowns are always happy. You can be a clown. Clowns are always smiling."

As queen of the clown room, donning a white corset and baggy checkered pants, Halpin is the resident dictator. Her character selects patients from the maniac ward and lures the actors back to the claustrophobic red and mirror-checked clown room so the rest of the clowns can dress them. She said she is the crazy clown with the most cognizance; her character is sinister and angry but has thought through her devilish pursuits in detail.

"[I have] this desire to be someone else in a darker realm for a while," Halpin said. "You get to be a kid again; it's a retreat to youthfulness."

That concern for detail is common in this field. Leyla Royale, a clown at The Fear Haunted House at Navy Pier, another one of Chicago's creepiest haunted houses, said her character has been transformed from a human to a clown, and has been trapped in this state so long that she has lost all her faculties. Royale said her favorite part is giving a bona fide entertaining performance.

A typical haunt night begins around 5 p.m., when actors start getting into costumes and makeup, and lasts until around midnight when the last patrons trickle through, said Leonard Pickel, founder of Hauntrepreneurs.com and the Haunted Attraction National Trade Show and Conference. After slipping into character, actors assume their positions where they will remain all night, besides leaving for a few water and snack breaks. Actors must remain in character and position throughout the night because they never know who will come through the house, and a zombie caught eating a sandwich could ruin the house's effect on patrons, Pickel said.

"Once I get to the haunted house, I get into costume and try to drop everything in my life and try to get in [my character's] head," said Chloe Nesitk, an actor at The Fear at Navy Pier. "I walk around the space and try to feel what she is feeling that night by tapping into her energy."

While haunt actors and traditional actors share many similarities, most haunted house actors work strictly in the haunt industry, Pickel said. Haunting is used as an outlet for people to escape the confines of their "normal" lives and let loose.

"If you can figure out what makes people scared and





# re haunted chaos

yla Koch, Graphic Designer   Photos courtesy Zombie Army Productions



what makes them tick, then you win as an actor," said Ken Spriggs, owner of CarnEvil Haunted House. "We look for people who don't need direction to be creepy."

Haunted house acting is often referred to as "15-second stage," Pickel said. Actors convey individual stories, but the duration of their performances is condensed because patrons are quickly racing away in fear.

"A haunted house is a movie that you walk through from scene to scene, and [each actor's part] must happen in very short clips," Pickel said. "Since you're trying to frighten patrons and [keep them moving], you want to keep their heart rate and adrenaline levels up."

Actors are required to develop a backstory for their character, which provides a source of inspiration for movements, costumes, makeup and dialogue, Halpin said, though most of the actors improvise inside the house. Character development is a major part of preparation.

Halpin said she once acted in a section of The Fear at Navy Pier called "the med lab." In a doctor's desolate yet far from sterile lair, gruesome patients shiver from infected wounds with surgical masks dangling from blood-smear faces. Halpin said her character's story was centered on a lobotomy gone wrong. She wore a dental cheek retractor and drooled profusely. A massive scar branded her face, and she used jarring, twitching movements to convey her character's ailment.

"I was able to sputter and mumble because my brain was messed up; it was great because I could just shout at people," Halpin said. "The backstory is everything."

While it may seem peculiar that people pay to put themselves through a discomforting situation, it is human instinct to crave the fight-or-flight feeling of being panicked, Draper said.

"People go to haunted houses for the same reason they eat spicy foods," Draper said. "They want to see how much they can withstand."

The adrenaline rush that fuels patrons screaming and shaking as they walk through a haunted house creates a euphoric high, Halpin said. Though guests react as if their lives are at stake, their common sense lets them know they will come out alive.

"Being chased down an alley by a stranger is real scary, but being chased down the hallway [of a haunted house] by a guy with a non-working chainsaw is fun-scary," Halpin said. "We all love being scared, and that's why everyone is there—the energy that happens the night of a haunt is [thrilling.]"

Tapping into everyday moments is one of the ways haunt actors can scare patrons most, said Count Gregula, a haunted house reviewer for Count Gregula's Crypt website.

"I've seen a [haunted] CTA train, which is a unique fear of Chicagoans," Count Gregula said. "It was so realistic, and when you think about taking

the train, it can be a great source of fear [for many people], and even more so when it's crawling with zombies or other creatures. "However, scaring people requires caution because while actors are hungry to elicit a shrill scream from guests, bad reactions are possible, Spriggs said. Certain scare tactics can prompt violent reactions; some patrons get scared and race out of the house, while others physically lash out.

Pickel said actors are trained to haunt without getting in harm's way. Having designed haunted houses in the past, Pickel said it's important to include escape routes like doors and secret passageways for an actor to remove himself should a dangerous situation arise.

"I've been smacked by a 70-year-old woman before, but that was my fault because I got too close; I whispered something in her ear and she flailed and whacked me in the face," Pickel said. "You have to train your actors to stay separated from patrons because you never know how they'll react."

Pickel said it is important to predetermine which groups will react dramatically.

"While it's fun to say that you literally scared the piss out of someone, you don't want someone peeing in your haunted house," Halpin said. "We want people to have a good time, we don't want them to get upset."

Similar reasons fuel actors' love of scaring people, Pickel said. A scared patron is not the only one who experiences a surge of endorphines; the actor also feels the intensity.

"It's a symbiotic relationship between the actor and the patron—the love of the [rush of a haunt] goes both ways," Pickel said. "It's a riot; scaring people is fun."

Love and commitment are invested in a haunted house long before most people have even decided on a costume for that year, Halpin said. The actors and everyone involved take it very seriously.

"Every night before the haunt, everyone gets in the pit and goes over notes from the night before, warms up and builds energy for the night," Halpin said. "We chant 'Attack, attack, feed the beast, feed the beast,' and then everyone's all riled up to go scare the pee out of people."

Once the traffic has slowed for the night, actors are gathered room-by-room by managers who tail the last group throughout its haunted house journey, Halpin said.

"Typically there's some kind of nightly wrap-up where we assess the night and give out notes—there may even be an award," Pickel said. "Then we cut loose and go to a 24-hour restaurant because we're still pumping with energy, usually also in full makeup, much to the dismay of the restaurant patrons, and we tell each other stories about the night—and then we do it all over again!"

Halpin said the actors become like family after spending so much time training and working together.

"It's an amazing community of people who are so dedicated," Halpin said. "Everyone's there for the thrill of the fear and to live out their darker fantasies—it's really beautiful."

ebuck@chroniclemail.com



Assistant Arts &amp; Culture Editor

“We picked food trucks that we thought would interest the young, professional demographic we

Last year, Babycakes' chocolate-drizzled pancake dish topped with cookies, "Cookies and Scream," was a hit among customers, Peterson said. Another popular plate was a chicken and waffles meal "Death by Chicken," which included chiptotle chicken tamale pancakes topped with salsa roja and a side of orange and black chips, according to CitySwarm's website.

Food is not the only spark of Halloween at Truck and Treat—guests are encouraged to go all out with their costumes to win the costume

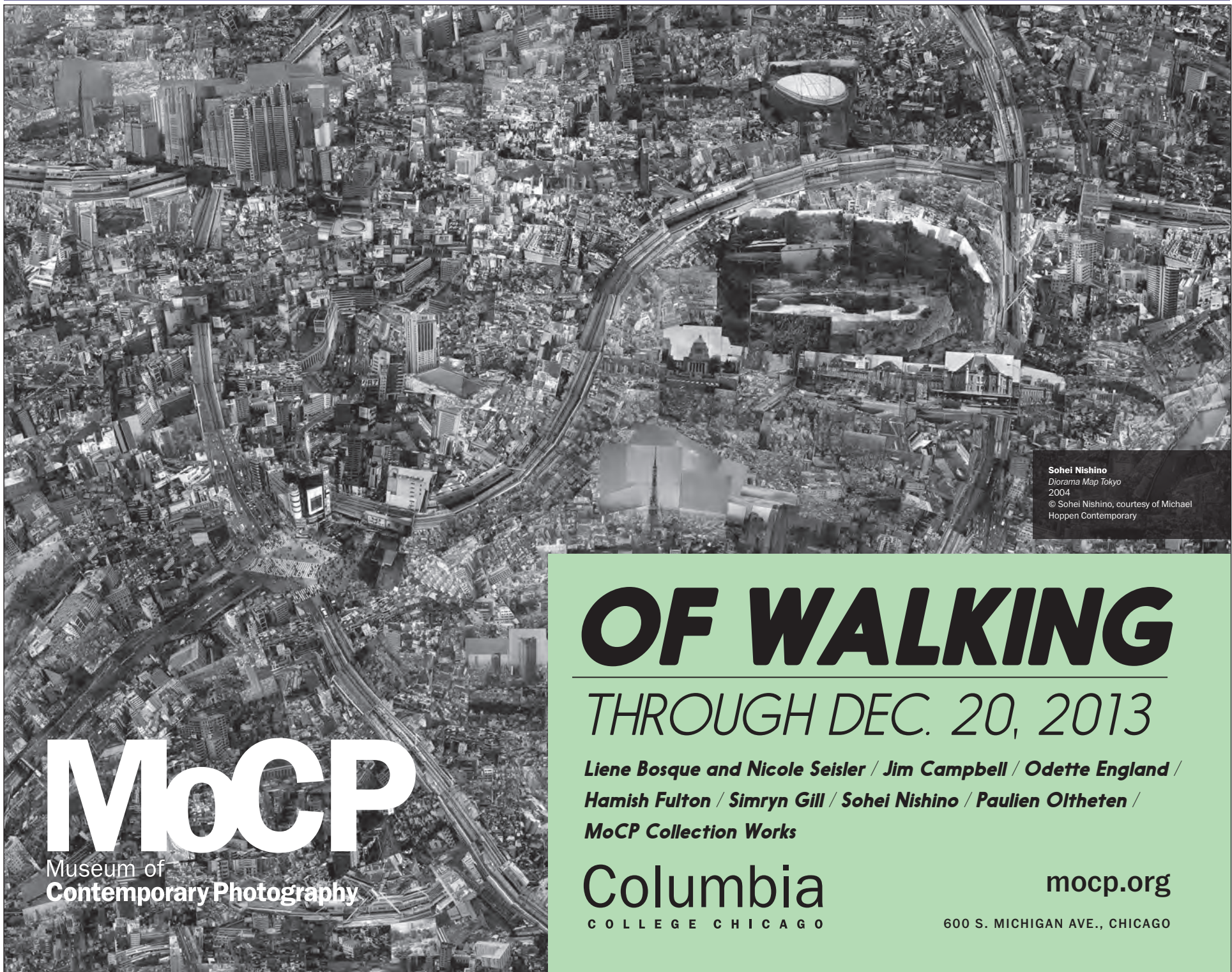
While kids trek home to sort through their sugar-filled goodies and sip apple cider by the fire, guests of Truck and Treat will head

"The event ends with an afterparty at The Crossing—a bar is always a good way to end a night," Davis said.

