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Columbia Chronicle (11/11/2013)

Columbia College Chicago

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Diwali: Multicultural Affairs brightened up campus Nov. 5 with Diwali, a traditional Hindu festival of lights celebration. For the full story and video, visit ColumbiaChronicle.com.

Opinions: “Saturday Night Live” cast needs more diversity See PG. 35



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THE COLUMBIA CHRONICLE

No. 1 Non-Daily College Newspaper in the Nation

MONDAY, NOVEMBER 11, 2013

THE OFFICIAL NEWS SOURCE OF COLUMBIA COLLEGE CHICAGO

VOLUME 49, ISSUE 11

GAY MARRIAGE LEGALIZED IN ILLINOIS

ELIZABETH EARL

Opinions Editor

AFTER 17 YEARS of waiting, Jeff Tiritilli and his longtime partner Lindsey Hooppaw are getting married next year.

The couple's plan to wed became legal when the Illinois House of Representatives passed the Religious Freedom and Marriage Equality Act Nov. 5 by a narrow margin, 61-54. Gov. Pat Quinn will sign the law on Nov. 20, according to an announcement from his office.

Tiritilli said he and Hooppaw had a civil union ceremony in 2011, but now that the state will recognize their marriage, they plan to have another ceremony.

“[The act] means we are finally being recognized and we are getting the same rights everybody else already has,” Tiritilli said. “We already had our wedding! We’re going to have an upgrade party.”

Tiritilli was one of approximately 50 people who attended the Gay Liberation Network's celebratory rally Nov. 7 in the Boystown neighborhood, drawing supporters out into the cold to hold up rainbow-striped flags and share their reactions to the Illinois government's recognition of gay marriage.

Andy Thayer, GLN co-founder, said the passage of the act, which takes effect June 1, is a signal that gay people are finally gaining the



Anthony Soave THE CHRONICLE

Noah Hall, a freshman art & design major at Columbia, looks on as approximately 50 people celebrate the Nov. 5 passage of the Religious Freedom and Marriage Equality Act at a Nov. 7 rally organized by the Gay Liberation Network. The act, which Gov. Pat Quinn will sign into law on Nov. 20, will take effect June 1.

same social acceptance as everyone else, but there is still significant ground to cover before they are fully equal, like introducing LGBTQ sexual education and history in all Illinois public schools.

The Chicago Coalition of Welcoming Churches, which promotes LGBTQ acceptance in churches across Chicago, also spoke during the rally. Kim Beckmann, a reverend at the Unity Evangelical Lu-

theran Church, said the media has wrongly portrayed church leaders as being against the act when there are many who support it.

“It still seems a little strange to me that we have to vote for this

love,” Beckmann said. “There is a whole host of welcoming church leaders ... who have been with you in this fight. So come get married.”

» **SEE PHOTO ESSAY, PG. 40**

Staff struggle with class assignments since ratification of P-Fac contract



FILE PHOTO

Michael Bright, president of United Staff of Columbia College, leads a Sept. 18, 2012 union meeting. Some USofCC members are concerned about losing class assignments to part-time faculty.

JACOB WITTICH

Assistant Campus Editor

AS SPRING AND J-term registration begin, some full-time staff members are concerned about losing classes to part-time faculty members as a result of a provision in the new part-time faculty contract.

The contract, which took 3 1/2 contentious years to negotiate, gives part-time faculty members priority over full-time staff members for class assignments, meaning that full-time staff members can no longer teach a course if a qualified part-time faculty member needs

an assignment and wants to teach it, even if a full-time staff member previously taught that class.

The United Staff of Columbia College released a statement Aug. 26 expressing concerns over the issue. Its members are also circulating a petition calling for a meeting with the college to discuss the best way to assign classes, according to Michael Bright, USofCC president and administrative assistant in the Cinema Art & Science Department.

“Under the new contract, P-Fac union members would be given greater preference in class assignments and reassignments,” the

statement said. “Columbia's full-time staff have been excluded from becoming members of P-Fac since its organization in 1997, but staff have historically enjoyed the benefits of P-Fac contracts, particularly the pay rates.”

Diana Vallera, president of P-Fac and part-time faculty member in the Photography Department, said she thinks the current process ensures fairness for part-timers.

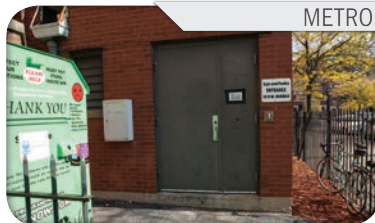
“Full-time staff have a full-time job—that's what they were hired to do,” Vallera said.