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Michael Scott Fischer THE CHRONICLE





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# AUDIO OFF THE

## Cage the Elephant unlocks new album

**EMILY ORNBERG**  
Managing Editor

ON OCT. 10, 2011, the members of Kentucky garage-rock outfit Cage the Elephant were scheduled to open for the Foo Fighters but instead found themselves standing around drummer Jared Champion's hospital bed after his appendix burst, contemplating canceling the remainder of their tour. But Foo Fighters frontman and Nirvana alum Dave Grohl arrived to save the day.

"That was a really dark moment for us as a band. We were kinda saying we'd have to leave the tour; we were distraught," said guitarist Brad Shultz. "Then, Dave Grohl came into our dressing room and was like 'So, uh, I heard you guys need a drummer.'"

Grohl grabbed their album, *Thank You, Happy Birthday*, and played along with the tracks in his tour bus on a drum pad until he learned the full album. He showed up to soundcheck and, to Shultz's surprise, did not miss a beat.

"He was on point for every song; Dave has skill," Shultz said. "It was so unreal at the time. It was like 'I can't believe what's going on in front of my face.'"

Since then, Cage the Elephant has exploded across the alternative scene. They were named "Best New Artist of 2011" in Rolling Stone, performed at Lollapalooza, Coachella and Bonnaroo and reached No. 2 on the Billboard Hot 200 with *Thank You, Happy Birthday*. On Oct. 8, the band released its new anthemic pop-rock album *Melophobia*.



Courtesy PHOEBE WILSON

Garage-rock band Cage the Elephant, which hails from Kentucky, has taken over the alternative music scene with its third album *Melophobia*, released Oct. 8.


The Chronicle chatted with Shultz over the phone to discuss visiting Chicago, what is in his fridge and his hatred of Halloween.

THE CHRONICLE: What has been your favorite Chicago experience?

**BRAD SHULTZ:** Of course Chicago is one of our favorite cities. We've done a live DVD from The Vic [Theatre] before because we just love Chicago. As far as the Lollapalooza show, that was literally my favorite show we've ever done. The energy from the crowd we were getting, you could almost cut it with a knife. We had a moment with the crowd, it was pouring down rain and everybody stayed through to the end and didn't care. Right when we started playing "Shake Me Down," I got chill-bumps from the energy from the crowd. They were singing every word and they were so loud we could hear every word from them onstage.

Describe your experience creating *Melophobia*.

We went through struggles on this record, but they were good struggles. We were trying to push ourselves to new territory, we were trying to push ourselves to be honest songwriters. And when you're pushing yourself, you're naturally going to hit bumps along the road, and that's why I said they're good struggles. They got us to where we are now. It's kind of easy to get



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» SEE ELEPHANT, PG. 31



# Musical hybrid Janelle Monáe a soulful spitfire



Samantha Tadelman THE CHRONICLE  
Janelle Monáe enveloped The Vic, 3145 N. Sheffield, on Oct. 21 with a wild set of eclectic and funky tracks.

**JUSTIN MORAN**  
Arts & Culture Editor

ON AN ALL-WHITE stage reflecting the sterile austerity of an asylum, three men holding clipboards and wearing stiff lab coats sound-checked instruments. The stark setting launched The Vic Theatre, 3145 N. Sheffield Ave., into an extraterrestrial fantasy during Janelle Monáe's Oct. 21 show, where her android alter ego named Cindi Mayweather manically let loose on Chicagoans with a funky finesse. The production was a continuation of Mayweather's life as a misunderstood, robotic fugitive in an alien world—a narrative Monáe has played with throughout her career. "Janelle Monáe has come to f-k you up," wailed one of the men, stirring the sold-out crowd as it roared wildly in submission. "Tonight, we will 'Dance or Die,'" he warned, referencing a track featuring Saul Williams from Monáe's 2010 album *The ArchAndroid*. Through a fury of flashing white lights and a dramatic overture that sounded like an eerie, electronic remix of "The Wizard of Oz" score, a wide-eyed Monáe was wheeled onto the stage encased in a strait-jacket, sporting her signature pompadour. The mysterious, coated men had captured Mayweather. Allowing the crowd a few minutes

of adoration, Monáe theatrically escaped from the jacket's bindings and descended into the fitting opening groove "Givin' Em What They Love," gracing the audience with a retro edge and powerhouse vocals. Monáe's spellbinding nine-piece band brimmed with throwback energy; a brightly plucked bass guitar, two matching backup singers dancing in synchronization with a trumpet and a trombone duo united to revive the big-band sound that has been largely absent in the work of Monáe's peers. "Smash, smash, bang bang; don't stop, chalonga-langa-lang," Monáe chanted while dancing spastically through "Dance Apocalyptic," the punchy second single off her latest album *The Electric Lady*, released April 23. Monáe's 5-foot stature did not limit her towering stage presence as she sprinted manically from stage left to stage right, twitching like a short-circuiting machine. Monáe's unwavering commitment to both her powerful singing and riveting stage presence defied average human capacity and begged the question, "Is she actually an android?" In a continuation of her alias' loose narrative of escaping the asylum, Monáe at one point used an alienesque, glowing pipe as a weapon to shoot down two of the

lab-coated attendants who snuck on the stage to capture her. This moment strengthened the cosmic drama and further accentuated her performing arts background. The beauty of Monáe's music is that it fuses multiple genres into a cohesive sound. Her single "Q.U.E.E.N." has an attitude reflective of the flirty Top 40 pop songs, sonically nods to James Brown's funky empire and closes with a rap spit as hard-hitting and intense as Missy Elliott. While "Electric Lady" boasts a soulful timbre and sheds light on Monáe's thoughtful singer-songwriter tendencies, "Cold War" is sung with the heartfelt pain of an angry punk song, interlacing its edge with clean, new-wave electronic overtones. Tracks like "Primetime" showcase her slick, R&B frame of mind and ability to compose a romantic melody. A pioneer of musical hybrids, Monáe attracts an equally diverse audience. Both a 45-year-old married CEO and a 21-year-old tattooed painter could connect to Monáe's work, and probably did that night. Throughout the show, Monáe guided the Vic through a time warp and celebrated the three black men who have influenced her identity as a musician the most: James Brown,

» SEE MONÁE, PG. 31



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Samantha Tadelman THE CHRONICLE

On Oct. 21, Janelle Monáe performed as an android fugitive and showered the sold-out crowd with funk.

## » MONÁE

Continued from PG. 27

Michael Jackson and Prince. While she powered through the sprightly single “Tightrope,” Monáe was adorned with a cape reminiscent of Brown’s famous look. A passionate cover of Jackson 5’s “I Want You Back” ignited the crowd while Monáe moonwalked onstage as an ode to the pop legend. Monáe’s rendition of Prince’s 1984 hit “Let’s Go Crazy” was untouchable as she painted the Vic purple.

Monáe performed with fearless fervor, crowd-surfing atop the sold-

out crowd and banging her head wildly until her perfectly coiffed ‘do was completely disheveled. At one point, she managed to get the entire standing floor to crouch to the ground as she hopped off the stage and walked through the beaming fans, leading them through a jazzy call-and-response scatting from the middle of the venue. Shed away the theatrics, the buttoned-up façade and Monáe’s classically trained background—she’s a rock star with natural, explosive talent at the pinnacle of her profession.

jmoran@chroniclemail.com

## » ELEPHANT

Continued from PG. 26

almost there with a track and instead of pushing yourself to have the right part for the song where you instantaneously [get] the right feeling. I think if you’re trying to convince yourself that you love the part of a song, it’s not the right part. So we really pushed ourselves on “Take It Or Leave It.” I think we wrote three or four choruses for that. We almost gave up on that track, and [lead singer and my brother] Matt went home and came in the next day and played us a chorus and we got that instantaneous feeling that the track was there.

What is inside your refrigerator?

A bunch of breast milk, because my wife [and I] just had a baby. She’s only five weeks old, so our fridge

is filled with breast milk. Tons and tons of breast milk.

If you could be any Star Wars character, which would you choose?

Oh man. I would wanna be a bad guy if I could, you know? Why not? I would be Jabba the Hut or something [laughs]. The weirdest looking one. Or on the new one, what was the guy, the little alien, he kinda looks like a camel or something? His face looks like a camel and he has big ears? I’d probably be him. I’m going to change my previous answer. Whatever that guy’s name is, that’s who I’d be.... I think that’s funny that I thought he looks like a camel.

What is your favorite app?

Probably AroundMe, because I’m constantly in different places wondering ‘where can I get some food?’

Do you have a costume planned for Halloween?

I am the worst costume curator. My wife loves Halloween, and I hate dressing up. One year I got one of our pots from our cabinet and put it on my head and went as a pothead. [This year] I’ll go to one of those Halloween tents and go the very last day on Halloween two hours before the party when there’s all the s----y costumes left. ‘OK, I’ll be the beer mug.’ I like to see other people dress up, I just don’t like to do it myself. I’d rather just be like, something I can just put normal clothes on for. ‘I’m a cab driver. I’m a college student.’ .... Now you’ve stressed me out, I’m going to start thinking about Halloween costumes now.

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

eornberg@chroniclemail.com



Courtesy PHOEBE WILSON

Alternative band Cage the Elephant from Bowling Green, Ky., formed in 2006 and rose to fame after the release of its 2008 self-titled debut album.



Rajee Aryal, *Colors In A River*, 2013

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TOP 5

Not safe for work

The Columbia Chronicle presents

your online time-wasters of the week.

blog

**Hot dog legs**

You think your legs look hot smothered with tanning lotion on the beach or looking really fly on a moped? Well, they actually will look like hot dogs. Don't believe it? After scrolling through this Tumblr page, your appetite will slowly surface and eventually you'll want to eat a hot dog, but you won't be able to stop thinking about legs while doing so.

video

**Existential Crisis**

Do you ever find yourself pouring milk into a bowl out of which you will soon eat cereal and questioning your entire existence on Earth? Why pour cereal when life as you know it has no purpose and all of your friends will eventually die? No worries. Danisonfire, the greatest British man to hit YouTube, will bring your existential crisis to a new level.



Jesse Hinchcliffe Ad Account Executive

HALLOWEEN PRANKS

- Speed Stick and cream cheese:** Remove the deodorant from a Speed Stick dispenser and replace it with cream cheese. This is an excellent way to get back at your roommate for pulling that uninspired shaving cream stunt last week.
- Colgate Oreo:** Remove the cream in the middle of an Oreo and replace it with toothpaste. That'll teach your friends not to raid your pantry when they come over. It is also a great way to drop that bad breath hint to your significant other if you decide on spending Feb. 14th alone.
- Door alarm:** Buy a small air horn and place it so that it sits between an opened door and a wall. The next time someone opens the door it will activate the air horn. This one's for those irrational people who find it acceptable to open doors without knocking. They tend to be quick learners.
- Candied onion:** Dip an onion into caramel. If you live in an area that frequently gets trick or treaters, bring back the trick side. This only works if you can also handle being a terrible human being. You can't afford onions and caramel anyway, so who are you kidding?
- Mayonnaise doughnut:** Buy a dozen or so plain doughnuts and poke a hole through the sides so that there is an area to inject filling. Fill the doughnuts with mayonnaise. Bring the box to the office and watch as your co-workers think twice next time they accept free food that wasn't intended for them.



Sylvia Leak Ad & Business Manager

DANCES I WANT TO LEARN

- Footwork:** I think the best thing about footworking is the music. It is all fast-paced beats of mashed up songs. I grew up listening to DJ Pharris, Tha Pope and DJ Spinn. I can feel the agility in my body but every time I move my feet I look like the Warner Brothers'. Embarrassing. I better stick to my day job.
- Harlem shake:** Not the latest dance craze but the actual one—the one that Bow Wow could do. Moving your shoulders left to right then dusting it off. Currently, there is no dust on my shoulder, but if there was it would be off. The newest Harlem Shake is for dancers who love taking bath salts and I would love to try it too, minus the bath salts.
- Riverdance:** Although I'm black, I do have some Irish in me. I used to watch the little girls Irish dance together on TV with my grandma and the long dresses, mini heels and curly hair seemed so cute. I just feel like I would run out of breath jumping up and down for like 15 minutes while river dancing. Ain't nobody got time for that!
- Tango:** I want to fall in love with someone while dancing the tango. I feel like we can make love through the music. I clutch his hands as we tip-toe through the crowd. I bite the rose as he bites the rose. Hopefully, my partner would be Derrick Rose.
- Square dance:** I prefer triangles, but I guess I can deal with the four corners. The reason I want to try square dancing is the Cowgirls' outfits are too sexy. Low cut shorts and a belly shirt—Giddy UP!



Femi Awesu Senior Ad Account Executive

WAYS TO SAVE MONEY AS A COLLEGE STUDENT

- Make use of your U-Pass:** Cabs suck. After you manage to sift your way through the drunkenly left behind iPhones, terrible stench and awkward conversations, make sure to avoid paying with your credit card so you don't get charged twice. It's happened before.
- Link card:** Put your pride down for a second and get yourself a Link card. This is the best way to get off that Ramen noodle diet, especially if you live on-campus. Chicken: \$3.55. Steak: \$10. Strawberries: \$4. Living off of tax payers' money: priceless.
- Become an entrepreneur:** Everyone has that one roommate who has the hottest clothes, shoes and gadgets. Instead of "borrowing them" for a few days, see if they notice that you've sold them on Amazon.com. Look under username "super\$ellerChicago2013" for the lowest prices.
- Eat out less:** Yeah, I know that Chipotle burrito is super delicious, but let's get real—not every other day. Take it from me, eating Chipotle this often is three steps away from hitting rock bottom and four steps away from playing video games in your basement and binge-watching Netflix until you run out of Cheetos.
- Reading The Chronicle:** I am not saying this because I work at The Chronicle. Well, I might be. Either way, reading The Chronicle can save you money because every issue we print, is free and features businesses that want to help you find deals. Read the advertisements and they'll help.

# Drama 'slave' to its memoir

JORDAN HOLTANE  
Film Critic

**RENOWNED FOR HIS** ability to craft gorgeous and intense dramas, British filmmaker Steve McQueen has released a new period drama, "12 Years a Slave," which opens nationwide Nov. 1. Based on an 1853 autobiography of Solomon Northup, McQueen merely copies and pastes the events from the pages onto the screen, leaving a film that looks beautiful but feels hollow and devoid of perspective and purpose. "12 Years a Slave" was adapted from the memoirs of Northup, a prominent New York violinist who was kidnapped and sold into slavery in 1841. Northup spent more than a decade suffering the horrors of slavery, moving from one plantation to another until he finally told his story to a sympathetic itinerant Canadian carpenter. The man agreed to mail a letter to an old

friend of Northup's, requesting that his papers be brought south to prove he was a free man. The film follows Northup (Chiwetel Ejiofor) through this nightmare odyssey as he is sold among slave-owners. McQueen arranges the events in a non-sequential collection of scenes, roaming between Northup's lonely desperation and explosive scenes of agony at the hands of the slave-owners, eventually leading to his escape. "12 Years a Slave" is gorgeously shot, the camera drinking in the splendor of its rich locations in New Orleans with hellish atrocities in single gulps. McQueen and cinematographer Sean Bobbitt capture close-ups of massive power, harnessing the blazing performances of its main characters. Ejiofor is dominating as Northup, as are demonic, alcoholic slave-owner Edwin Epps (Michael Fassbinder) and the object of his perverted pas-

sions, young female slave Patsey (Lupita Nyong'o). McQueen, a truly gifted director despite the overall flatness of the film, is still able to cast small scenes of stinging potency. In one scene, the camera holds on Northup, strung to a tree with a noose around his neck, barely touching the ground after a failed lynching. He writhes and gags for hours as life in the plantation goes on behind him. However, scenes like this—with penetrating drama that show us the savagery of slavery in a new and creative way—are few and far between. What's problematic about "12 Years a Slave" is McQueen's lack of perspective on the subject matter. Northup's story itself is of radical importance; it is a record of the hellish dehumanization that infected America for generations and resonates today as a reminder of the danger of cultural and economic



racism. However, McQueen's adaptation ends up feeling like nothing more than a flashy display of horror. It tells us of the beast inside of man, but makes no analysis of its powerful subject. It feels no different or more adept than any number of other films on the subject. The story's content is inherently affecting, and merely pulling the scenes from the text and putting them on the screen feels like emotional puppetry.

Furthermore, the scenes of unbearable violence feel cheap resting on the power that Northup's true story possesses. While the audience might learn about Northup's life, there is nothing to learn here about the subject of slavery. Ultimately, the film becomes pointless and disrespectful to both its subjects and audience.

jholtane@chroniclemail.com



# REVIEWS

LEGENDARY!



I'm feelin' it.



Tolerable.



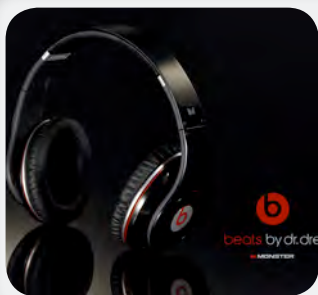
Uhhmm, WTF?



No—just no.



## Screen



### Beats Studio Headphones commercial

How many advertisements can we fit into one 30-second commercial slot? The new Beats by Dre commercial leaves you wondering whether they're promoting Beats Studio headphones, Best Buy or Lady Gaga's upcoming project, *ARTPOP*. Whatever it is, I'm not buying it. —**J. Wittich**



### "Masters of Sex" season 1

The new late night drama, which is a step above raunchy Cinemax programming, follows Dr. William Masters and his assistant as they conduct a study on what happens in the human body during sexual stimulation. It's a great piece of work that makes me blush at times. —**T. Walk-Morris**



### "Grey's Anatomy" season 10

As a devoted "Grey's Anatomy" fan who has been watching the show since the 5th grade, I've watched the show devolve from amazing to disastrous since it's killed off more than half of the original cast. This new season has continued the killing streak and enough is enough. —**K. Davis**



### "Reign" season 1

A cheap rip-off of "Gossip Girl" and "The Tudors," "Reign" does little to please its audience. While some people may find irrelevant historical events from across the pond to be interesting, watching cement dry is more entertaining. Do yourself a favor and take a pass on this docudrama. —**T. Eagle**

## Print



### Dazed & Confused November Issue

Dressed in Chanel, 16-year-old Chloë Grace Moretz fearlessly rocks choppy, Joan Jett-inspired hair while staring intensely into the camera—her eyes piercing like a night owl hunting its prey. An unusual beauty, this barely legal actress looks like a true veteran for the daring cover of their dark arts issue. —**J. Moran**



### "Work it, girl" by Paper Magazine

Paper's collection of profiles on six Internet it-girl DIY musicians makes me want to drop out of school and buy a whole wardrobe full of over-the-top, skimpy, neon outfits like these girls wear. From Brooke Candy to Chippy Nonstop, the profiles feature girls who tweet like it's their job. —**L. Buck**



### "The Lowland" by Jhumpa Lahiri

Many books about underprivileged and low-income communities in third-world countries can be condescending. Instead, Lahiri's new story is about two brothers who grew up in Calcutta, made choices in bettering their lives and have to face the repercussions. It's beautiful. —**E. Earl**



### Pitchfork's M.I.A. feature by Carrie Batten

My girl is at it again. In this tell-all interview, M.I.A. discusses her true feelings about Kanye West and her relationship with homie Julian Assange. She contemplates the future of her musical career and even relays the spiritual undertones of her upcoming album. Wowweee. —**E. Ornberg**

## Music



### "Thriller" by Michael Jackson

Celebrating its 30th anniversary, "Thriller" is the most-downloaded Halloween-themed song of all time, and it's obvious why. The lyrics, beat and music video all entice me to mimic the iconic dance as best I can. The song is right; no one can save you from the beat that's about to strike. —**A. Kukulka**



### PRISM by Katy Perry

What the hell? "Walking on Air" was one of the best records of the year, but, alas, the rest of this album sucks. Full of campy lyrics and trashy production, I can't finish a damn song. I feel like someone not only pulled the rug out from under me but took my heels along with it. —**E. Ornberg**



### "Y.A.L.A." by M.I.A.

"Guns go off when I enter the building," raps M.I.A. with a swag as a raging electronic beat consumes the track like an army infiltrating unexplored territory. Her confidence is untouchable, and her ability to craft an inspired club-banger without submitting to music trends is undeniable. —**J. Moran**



### Evil Friends by Portugal. The Man

This album is an aural adventure that quickly switches gears from one note to the next, flawlessly transitioning from Portugal's trademark haze to bombastic rock, complete with a digital flair courtesy of Danger Mouse. And I met frontman John Gourley at a truck stop once. —**K. Fowler**

## Random



### Fleece-lined tights

Being from the desert, I'm not thrilled with this whole Midwest winter thing. So when I discovered the glorious invention of fleece-lined tights, I thanked heaven for whatever pretentious fashion designer dreamed these up. Now, I can be warm and totally smug about it. —**E. Earl**



### #PSL

Pumpkin Spice Latte now has a hashtag. I'm not positive, but I'm pretty sure Starbucks created this because it's all over their advertisements. Although I applaud them for their marketing tactics and think it's a great idea, I just can't get over the fact that a drink has its own hashtag. —**J. Wolan**



### Holmes Ceramic Heater

Since I got my Holmes Ceramic Heater from Target, I have been toasty warm while I am fast asleep. No more cold, lonely nights! Well, still lonely, but no longer cold. The color options, different temperature settings and oscillating feature totally make it worth the \$30. —**K. Davis**



### The North Face triclimate jacket

It's that time of the year in Chicago when the blistering cold slaps you in the face. That is when I bust out my North Face. With multiple layers and a polyurethane coating, this jacket is almost impenetrable. Although it is fairly expensive, this is an ideal choice for a winter jacket. —**D. Wu**





CAMPUS EDITORIAL

# College advertising misses mark

**THE TWO PHRASES** “Live What You Love” and “Create Your Career” are the centerpieces of Columbia’s new image campaign unveiled in September, according to an Oct. 8 Columbia press release.