» **SEE STAFF, PG. 9**



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METRO



Gwar's Oderus Urungus unleashed • PAGE 26

ARTS & CULTURE

Editor's note

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

Editorializing equality

NEWSPAPERS ARE SUPPOSED to be unbiased but they're not. Most major news outlets at some point or another have been accused of slanting toward one end of the political spectrum. Sometimes it's an unintended side effect of demographics or editorial discretion. Sometimes it's blatantly and unapologetic (Fox News).

Well, I hate to put The Chronicle in the same category as Fox News, but our Front Page story and Page 40 photo spread about the Nov. 5 passage of the Religious Freedom and Marriage Equality Act by the Illinois legislature is blatantly and unapologetically left-leaning.

I'm not sure anyone would accuse The Chronicle of being conservative, but in general, we try to carefully cover a broad range of topics relevant to our readers; however, when covering certain stories like marriage equality, it's hard to convincingly hide this publication's support for legalizing gay marriage or any law that gives people equal rights.

That is, I'll admit, a hard line to walk. As journalists, we have a duty to present news fairly and accurately, and tipping our coverage in favor of one side of an issue or another is definitely flirting with that line. But society is slowly progressing toward equal rights for all—15 states and

Washington, D.C. now legally recognize gay marriage—and I'm editorially comfortable with supporting that movement.

To keep an article balanced, journalists have to present both sides. But to me, calling sources whose "side" is why gays shouldn't have the same rights as everyone else is akin to calling sources to give their views on why black people shouldn't be allowed to vote. It's antiquated and, quite frankly, offensive.

I'm simplifying the issue, of course. There are a lot of people who fervently object to marriage equality for a lot of different reasons and many people who support it on a variety of grounds. But when we look back on this movement, it will be very simple: We weren't giving people equal rights, and that is wrong.

My personal views are much simpler than my editorial views. It will never make sense to me why it's taking us this long, as a civilized society, to grant everyone equal rights. The way I see it, everyone has the right to form his or her (or ze or zir) opinion of people who identify as gay, lesbian, bisexual, transgender or queer, even if it's bigoted and backward. But no one has the right to deny someone else's rights because they don't like or agree with them. If that were



the case, I'd have the Tea Party disenfranchised tomorrow.

But as an editor, I have to consider all sides. It's much more complicated forming an editorial position than it is a personal one, and I've put a lot of thought into the newspaper's editorial responsibility in handling subjects like gay marriage. But ultimately, I'm comfortable with our stance. We, as a newspaper, will celebrate equal rights victories like marriage equality, and I won't apologize for that.

lwoods@chroniclemail.com

THE COLUMBIA CHRONICLE

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College screens films as part of Brazilian film festival • PG. 6



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Samantha Tadelman THE CHRONICLE

Yaasha Abraham, director of education and youth outreach at Planeta Azul, a local Brazilian entertainment group, teaches the crowd at the college's World Bazaar event an Ethiopian dance Nov. 8 at Stage Two, 618 S. Michigan Ave. Hosted by Multicultural Affairs and the International Student Organization, the World Bazaar brought various cultures together and showcased native foods, dances and art.

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Beloved creative writing professor dies

TATIANA WALK-MORRIS
Assistant Campus Editor

BACK WHEN THE Creative Writing Department was still called the Fiction Writing Department and the college’s part-time faculty had just formed a union, Arnold “Arnie” Raiff was beginning his 24-year career as a fiction writing instructor and P-Fac member.

Raiff, adjunct professor in the Creative Writing Department, P-Fac organizer, activist and devoted family man, died Oct. 29 after suffering from kidney cancer for more than three years. He was 70 years old.

Despite his illness, Raiff continued to teach through the summer of 2013 because he loved being around his students, said Polly Mills, Raiff’s wife and adjunct faculty member in the Creative Writing Department.

Raiff did not feel well enough to teach consistently during the fall semester; however, he substituted for other instructors whenever possible, she said.

“He got the chance to sub and he really, really wanted to do it, [even though] he was quite ill,” Mills said. “He had to be delivered and picked up, but he really wanted to be there with students.”

Elizabeth Yokas, an adjunct faculty member in the Creative Writing Department, took Raiff’s Fiction Writing I course during the summer of 1993 while she was

in graduate school. She said she fondly remembers Raiff as a caring instructor who encouraged his students’ individuality.