The ads, featured on public transit, billboards and in print publications, are designed to raise awareness of the college, focusing on the slogans “Live What You Love” and “Create Your Career,” according to the press release. To conduct market research, the college hired two marketing firms, domestic and foreign, to determine an advertising strategy and target audience.

Although the campaign means well, it is poorly executed. The presentation of Columbia as strictly an arts school is incomplete and shortchanges many of its more technical departments, such as marketing communication, journalism and arts, entertainment and media management, while also downplaying the college’s rich assortment of traditional academic classes. The photographs on the advertisements feature dance, music and film majors with superimposed words but few other elements, failing to mention the numerous programs at Columbia that are not traditionally considered “artistic” professions.

The domestic firm, Penn Schoen Berland, has worked with companies such as BP, General Electric, McDonald’s, Disney and Verizon, according to its website. The college would not disclose how much it paid the firms, but according to Associate Vice President of Marketing and Communication Diane Doyne, the college saved money by hiring in-house faculty to create the art used for the advertisements.

Most successful companies know exactly who their target demographic is, and the new ad campaign has yet to say anything definitive about Columbia other than it produces dancers and musicians. In a hard economic time when arts careers are sparse, Columbia should market itself as

a creative school for innovators, which is both truthful and attractive to employers.

Columbia is a business that depends almost exclusively on enrollment to survive, a number that has been steadily falling for five years. The revamped marketing is obviously an attempt to combat falling enrollment, which is a necessary and worthwhile objective. According to the college’s press release, the campaign is currently in Phase 1, but by Phase 2, the college should reevaluate its plan and redesign the ads to more effectively communicate the entirety of what Columbia offers.

Additionally, employing two expensive firms is excessive. Market research is important, but it’s irresponsible to employ two firms when the college is still bleeding from years of budget cuts and low enrollment. Columbia’s marketing communication graduates and some advanced undergraduate students conduct market surveys regularly, so offering them a portfolio opportunity would be an effective and easy way to save money while showing off students in the best light possible. The department’s 2010–2011 practicum class placed in the top 10 in the National American Advertising Federation awards, according to the department’s website, proving the talent and motivation are present.

Columbia needs to build a strong alumni base that will provide both donations and reputation, but focusing its image as just an arts school isn’t going to carry the college there. Columbia is a diverse collage of both the traditional arts and emerging fields which complement one another, and both contribute to the college community. Rather than arbitrarily deciding what to accentuate, perhaps the board of directors should open their eyes and see what the college is actually like before dumping money into advertising it. *For more information on the college’s new advertising campaign, see the article on Page 6.*

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# Data dictionary translates to transparency

CITY EDITORIAL

**A WEEK BEFORE** his 2014 city budget presentation, Mayor Rahm Emanuel announced the city government would launch a data dictionary tool to help ordinary citizens understand the often-confusing data transparency tables on the city’s massive data portal.

The city website provides approximately 400 itemized tables of city data on topics ranging from crime to business licenses to city electrical usage. Since taking office, Emanuel has advocated for increased data transparency and orchestrated the addition of several tables to the data portal, according to a Dec. 10, 2012 city press release. The addition of the data dictionary will make the data portal more fluid and promote an open-government policy.

Despite widespread distrust of the Chicago government, the data dictionary is a promising step toward transparency. The itemized databases on DataDictionary.CityofChicago.org are easy for anyone to understand and a definitive improvement because the portal is confusing even to

those familiar with databases. The search engine on the main data portal is cumbersome and very particular, so unless users know the exact data they are seeking, finding anything becomes difficult. The data dictionary lists topics on the front page, and under each section is a clear description of the table to the right, contact information of the city office that developed the table and a brief summary of the data’s uses.

For once, it seems that Chicago is on the forefront of open governmental practice. The city received an “A” ranking for data transparency, tied only with New York City, according to a January 2013 U.S. Public Interest Research Group report. The rankings were based on whether the city provided a regularly updated online database with comprehensive data in a navigable format. Several organizations have worked to make Chicago more accessible to citizens through websites like the now-defunct Everyblock, but they are only possible through collaboration between the city

and the operators, according to “Beyond Transparency,” a book on city government. The websites worked because the public was interested and the information was relevant to their lives.

Unfortunately, it’s not enough to just put the data out there with the expectation that people will stumble upon it. The vast majority of people don’t spend their day clicking through data tables for fun, and organizations like PIRG have lobbied to make data more accessible and interesting, as reported May 13 by The Chronicle.

Introducing the public to such a useful tool is important and could easily be done through a simple tutorial about the importance of city data, or the city could offer classes for those who want to delve deeper into the documents.

The data dictionary is a step in the right direction, but it needs to attract a wider audience. Most of the people who regularly use the city data are journalists and analysts, but there are benefits even for ordinary Chicagoans looking at the wealth of statistics.

NATIONAL EDITORIAL

# Anonymous challenges justice mainframe

**AFTER A PROSECUTOR** dismissed the case of a 14-year-old girl from Maryville, Mo., who claimed she was raped by a football player, hackers affiliated with the group Anonymous threatened to take action via Twitter, according to an Anonymous member’s Oct. 18 interview with the Daily Dot, a website featuring Internet trends.

Anonymous, a loosely organized collective of hackers, has gained notoriety for prankster actions and hacktivism, the use of computers and website hacking to express a viewpoint, according to an FBI description. Although what Anonymous does is not often considered criminal activity, hackers identifying with the group have stolen confidential information in the past, leading to several hackers associated with the organization being indicted for Internet crimes. However, many members have adapted to using Twitter to organize public protests.

Anonymous is right to bring attention to issues like the grossly

under-investigated alleged rape of a 14-year-old girl, but it’s dangerous to directly call for legal action, implying possible retaliation. It is justified in highlighting issues the law might have slighted or gotten wrong, but going further is harassment.

Anonymous also took on sexual assault last year during the Steubenville, Ohio rape case, unearthing video of the rape and inciting national outrage, according to the Center for Justice, a nonprofit that lobbies for citizen rights and technology freedom. However, Anonymous has not always been the champion of justice. In 2010, hackers shut down the website of major online payment system PayPal in protest of the company’s position against WikiLeaks founder Julian Assange. The FBI arrested 16 hackers associated with “Operation Avenge Assange” in 2011, according to a July 19, 2011 FBI press release.

When citizens attempt to take law enforcement into their own

hands, they can make mistakes that wrongly damage someone’s reputation. Notoriously, after the Boston marathon bombing, Reddit users began searching through security footage of the area to isolate the bomber on their own, eventually focusing on a man who turned out to be innocent. The man they identified, Sunil Tripathi, was forced into hiding after the media reported on the Reddit speculation as if it were factual, according to an April 22 apology from Reddit General Manager Erik Martin.

People identifying as Anonymous hackers should raise as much attention as they can about the Maryville case as long as they don’t violate the law in the process. The hackers are right to use their skills to bring light to the details of a case in which the justice system might have slighted a victim. Justice is everyone’s responsibility and everyone has the right to take part as long as citizens don’t start enforcing the law themselves.

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



# Richardson raises ‘nude versus naked’ debate



**JUSTIN MORAN**  
Arts & Culture Editor

**PHOTOGRAPHER TERRY RICHARDSON**, who directed Miley Cyrus’ shocking video for her single “Wrecking Ball,” caused worldwide backlash over his hyper-sexualized depiction of the former Disney princess. With his signature white backdrop, hard flash and erotic edge, Richardson grips both the fashion and entertainment industries by the jugular. He has photographed the covers of esteemed magazines such as Rolling Stone, Harper’s Bazaar and Vogue, and his A-list subjects range from President Barack Obama to party girl Paris Hilton. But Richardson’s sexy aesthetic is currently under special attack

as thousands of online petitioners demand an end to his photographic monopoly. The issue isn’t sex, however; it’s the monotony of Richardson’s stranglehold on magazine covers.

Jezebel, a popular feminist blog for millennials, posted a viral article Oct. 6 that claimed Richardson had topped the 2013 “People With Money” list of the highest paid photographers. Jezebel’s source, Media Mass, reported that Richardson netted an estimated \$58 million in combined earnings, which reignited furious online debates about the merit of his controversial work. Media Mass is a satirical site, and “People With Money” is a fake publication, so the 80,000 readers who skimmed and “liked” Jezebel’s post were fuming over fake information.

In response to the false report, London-based activist Alice Louise, who has labeled Richardson a “sex offender,” created a petition on Change.org Oct. 8 demanding major companies such as Vogue, H&M and Supreme stop contracting Richardson. As of press time, Louise’s petition has 10,988 supporters out of 50,000 needed to reach her goal.

Louise called Richardson a sex offender after hearing rumors

of inappropriate behavior on his shoots. Questions about Richardson’s on-set behavior ensued when model Jamie Peck posted a tell-all on TheGloss.com in 2010 about her shoot with the photographer. Peck wrote that Richardson disrobed entirely on set and requested that she photograph his naked body as Richardson’s assistants captured Peck manning the camera. She went through with it despite her objections after the fact. She had already willingly posed naked for Richardson once prior after she met him at a party for the provocative pin-up website SuicideGirls. The context of Peck’s claims ultimately weakens the seriousness of Richardson’s antics.

“If you’re reading this, Terry, and want to prove you really are a nice guy after all, I’m over it now and wouldn’t mind collecting that print,” she wrote, referring to a signed portrait from her shoot with Richardson that was meant to be her payment for modeling.

While the media picked up the story and targeted Richardson as an unpunished sex offender, Peck’s tale read more like a cry for attention than for help. If she’s serious about her claims, she should have pursued legal action

and not simply posted about her experience on a mediocre blog. Allegations should never be taken for facts, so Louise’s petition is essentially built on rumors.

Most scrutiny of Richardson’s work is rooted in whether or not he exploits the women he photographs, calling into question the line between a nude photograph and a naked photograph. Is Richardson’s work pornographic or artistic? It’s a touchy dispute that will likely never be decided.

Art history has depicted the naked female form for centuries and often raises discussion of vulgarity versus artistic merit. “The Venus of Willendorf,” rendered sometime between 24,000 and 22,000 BCE, features a woman with oversized breasts; is this exploitation by the artist or a celebration of female fertility? Fashion designer Hussein Chalayn’s Spring/Summer 2007 show featured a cocktail dress that was sucked entirely into a hat, revealing the model’s naked body on the runway. Is that exploitation or an ode to the female body?

While other photographers rely heavily on Photoshop to perfectly polish their subjects, Richardson embraces his models’

imperfections. What’s more exploitative: a fully clothed model with digitally enhanced hips and breasts or a raw, honest photo of a naked model that captures her figure as is?

The pressing issue here isn’t that Richardson is portraying women in a derogatory light but that his famous aesthetic has now saturated the market. For major publications, it’s now just as imperative to have Richardson photograph their cover as it is to get the latest it-girl model. But when every mainstream publication uses one of his photographs on its cover, the newsstand becomes an unending blur of Richardson’s portfolio.

Like the cheap scare tactics employed in almost every horror film, Richardson has become the easiest way for celebrities to be painted with edge. Lady Gaga wants to push people’s buttons with the artwork for her single “Do What U Want”? Harper’s Bazaar wants Madonna to look daring and sexy for its November cover? Miley Cyrus wants to single-handedly murder the spirit of Hannah Montana in a 3-minute music video? Call Terry.

jmoran@chroniclemail.com

## Do you check Chicago crime statistics?

STUDENT POLL



I feel like I would just get paranoid.... I typically don't [check] because I feel like the media covers everything and they try to focus on the bad anyway.

**Michaela DeMarco** sophomore early education major



I do not check [crime data]. I've seen some things, but I don't really check for myself. I kind of ignore it. I just take my chances.

**Ryan Rambow** freshman film & video major



The only thing I've ever checked would be, like, where the child molesters are. And it was just out of curiosity because one lived by my grandma's house.

**Katherine Baran** 2nd BAASL-English interpretation major

# Transgender, intersexuality not medical disorders



**JACOB WITTICH**  
Assistant Campus Editor

**CALIFORNIA MADE GREAT** strides toward equality for the transgender community in August when Gov. Jerry Brown signed a law requiring schools to allow transgender students access to the bathrooms, locker rooms and sports teams that coincide with their identified gender. However, a group of conservative organizations is fighting the legislation by hiring Frank Schuber, the main strategist behind Proposition 8—the since-repealed California amendment banning same-sex marriage. The coalition is raising thousands of dollars to petition to repeal the law, according to an Oct. 14

San Francisco Chronicle report. While the push for LGBTQ rights has made significant strides in recent years, it seems the push for gender expression rights, still in its beginning stages, has stagnated.

The World Health Organization classified homosexuality as a disorder until 1990 but still classifies transsexuality and intersexuality as medical gender identity disorders, according to the WHO website.

The idea that transsexuality, intersexuality and other classifications of gender nonconformity are disorders is barbaric. If society can realize the idea that homosexuality is not a disorder, it’s time we recognize that all forms of gender nonconformity aren’t medical disorders either.

Society defines what is male and female and expects people to fill these roles to be perceived as normal. A person’s sex refers to his or her biological characteristics, such as chromosomes, hormonal profiles and internal and external sex organs, but one’s gender refers to masculinity and femininity. Despite the widespread usage, sex and gender are not interchangeable but do play into how an individual identifies and how society

perceives him or her. It is crucial to understand the difference.

Social expectations of gender roles have varied throughout history and from culture to culture, uprooting the idea that there is a “right” or “wrong” way to be “masculine” or “feminine.” Variations in gender roles are most evident in the transformation of the traditional American family from single-income to dual-income in the 1960s and 1970s.

to cross-dress and live as the opposite gender. They were known as “two spirit” people, according to “Two Spirits,” a 2009 documentary directed by Lydia Nibley. Instead of alienating the “two spirit” individuals, Native Americans honored them as doubly blessed, having the spirit of both woman and man, according to the documentary. This acceptance and reverence of gender nonconformity is absent in modern society.

something that would be viewed as out of the ordinary in the U.S.

Sweden promotes gender equality by requiring all working parents—not just mothers—to take 16 months paid leave per childbirth to encourage greater paternal involvement in raising children. In the U.S., it’s still relatively uncommon for employers to give paternity leave because society pigeonholes women as “child-rearers.” Gender inequality remains prevalent in Japan, where women are commonly expected to not only maintain the household but also manage family budgets, education, careers and lifestyles.

There shouldn’t be a uniform set of gender roles and expectations. The individual should define what is considered masculine or feminine for him or her, not science, and WHO should remove transsexuality and intersexuality from the International Classification of Disorders.

If we continue to allow gender nonconformity to be classified as a disorder, then, legally and societally, we will never be able to move toward celebrating and learning from people’s differences.

jwittich@chroniclemail.com

## Transsexuality and intersexuality are not medical disorders, so laws should not treat them as such

Before World War II, women were largely expected to stay at home to take care of children and do housework instead of pursuing a career. The war forced women to fill empty roles in the workplace while men were away at war, making it acceptable for women to hold jobs outside the home.

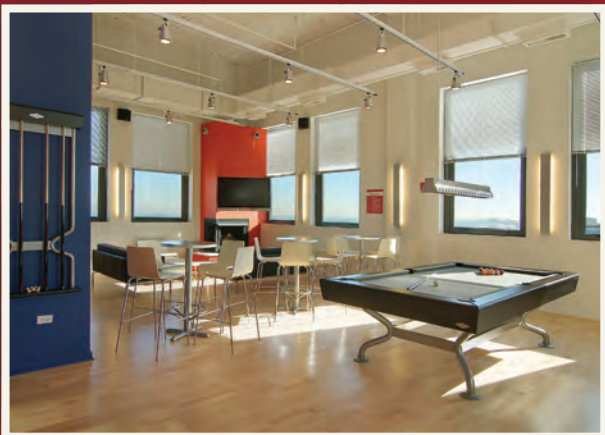
In Native American cultures of the early 1800s, it was acceptable and even honorable for people

Today, gender roles in many western countries are much more conservative than other parts of the world. In the United States, it is uncommon for men to show affection for one another physically, but in many other countries it is completely acceptable for men to embrace. For example, in Egypt it is common for men to hold hands and kiss as a platonic expression of friendship,



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# CTA pushes Bus Rapid Transit plan, community pulls back

Courtesy STEVEN VANCE

If the Chicago Transit Authority's proposal for a Bus Rapid Transit is approved in coming months, 16 miles of Ashland Avenue will be transformed. The plan calls for removing one lane of traffic in each direction and installing a bus-only lane in the middle of the road, encouraging a faster and smoother commute, according to the CTA website. The No. 9 Ashland bus had the highest volume of passengers in 2012, serving more than 30,000 riders on a typical weekday.

**MARIA CASTELLUCCI**  
Metro Editor

A PROPOSAL BY the Chicago Transit Authority to alter the infrastructure of 16 miles of Ashland Avenue to update the No. 9 Ashland bus route into a Bus Rapid Transit lane has been met with overwhelming backlash from community members.

The plan calls for the removal of one lane in either direction along Ashland Avenue from Irving Park Road to 95th Street to designate a bus-only lane down the

center of the road. Although the CTA contends that the plan will increase route efficiency, many community members believe it is unrealistic and will do more harm than good, according to Kathy Catrambone, executive director of the University Village Association, an organization representing community concerns.

The Bus Rapid Transit would pass through several neighborhoods including Little Italy, the Illinois Medical District, Ukrainian Village and Wicker Park.

"We don't think it's going to serve our neighborhood well," Catrambone said. "There isn't enough money for it, it's precarious as to how it will be funded in the future and there are other less expensive ideas to accomplish the same goal, so really we think this is just too massive of a project with too many variables and not enough positive impact on the area."

The proposal is currently in the planning process, so the cost and budget are unknown, according to Lambrini Lukidis, CTA spokeswoman. She said the CTA hopes to

secure state funding. Because the plan is only in the discussion phase, the CTA does not have a set date for when it would be approved, making the details on the CTA website subject to change, she added. Currently, the transit agency is seeking public input to mitigate concerns, Lukidis said.

Another Bus Rapid Transit route is proposed along Western Avenue from Howard Street to 95th Street.

The CTA targeted Ashland Avenue as a site for the transit plan

because of high ridership, according to the CTA website. In 2012, the Ashland bus served more than 30,000 people on a typical weekday, making it the year's highest-volume bus. The Bus Rapid Transit plan is supposed to increase rider efficiency by stopping every half mile, lengthening green lights and removing left-hand turns, according to the website.

Catrambone said she agrees transportation on Ashland Avenue

» SEE BRT, PG. 41

# Shedd Aquarium warms up to solar energy

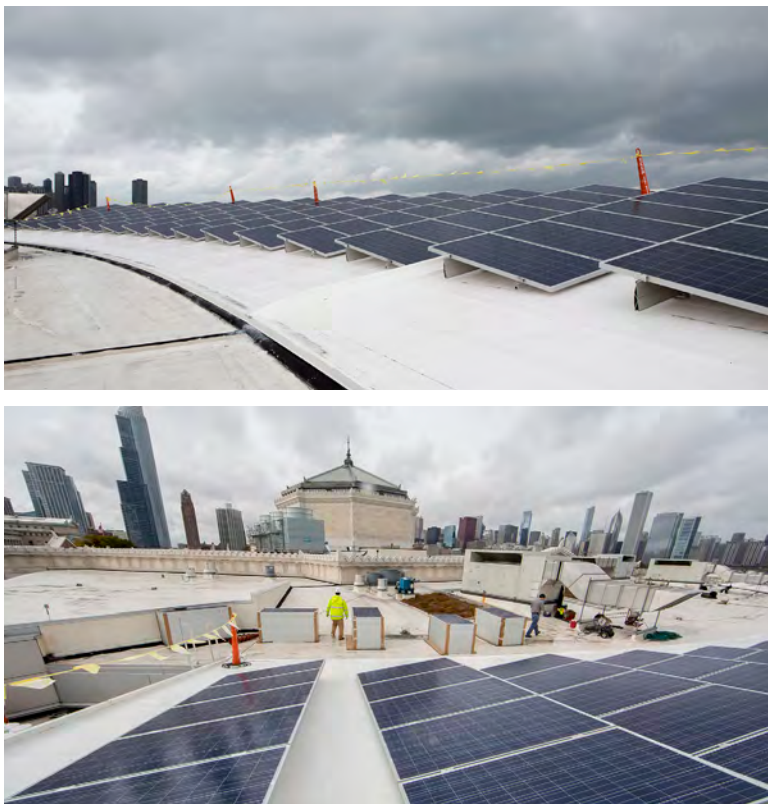
**ERICA GARBER**  
Assistant Metro Editor

TO IMPROVE ENERGY efficiency, the Shedd Aquarium began the installation of 913 solar panels on the roof of the Marine Mammal Pavilion on Oct. 20.