“Each student in the class was an individual [with] their own stories to tell [and] their own experiences,” Yokas said. “I was struck by [the fact that] we were all treated as an individual. He was a very good teacher.”

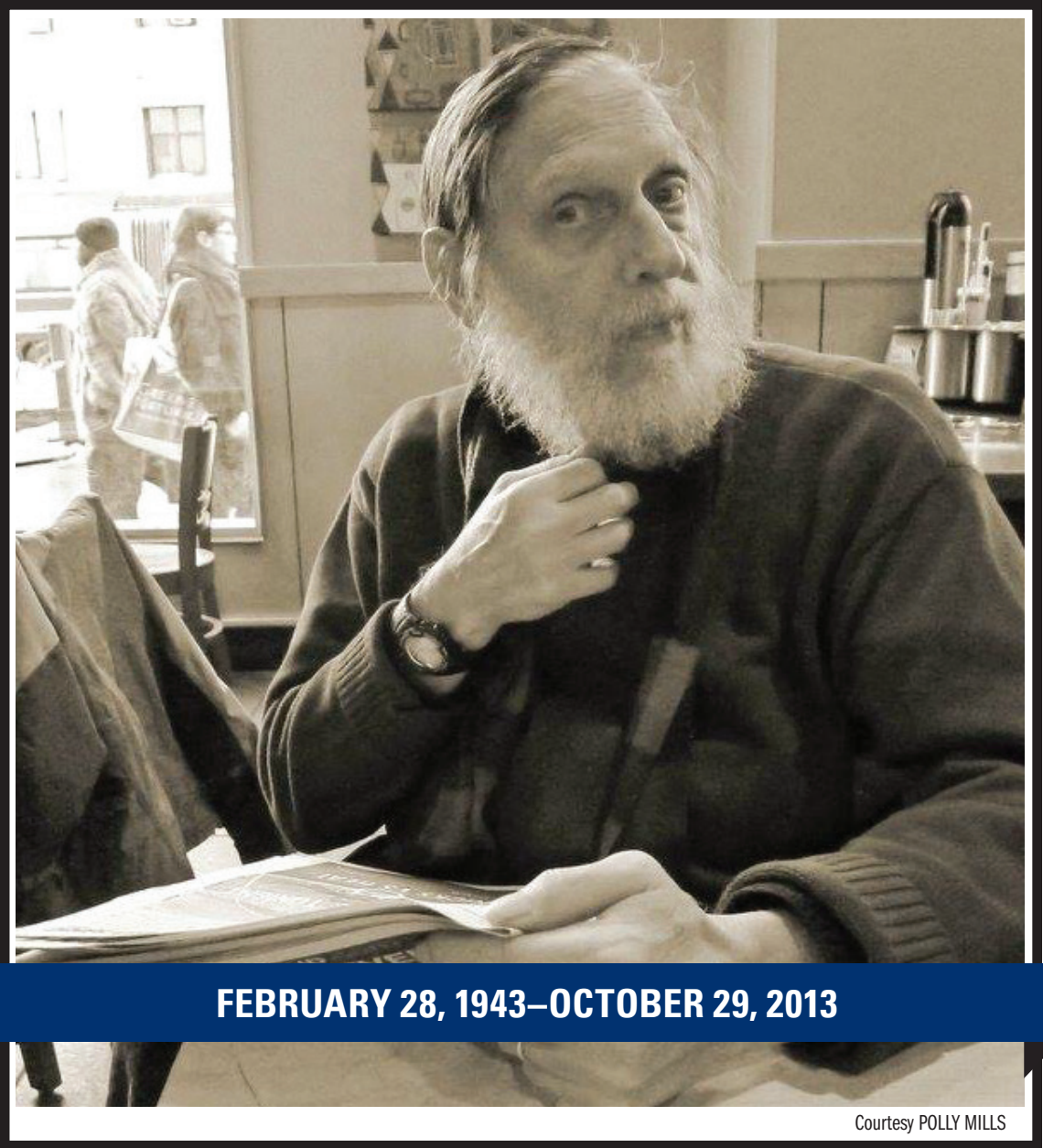
John Stevenson, one of Raiff’s former students and a retired adjunct faculty member in the Humanities, History & Social Sciences Department who taught at the college for more than 20 years, said he became acquainted with Raiff after having him as an instructor.

Outside the classroom, Raiff was an activist who often expressed his views on politics, war and society.