The installation is part of the aquarium's Master Energy Roadmap, which will cut Shedd's energy costs in half by 2020, according to Nicole Minadeo, spokeswoman at the aquarium. She said the initiative calls for replacing 75 percent of the aquarium's lights with LED lights to reduce energy consumption.

The entire project will cost \$1.1 million and will be funded by both public and private sources. The state awarded Shedd \$205,000, and the remaining funding will come from public and private organizations, Minadeo said.

The Illinois Clean Energy Community Foundation, a nonprofit



Photos courtesy SHEDD AQUARIUM/BRENNA HERNANDEZ

Shedd Aquarium launched the beginning phase of its Master Energy Roadmap, a plan to cut energy costs in half by 2020 by updating the 83-year-old building. Early steps of the plan included installing 913 solar panels and LED lights throughout the aquarium.

» SEE SHEDD, PG. 41



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

# Ticket to ride

I NEVER THOUGHT I'd see the day, but the city is considering a new tax that I can actually get behind.

Alderman Pat Dowell (3rd Ward) announced Oct. 23 a proposal requiring bikers to purchase a \$25 license each year, a simple way for the city to rake in millions of dollars in annual tax revenue. The city only has to sell 40,000 licenses to generate an easy million, and at \$25 a pop, the cost to the individual is minimal, especially compared to the high costs associated with owning a motor vehicle.

The cycling community vehemently opposes Dowell's idea, arguing that the tax would deter biking. While requiring users to purchase an annual license would likely reduce the number of bikes on the road, requiring licensure would actually ensure that only se-

rious cyclists take to the streets—a fair precaution considering nearly 9,000 bikers were involved in non-fatal crashes from 2005–2010, according to the city's Bike Crash Report 2012.

In addition to requiring cyclists to pay a yearly fee, Dowell's proposal would also require them to complete an hour-long course in bike safety, further encouraging bikers to peddle cautiously and obey traffic laws.

"Some people just get on a bike [and] they don't really realize what the rules of the road are or what the signal is for a left-hand turn, a right-hand turn," Dowell told the Chicago Sun-Times on Oct. 23. "There's some usefulness in having them take a short course."

Mayor Rahm Emanuel has said on numerous occasions that he



wants to make Chicago "the most bike-friendly city in the nation," and while requiring bikers to purchase a license and sit through an hour-long training session may seem contradictory to Emanuel's ambition to flood the streets with bikes, it is actually a step toward establishing the city as one that promotes responsible cycling. Emanuel can install all the Divvy stations, bike lanes and lakefront trails he wants, but if people are using the infrastructure irresponsibly, there's no point in having any of it.

If the mayor truly wants Chicago to become a bike mecca, it's a good idea to make sure everyone is up to speed on safety and start peddling those licenses.

kfowler@chroniclemail.com

Emphasizing bike safety would make the streets safer for everyone



Samantha Tadelman THE CHRONICLE

Inside the Chicago Public Schools Central Administration Building, 125 S. Clark St., the Chicago Board of Education approved changing the name of Gompers Fine Arts Elementary School to Jesse Owens Elementary Community Academy after a school by that name was closed this summer.

## CPS to restore Owens' name to school

NOREEN S. AHMED-ULLAH  
MCT NEWSWIRE

THE CHICAGO BOARD of Education agreed Oct. 23 to restore Jesse Owens' name to a South Side elementary school after a campaign by the track and field star's family.

The name was removed when the district closed 47 elementary schools this summer, including Jesse Owens Community Academy in the West Pullman neighborhood.

The school's students were directed to nearby Gompers Fine Arts Options Elementary School. The former Owens building remained open as an annex of Gompers. The Gompers Local School Council voted several weeks ago to change the name of the school.

Owens' daughters, all of whom live in Chicago, attended the Oct. 23 board meeting and said they were grateful the name will be reinstated on the centennial of his birth. He died in 1980.

Marlene Owens Rankin, a managing director of the Jesse Owens

Foundation, thanked the schools and city officials, including Mayor Rahm Emanuel and CEO of Chicago Public Schools, Barbara Byrd-Bennett for "recognizing the significance of the issue" and "understanding what's in a name."

Byrd-Bennett said she has taught her own family about Owens, a hero of the 1936 Berlin Olympics who later lived in Chicago, and helped inaugurate an academy that took his name during her teaching tenure in Cleveland.

"Jesse Owens is an American hero and actually a personal hero of mine," Byrd-Bennett said.

Outside the board meeting, Owens' eldest daughter, Gloria Owens Hemphill, explained why the family fought to restore the school's name.

"We were interested in the children knowing about people in their culture and their accomplishments and to let them know they, too, can accomplish all of these things," Hemphill said.

CPS spokeswoman Keiana Barrett said it is not known how long the

former Owens building will remain in use. The board also approved a new promotion policy Oct. 23 for third-, sixth- and eighth- graders that is intended to ensure more students get help as the district moves to a more challenging assessment test from the Northwest Evaluation Association and the more rigorous Common Core curriculum.

Assistance will include summer school, which CPS officials said will offer computer-based instruction. Chicago Teachers Union Vice President Jesse Sharkey expressed concern that the new policy will keep students from progressing.

"One of the real difficulties with summer school is that it's perceived as a punishment for failing a test," Sharkey told the board. "If what summer school consists of is computer-based education in which students retake tests, it's a recipe for disaster. It's not a recipe for enriching and making students like school more and do better."

chronicle@colum.edu

## x Notable Native

PAULINE SALIGA

Occupation: Chicago historian Neighborhood: Beverly



Courtesy PAULINE SALIGA

MARIA CASTELLUCCI  
Metro Editor

PAULINE SALIGA HAS been a Chicago historian for decades, working as an associate curator on several Chicago-based architectural and historical exhibits at the Art Institute of Chicago and the Museum of Contemporary Art before becoming executive director of the Society of Architectural Historians, a Chicago-based organization that promotes architectural conservation in Chicago and worldwide, in 1995. As executive director, Saliga works with architectural historians in Chicago to conserve the city's historic buildings and encourage further architectural growth.

During Saliga's time at the Art Institute, she fell in love with Chicago's architecture while working on the "Fragment of Chicago's Past" exhibit, still at the museum today. The exhibit is a compilation of demolished Chicago buildings. Saliga is also an author publishing many works including "The Sky's the Limit: A Century of Chicago Skyscrapers," a work detailing different Chicago buildings.

Saliga is a life-long resident of Chicago and currently lives in the Beverly neighborhood on the Far South Side in a historic district. She studied at DePaul and Northern Illinois universities before earning her Master's Degree in art history and museum administration at the University of Michigan.

Saliga spoke with The Chronicle about the social importance of history, history's influence on her life and Chicago architecture.

THE CHRONICLE: Why did you decide to study art history?

PAULINE SALIGA: When I was in college I learned something interesting about myself, which is that I'm a visual thinker and the way I can best process new information is if I see images associated with [a certain subject]. So if I wanted to learn about the history of the Civil War, what better way to do it than to look at images of the Civil War because that was the easiest way for me to learn things like history, learn about different cultures and so forth. I decided that art history was the avenue I should pursue.

What is the significance of knowing the city's history?

I think history is one of the most important things we can learn because we can't really understand ourselves and we can't really understand our culture, or anything about the places we live or what we do, if we don't know a little bit or a lot about the history of what's come before us.... In planning for the city of the future or buildings of the future, it's really important to have a firm knowledge of what has come before so you can make good decisions about future developments of the city. History is all about a journey of self-discovery, for the college student or anyone in general, and it helps you know your place in a culture.

How has your knowledge of history influenced you?

The whole reason I got involved in history and architectural history in college was because it was a journey of self-discovery. I couldn't understand who I was or what my values were, what was important to me, without looking at other people, other cultures, the history of the place that I lived and using that history as kind of a sounding board to test ideas about who I thought I was and what was important to me.... That's the value of history: knowing more about the context in which you grew up and the context in which you live so that you can assess what's important to you now, so you can know yourself.

What do you enjoy about being a historian in Chicago?

There is such a great community of historians here in Chicago. Whether they're social historians, economic historians or architectural historians, there is a really robust community of people here who research and interpret the past with an eye toward how this informs our decisions about the future. There are also so many great museums, research libraries, universities and colleges that all have really smart people working on history of the city, history of America and the world, and it's a great place to be.

mcastellucci@chroniclemail.com





# HAUNTED HOUSE

**Wednesday, OCTOBER 30<sup>th</sup> / 6:30-9:30 PM**  
**The Workroom / 916 S. Wabash, Rm. 301**

Student Activities and Leadership has teamed up with other Columbia departments and student orgs to create the scariest haunted house ever.



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## » LAKEVIEW

Continued from Front Page

characterized as strong-arm robberies, in which the offender uses force but no weapon.

Clark said robbers often target young adults using their smartphones as they walk alone at night.

“What we’re trying to do is get people to realize that it’s not just a phone, it’s a mini-computer,” Clark said. “It’s worth money, so we don’t want people walking around late at night by themselves on the phone where they are advertising their property.”

Maintaining awareness of surroundings is the best way for Lakeview visitors to protect themselves against offenders, according to Jim Ludwig, president of the Triangle Neighbors Association, a Lakeview community organization working to raise awareness of neighborhood robberies. To further its message, the association regularly attends CAPS meetings to discuss preventative strategies with police and participates in a monthly night walk, during which community members and police walk through the parts of Lakeview susceptible to robberies.

As a Lakeview resident and owner of Roscoe’s, a restaurant and bar on Halsted Street, Ludwig said he appreciates the additional police effort, such as the increased weekend presence of police officers.

“[The presence of police] increases people’s chance to step up and try

and be smart about how they handle themselves in the streets.... We appreciate [the police] being quick to get people together because it wakes people up,” Ludwig said.

It is difficult to get additional officers deployed to Lakeview because the police department has limited availability as a result of budget cuts. He said the general lack of officers puts responsibility on residents to avoid dangerous situations.

To further promote public safety, local business owners have taken to warning customers of the rash of robberies, said Jen Gordon, spokeswoman for the Northalsted Business Alliance, an organization representing businesses on Halsted Street from Barry Street to Irving Park Road.

Gordon said because Lakeview is an entertainment district, the Northalsted Business Alliance actively communicates with the police to procure extra officers.

Ludwig said despite the increase in robberies, it is still a safe neighborhood and the community is doing all it can to promote safety.

“Because there is a lot more late night activity, you hear about it more,” Ludwig said. “It’s very important for people to feel safe in the neighborhood, to shop in the neighborhood and go out in the nightlife in the neighborhood. You want maximum safety for people and programs for that.”

mcastellucci@chroniclemail.com

## » HOLMES

Continued from Front Page

Holmes, a pharmacist, purchased an entire city block in what is now the South Side Englewood neighborhood and constructed a hotel that would eventually earn the nickname “Murder Castle,” where he killed his victims. The hotel has since been knocked down, but most of the original basement remains intact below a U.S. post office.

“When we were given permission to go down into the basement, I didn’t believe in ghosts ... [or] supernatural; I wasn’t a religious man; but when I came back up, that all changed,” said Holmes’s great-great-grandson, Jeff Mudgett, who is also the author of the book “Bloodstains.” “I didn’t see a ghost, but there was an energy.”

Rory Hood, who spent 28 years at the Englewood post office working as the maintenance man, said he often heard strange noises coming from the basement.

“I didn’t want to spend a whole lot of time in the basement,” Hood said. “I knew there was something; it was a strange presence down there. The basement has its own personality.”

Even Adam Selzer, tour guide at Chicago Hauntings, who said after collecting any evidence of the paranormal he searches for a scientific explanation, admitted he could not rationalize his experience.

“I was down there for about 10 minutes,” Selzer said. “I had an au-

dio recorder running and when I played it back, there was a voice that sounded like a little girl singing.”

Holmes was convicted of four counts of murder in 1895, though his actual number of victims remains unknown.

While in prison awaiting execution, Holmes confessed to 27 murders, though this figure included several people who were still alive, several who never existed and others who died of natural causes; the actual number of murders is closer to a dozen, according to Selzer.

Selzer said the number was inflated because of sensationalizing in the 1890s and the 1940s, when authors began claiming without attribution that the number of victims ranged from dozens to hundreds.

Mudgett said he believes Holmes’ death toll could be upward of 600 because in addition to the hotel, he owned a glass factory but never sold glass, and the equipment in the facility was capable of reaching incredibly high temperatures to presumably remove human remains.

“There’s a short list of things a serial [killer] would be doing with a 150-foot-long furnace,” Selzer said. “It would have been a much more convenient location for getting rid of a dead body than the more famous ‘Murder Castle.’”

Hood said he experienced strange phenomena before he had learned Holmes’ story, but Selzer’s tour patrons flock to the sight seeking such experiences, though he said para-

normal experiences are more common at the glass factory.

The parallels between Holmes and Jack the Ripper were strengthened when British Library graphologist Margaret Webb concluded that the two’s handwritings match, and the University of Buffalo ran a comparison that concluded the two hands were nearly identical, according to Mudgett.

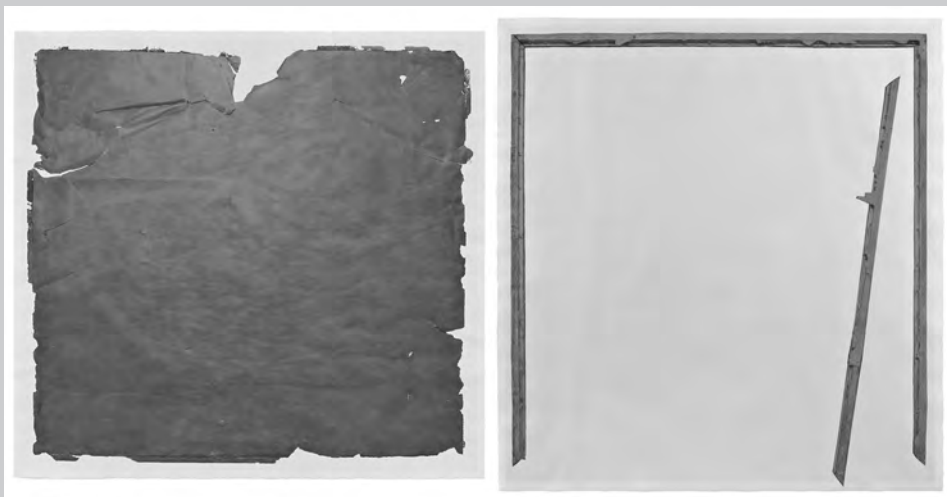
Mudgett said Scotland Yard detectives long believed only the first few murders in London were committed by Jack the Ripper, while others were copycats, explaining the continuation of similar crimes during Holmes’ spree in the U.S. When funds allow, Mudgett plans to exhume Holmes’ body to substantiate his belief with DNA that Holmes was not actually executed, but that a prison guard was hanged in his place.

“I discovered there’s a portal in the concrete wall [in the basement] where someone had cut a hole decades ago and then patched it,” Mudgett said. “That portal led right into the main portion of the old ‘Murder Castle’ basement and I believe if it’s excavated scientifically, you can prove H. H. Holmes was Jack the Ripper.”

With the Columbian Exposition’s 120th anniversary drawing to an end on Oct. 30, the matter of whether Holmes killed 12, 27, 200 or 600 victims is far from being laid to rest.

mmarley@chroniclemail.com

## Rising Star



Paul Sietsema  
Through Jan 5, 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.  
© 2013 Calder Foundation, New York / Artists Rights Society (ARS), New York. Photo: Nathan Keay, © MCA Chicago

## Icon



MCA DNA: Warhol and Marisol  
Through Jun 15, 2014

## Master



MCA DNA: Alexander Calder  
Oct 12, 2013–Aug 17, 2014

MCA Chicago is a proud member of Museums in the Park and receives major support from the Chicago Park District.

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Museum of Contemporary Art Chicago

mcachicago.org



## » BRT

Continued from PG. 37

needs to be improved because of congestion, but she thinks an express bus would be a more sensible solution than BRT.

"What's frustrating for us is there used to be an express bus that worked really well and there are other less expensive ideas to explore," Catrambone said. "Right now the plan would slow down vehicle traffic and it would force motorists onto other streets and just create problems in other areas, and there's no reason for it."

In 2010, the CTA received a \$1.6 million grant from the Federal Transportation Administration to conduct research before drafting a plan to implement a bus rapid transit system in the area, according to the CTA website. The Ashland and Western area indicated the most need and the CTA held a series of open houses to gauge public concerns about the plans.

After analyzing public input and CTA-gathered data, the CTA devised the Ashland BRT plan now detailed on its website. Currently, the CTA is planning only the first leg of construction, which begins at Cortland Avenue and extends to 31st Street, Lukidis said. The CTA continues to accept and encourage resident feedback on the plan, and there is a forum to submit comments on the CTA website. No future public meetings are planned at this time,

according to CTA spokeswoman, Catherine Hosinski.

The Active Transportation Alliance, an organization advocating for improved public transit, supports the plan because it will not only improve public transportation but will boost economic development because changes to Ashland Avenue will make it a more pleasant place to walk, encouraging more foot traffic and less driving, which is common along Ashland Avenue, according to Brenna Conway, ATA campaign manager.

"We have an extensive bus system but ... there are a lot of places that are difficult to get to in our city," Conway said. "We think that Bus Rapid Transit can be a great way to do that. It's really effective at moving people very much like the train."

Although some in the community have expressed apprehensions about BRT on Ashland Avenue because the obstruction caused by the bus on Ashland would cause more traffic on the side streets, Catrambone said she is glad the agency recognizes the need for better transportation on Ashland.

"We're happy the CTA wants to improve transportation in this neighborhood," Catrambone said. "We have a lot of people who depend on public transportation, but we think this is too fantastical of an idea and way too costly."

mcastellucci@chroniclemail.com

## » SHEDD

Continued from PG. 37

organization, will back the project with 60 percent of the required funding, according to Nick Poplawski, program analyst for the foundation. The project will receive one of the foundation's largest available solar grants, Poplawski said.

The solar panels use photovoltaic (PV) cells, Poplawski said, which convert sunlight into electricity and are commonly found in solar-powered toys and calculators. Because solar power is becoming more common, the cost of equipment is decreasing, making solar projects more widespread, Poplawski said.

Among organizations partnering with the Shedd is the Illinois Science and Technology Coalition, a nonprofit aiming to advance the state's energy sustainability and to make Illinois a national leader in innovation. Mark Harris, president and CEO of the coalition, said the nonprofit chose to get involved because the project is unique.

"I believe [Shedd was] approached by a number of opportunities of one-off projects," Harris said. "While they were interesting ideas, they wanted to be more strategic about striving toward a large goal for themselves."

The energy conservation efforts are meant to increase public awareness of energy efficiency, said Andrew Mason, a spokesman for Gov. Pat Quinn's office.



Courtesy SHEDD AQUARIUM/BRENNA HERNANDEZ

Shedd Aquarium's Master Energy Roadmap coincides with Sustainable Chicago 2015, the city's initiative to encourage energy-efficient businesses and residents.

The city also partnered with the aquarium, said Karen Weigert, Chicago's chief sustainability officer. The project is in line with Sustainable Chicago 2015, a plan to encourage businesses to be more energy-efficient, as reported Sept. 30 by The Chronicle.