After Raiff joined P-Fac in the spring semester of 1998, he served alongside Stevenson to negotiate the part-time faculty union’s first contract and was still an active member during the most recent contract bargaining sessions, Stevenson said.

“I always felt close to him, even though we disagreed from time to time,” Stevenson said. “He’s not like anybody else I’ve ever met because he, in some ways, wore his heart on his sleeve. He would express what he felt as well as what he saw in a very honest and forthright way.”

» **SEE ARNIE**, PG. 10



FEBRUARY 28, 1943–OCTOBER 29, 2013

Courtesy POLLY MILLS



Samantha Tadelman THE CHRONICLE

Jayson Acevedo, a sophomore education major, hosted the semester’s final Big Mouth Nov. 7, a concert series hosted by the Student Programming Board.

Kim visits last Big Mouth of semester

TYLER EAGLE
Campus Editor

BIG MOUTH, AN annual series of open mic concerts, concluded its semester run Nov. 7 in a special “Inauguration Week” edition that once again introduced President Kwang-Wu Kim to the Columbia community.

Alongside a crowd of approximately 300 students, Kim watched and cheered for the 13 groups that performed at the Conaway Center, 1104 S. Wabash Ave. Despite the event being held in his honor, Kim left the concert 30 minutes into the performance, drawing criticism from performers and audience members.

Kim said while he enjoyed the concert, it was one of several events

he had to attend. Kim’s visit was one of three events scheduled that night for Inauguration Week.

“I loved the enthusiasm and the energy,” Kim said. “I liked that there was a range of performance from music to the spoken word and thought the diversity of the performances was great.”

Kim said he left the concert early because he had to attend a comedy show put on by the Arts, Entertainment & Media Management Department. Big Mouth acts included musical performances ranging from hip-hop to soul to a capella; poetry readings about life, love and sex; witty stand-up comedy routines; and a freestyle beat boxer. Performing were Synergy, Flashburn Beatbox,

» **SEE CONCERT**, PG. 10

Fashion student wins big on small budget

JACOB WITTICH

Assistant Campus Editor

EVEN WITHOUT THE eminent “Project Runway” guru Tim Gunn, junior fashion studies major Haley Hogan still “made it work.”

Hogan won \$500 Nov. 2 in the Make It Work design competition, which challenged designers to transform resale clothing into a new work-appropriate outfit on a \$75 budget.

The competition, held at Slaymaker Gallery, 934 W. Roscoe St., was part of a fundraising event hosted by the Lakeview Employment Group, a nonprofit organization that helps find employment for young people facing challenges such as homelessness and chronic unemployment. Money raised will finance a new resale shop in the Lakeview area, according to Liala Beukema, an event organizer.

Hogan won by turning \$17 worth of blazers, skirts and pants into a flashy black dress with a stripe pattern across the torso.

“My inspiration behind [the design] was women probably think that they appear more powerful in a suit, but I think it’s important for women to embrace their femininity,” Hogan said. “They should feel more comfortable wearing a dress.”

Designers showcased their finished garments by walking around the art gallery with a model while explaining their design to the audience, according to Cari Henson, an event organizer.

A combination of audience input and a volunteer three-judge panel determined the winner by judging the general creativity, technical execution and originality of the designs, Henson said.

“I really liked that we didn’t do a runway show and instead had the designers mingle throughout,” Henson said. “The guests had a lot of fun with that—talking with the designers about their creations and their inspirations.”

This was Hogan’s first fashion competition, and she said winning validated her decision to pursue a fashion career.

“I’ve never really gotten feedback from people who aren’t my family,” Hogan said. “Hearing support from people I don’t know made me feel like I was going to school for the right thing.”

Four Columbia students participated in the competition: Hogan and fellow junior fashion studies majors Kelcie McCurdy, Ali Forsythe and Yesenia Villarreal.

McCurdy made a skirt and top using men’s shirts and women’s

sweaters, spending only \$10 of her \$75 budget, she said.

McCurdy combined two men’s shirts to create a skirt and reworked the sweaters into a work-appropriate women’s top, she said. The resulting outfit was a loose-fitting black top paired with a knee-length, grey skirt.

“This was a really inexpensive competition to do because we had to use secondhand clothes, which was fun,” McCurdy said. “I spent \$10 and normally on a project I would spend about \$100 or more.”

Audience members were charged a \$25 entrance fee that will go toward opening a new resale shop in Lakeview. The Lakeview Employment Group also accepted online donations, according to Henson, and raised approximately \$10,000.