"I think that Shedd Aquarium is a really great example of thinking creatively about energy and doing it while continuing to deliver an incredibly high level of performance," Weigert said.

egarber@chroniclemail.com

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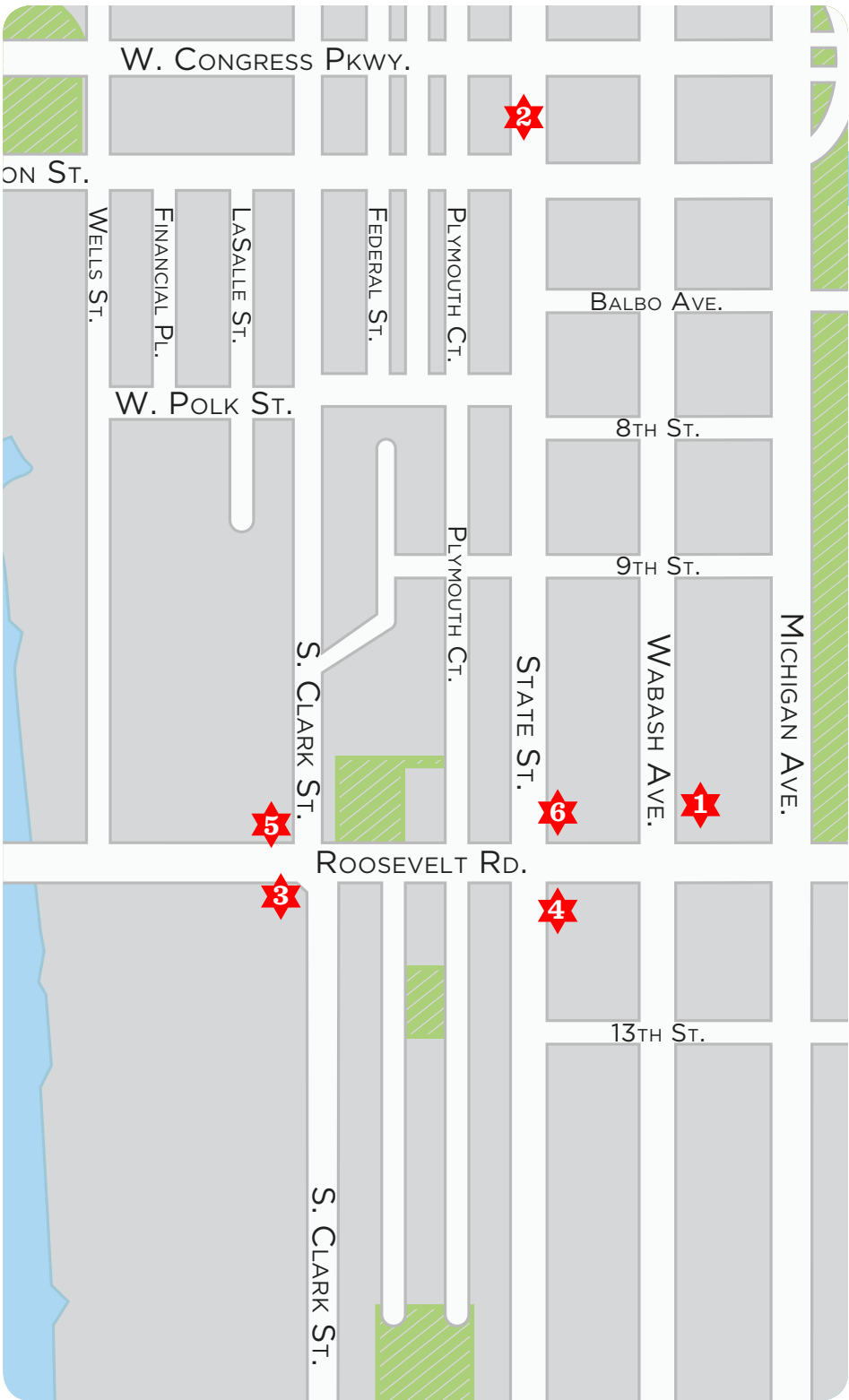
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Anthony Soave THE CHRONICLE

In observation of National Breast Cancer Awareness Month, the Crain Communications Building, 150 N. Michigan Ave., lit up the Chicago skyline with the month's slogan, "Think Pink." National Breast Cancer Awareness Month, a 25-plus year campaign, is a collaboration of organizations, medical associations and government agencies that promote breast cancer awareness.



## OFF THE BLOTTER

### 1 Cycle of crime

A 47-year-old woman secured her bike to a bike rack on the 1100 block of South Wabash Avenue on the afternoon of Oct. 20. About an hour later, she returned to find her bike missing. The woman notified the police immediately. The bike, valued at \$700, has not been found and there are no suspects as of press time.

### 2 Pot patrol

Building officials at the University Center, 525 S. State St., notified police Oct. 21 that an entire floor smelled of marijuana and a green leafy substance was found in a room. Responding officers found two grams of marijuana on a desk of the dorm room, but the residents were not home. No charges were filed, and police confiscated the drugs.

### 3 What a steal

A man was arrested Oct. 22 for stealing more than \$150 worth of items from the Target at 1154 S. Clark St. The man entered the store and lifted items from several departments. He put on a pair of boots, a shirt and two jackets. He then placed two magazines and a CD in his pocket. Store security detained him and police arrested him upon arriving.

### 4 Huff-N-Cuff

While police were conducting an Oct. 22 premises check at the Roosevelt Red Line Station, 1155 S. State St., a CTA employee notified one of the officers that a man had just walked upstairs sniffing paint thinner. The officer followed him, initiated conversation with the incoherent man and arrested him for inhaling an intoxicating compound.

### 5 Roaming charge

Two men met at Target, 1154 S. Clark St., on Oct. 19 after agreeing on a price for a Galaxy Note cellphone. The purchaser left immediately after the exchange. The man selling the phone reported to police that the \$350 he received was counterfeit. The man who provided the counterfeit money disconnected the phone and police cannot locate him.

### 6 Lovers' quarrel

Two romantically involved men got into an argument that resulted in punches on Oct. 21 on the 1100 block of South State Street. Neighbors contacted police while the men were fighting. When police arrived, neither man was injured, arrested or wanted to press charges. One of the men said he had not taken his medication for a mental illness.







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MONDAY	TUESDAY	WEDNESDAY	THURSDAY
<b>Virtual Reality</b>	<b>Paint Paste Sticker: Chicago Street Art</b>	<b>Elizabeth Gilbert</b>	<b>Wait Wait...Don't Tell Me!</b>
10 a.m. – 5 p.m. Richard Gray Gallery 875 N. Michigan Ave. (312) 642-8877 <b>FREE</b>	10 a.m. – 7 p.m. Chicago Cultural Center 78 E. Washington St. (312) 744-6630 <b>FREE</b>	7 p.m. Palmer House Hilton 17 E. Monroe St. (312) 726-7500 <b>\$25-\$33</b>	7:30 p.m. Chase Auditorium 10 S. Dearborn St. (312) 948-4600 <b>\$24.75</b>
FRIDAY	SATURDAY	SUNDAY	
<b>Wired Fridays Kick-Off Dance Party</b>	<b>An Evening With David Sedaris</b>	<b>The Artist's Studio: Still Life</b>	
Noon – 1 p.m. Chicago Cultural Center 78 E. Washington St. (312) 744-6630 <b>FREE</b>	8 p.m. Auditorium Theatre 50 E. Congress Parkway (800) 982-2787 <b>\$42.50-\$57.50</b>	11 a.m. – 2 p.m. Art Institute of Chicago 111 S. Michigan Ave. (312) 857-7161 <b>FREE</b>	

symbol  
KEY

Fitness Culture Art Food Nightlife Exhibit Reading Theater Holiday Music Film Dance Speaker Celebrity

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

MONDAY	MON. NIGHT	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
Variable cloudiness <b>56</b>	Rain <b>47</b>	A chance of rain <b>56</b> <b>50</b>	Cloudy, a shower possible <b>63</b> <b>47</b>	A morning shower <b>57</b> <b>41</b>	Mostly cloudy <b>55</b> <b>34</b>	Cloudy with a shower <b>50</b> <b>32</b>	A shower in the afternoon <b>49</b> <b>30</b>

WORLD NEWS

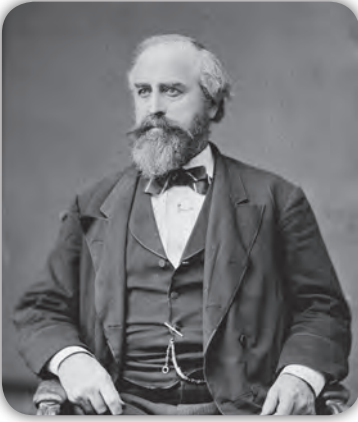


- » A Yemeni man burned his 15-year-old daughter to death for talking to her fiancé on the phone before their wedding in the village of Shabaa, according to an Oct. 24 CNN report. Traditional customs of the area dictate that contact is prohibited between the man and woman to be wed. More than a quarter of Yemen's women marry before age 15. The father was arrested Oct. 22 in a village near Taiz Province.
- » Brunei's sultan announced Oct. 22 that the small oil-rich country would adopt the Sharia Penal Code, conservative Islamic law, in six months, according to a same-day Al Jazeera America report. Nearly two-thirds of the population is Muslim and standards put in place include amputation for theft and stoning for adultery. Public criticism of the sultan's policies is extremely rare.
- » Massive wildfires in Australia's New South Wales state have razed more than 200 homes and 300,000 acres of land, according to an Oct. 23 Reuters report. The NSW government declared a state of emergency and evacuated residents, and Australia's insurance council said claims from the damage were at more than \$90 million. With high winds, authorities say fires will continue.
- » Kenyan conservationists are implanting micro-chips in the country's rhinos in attempts to curb poachings, according to an Oct. 18 NBC news report. Kenya has a total of 1,030 rhinos left in its region. The chips, which will be placed in the animal's horn, will track the rhino population and serve as evidence for bringing poachers to justice.

EVENTS

CHICAGO HISTORY

ARCHIVE



Oct. 28, 1893

ON THIS DAY in Chicago history, Patrick Eugene Prendergast assassinated Mayor Carter Harrison in his home immediately after Harrison gave the closing address during the World's Columbian Exposition. Harrison had been elected five times and was known as the "mayor of the common man."



Oct. 28, 1985

THIS WEEK IN 1985, The Chronicle reported that the college's enrollment increased by 5.6 percent compared to the previous year. The total number of students enrolled at Columbia stood at 5,181. The increased enrollment was attributed to the variety of programs the college offered.

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TWEETS OF THE WEEK

**Emily Heller**  
@MrEmilyHeller  
TRUE LUXURY: i have worn four pairs of socks today

**Condescending Wonka**  
@OhWonka  
I'm so in Debt, I could start a Government.

**Crumpy Gat**  
@CrumpyGat  
Being a person is getting too complicated. Time to be a unicorn.

**marc maron**  
@marcmaron  
Most horrible people know they are horrible and that makes them more horrible.

WEEKLY INSTAGRAM

Photo of the week



The Chronicle's Assistant Campus Editor Jacob Wittich speaks with Horatio Sanz, a Columbia alumnus and former "SNL" cast member, before the CiTA event Oct. 23.

BY @CCCHRONICLE  
OCTOBER 28