“I was really impressed with what the designers came up with, and I loved that there was such a wide variety of styles within the business-casual category they were put in,” Henson said.

The resale shop is scheduled to open in the spring of 2014, Beukema said, and will provide employment to Lakeview Employment Group members in the form of six-month internship programs.

jwittich@chroniclemail.com



Photo illustration Michael Scott Fischer THE CHRONICLE

Bridget Brown, a sophomore fashion studies major, models junior fashion studies major Kelcie McCurdy's outfit, made by transforming resale clothing into a work-appropriate outfit.

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

Music Department Events

Monday November 11

Pop Rock Ensemble: Performance 1 in Concert 12:00 pm

Tuesday November 12

Pop Rock Ensemble: Performance 2 in Concert 7:00 pm

Wednesday November 13

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

Friday November 15

CUP Forum* 9:00 am
Jazz Gallery in the Lobby* 12:00 pm
Jazz Forum* 2:00 pm
Tone Ross Senior Recital 7:00 pm

Saturday November 16

Advanced Vocal Studio Performance 2 1:00 pm

* Events with an asterisk do not give recital attendance.

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6:00 PM
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WORLD BAZAAR
FRIDAY, NOVEMBER 8, 2013
5:30 PM - 8:00 PM
618 S. MICHIGAN AVENUE, STAGE TWO

TAKE OFF THOSE WESTERN GLASSES:
HOW W.W. GRAINGER SAW THE CHINESE MARKET
MONDAY, NOVEMBER 11, 2013
12:30 PM - 1:45 PM
600 S. MICHIGAN AVENUE, RM. 401

SOUTH INDIAN CLASSICAL MUSIC:
THE CARNATIC TRADITION
TUESDAY, NOVEMBER 12
12:30 PM - 1:40 PM
600 S. MICHIGAN AVENUE,
FERGUSON LECTURE HALL

**HER CHOICE: EXPLORING IDENTITY FORMATION AND
DRESS AMONG IRANIAN-MUSLIM WOMEN
LIVING IN THE UNITED STATES**
WEDNESDAY, NOVEMBER 13, 2013
3:30PM - 5:00PM
MULTIPURPOSE STUDIO
618 S. MICHIGAN AVE./4TH FLOOR

**CHINESE DANCE SHOWCASE PERFORMANCE,
LECTURE AND DEMONSTRATION OF CLASSICAL
CHINESE DANCE WITH PROFESSOR ZHANG YI**
THURSDAY, NOVEMBER 14, 2013
6:30 PM - 8:00 PM (RECEPTION AT 6:30 PM)
1306 S. MICHIGAN AVENUE,
COLUMBIA COLLEGE CHICAGO DANCE CENTER

**BIG FOOT PRESENTS: WEST AFRICAN DANCE
WORKSHOP WITH AYODELE DRUM & DANCE**
FRIDAY, NOVEMBER 15, 2013
4:00 PM - 7:00 PM
1306 S MICHIGAN, RM. 104

**IMMIGRATION, VISAS, INTERNSHIPS,
EMPLOYMENT OH MY!**
MONDAY, NOVEMBER 18, 2013
12 PM - 1:30 PM
600 S. MICHIGAN AVENUE,
CONFERENCE RM. 401

**THE RIFT BETWEEN AFRICANS & AFRICAN
AMERICANS: AN INTERACTIVE DIALOGUE**
MONDAY, NOVEMBER 18, 2013
6:00 PM - 8:00 PM
618 S. MICHIGAN AVENUE, 4TH. FL., MULTIPURPOSE STUDIO

**LATIN DANCE JAM - A NIGHT OF
AFRO-BRAZILIAN DANCE & SALSA**
NOVEMBER 19, 2013
6:00 PM - 8:00 PM
1306 S. MICHIGAN AVENUE, STUDIO 300

**STUDY ABROAD PROGRAM GHANA, WEST AFRICA
SUMMER 2014: INFORMATION MEETING**
WEDNESDAY, NOVEMBER 20, 2013
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MULTICULTURAL AFFAIRS CONFERENCE ROOM
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LITERATURE**
WEDNESDAY, NOVEMBER 27, 2013
7:00 PM - 9:00 PM (RECEPTION STARTS AT 6:30 PM)
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Columbia
COLLEGE CHICAGO

Columbia sponsors Brazilian film fest

TATIANA WALK-MORRIS

Assistant Campus Editor

THE MULTIETHNIC FLAIR of Brazilian culture has swept Illinois and Indiana with The Mostra IV: Brazilian Film Series, a two-week cinematic celebration Nov. 1–13.

Columbia and other Chicago area institutions, including DePaul, Roosevelt and Northwestern universities as well as Marian University in Indianapolis, are sponsoring the festival and hosting movie screenings on their campuses. As part of the film series, Columbia screened the 2012 thriller “The Search-Father’s Chair” Nov. 1 in Film Row Cinema, 1104 S. Wabash Ave. Three additional films will be screened at the same location on Nov. 13.

The festival’s closing night at Jones College Prep High School, 700 S. State St., costs \$30 to attend, but admission includes a dinner of authentic Brazilian dishes, live entertainment and the screening of “The Assailant,” a 2012 biopic of the legendary Brazilian fighter of African descent, Manuel “Besouro” Pereira. The Mostra IV: Brazilian Film Series offers attendees the chance to participate in question and answer sessions with directors and exposes the audience to aspects of Brazilian culture they may not

have seen otherwise, said Bruce Sheridan, chair of the Cinema Art & Science Department.

“[These Brazilian productions] are very well synthesized in all the pieces that go into making the film,” Sheridan said. “A lot of [students] didn’t know there was a film culture in Brazil and ... sometimes they find out other things about the country they didn’t realize.”

Carolina Posse, festival curator and a lecturer in the Cinema Art & Science Department, said she hopes students of all majors will participate in the series. Seeing Brazilian culture depicted in films may inspire students to create new artwork, change their worldview and discover cultural commonalities, she said.

“We want to challenge [the audience] and be inspired to broaden their way of thinking,” Posse said. “I think the more that you’re exposed to different things, it’s all going to affect—one way or another—the way that you see the world.”

The films were narrowed down from 50 to 24 and feature themes such as poverty, discrimination and women’s rights, Posse said. The series feature a variety of movies ranging from feature-length films to animated shorts. English subtitles will be used in the films in which Portuguese is spoken.



Anthony Soave THE CHRONICLE

Ariani Friedl (middle), director of the Mostra IV: Brazilian Film Series, and Alex Miranda (right), festival communications coordinator, attended the Nov. 6 screening of “Serra Pelada,” a film produced by Rodrigo Letier (left). The two-week long series will showcase Brazilian films at various locations in Illinois and Indiana.

With the exception of opening and closing nights, the public can attend the festival for free, according to Ariani Friedl, founder and director of the Mostra IV: Brazilian Film Series. Friedl said she created the event in 2009 because she wanted students to discuss the issues the movies presented.

Soon after retiring as the director of International Affairs at the University of Illinois, Friedl collaborated with Partners of the Americas, the Art Institute of Chicago and Columbia to host the first film series.

“I wanted to really bring some of the real, fantastic Brazilian films

that we have here,” Friedl said. “We bring movies that relate to [Brazilian] history because we want people to learn about our history.”

In the past, Brazilian film directors had difficulty entering their work in American film festivals, Friedl said. Since its creation, the festival’s popularity has grown in terms of the number of films and supporters.

“Just like Brazil, there are many other countries that have great films, but you have to want as an audience to find where they’re going to be screened,” Posse said. “You can’t really distribute [Brazilian films]

abroad [because] it’s very difficult.”

Posse said she viewed several films per day, searching for those that best fit the overall mission of the festival. This year’s selection was chosen based on criteria including production value and artistic vision, Posse said.

“Every year is a challenge in that way [because] you want to mix it up and create a new [selection of films],” Posse said. “I select the films that I think thematically fit the mission [and are] challenging enough to [our] audience.”

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KATRINA ZEMRAK
junior music major



Photos Rena Naltsas THE CHRONICLE

Katrina Zemrak, a junior music major, uses her passion for music and cinema to create film scores and can play a variety of instruments including bass guitar, piano, drums, violin and clarinet.

JENNIFER WOLAN
Social Media Editor

KATRINA ZEMRAK, A junior music major, grew up in the film industry. Like her father, uncle and sister, Zemrak decided to pursue filmmaking, but with a twist. Zemrak uses her passion for music to score films instead of creating them.

Zemrak, who plays bass guitar, piano, drums, violin and clarinet, founded ScoFi, a Columbia organization that helps film scorers network, in 2012 because she thought music composition majors and

filmmakers needed a way to collectively collaborate.

Zemrak is currently working on six films. She considered working for the independent international film “Dark Mind” before ultimately rejecting the offer.

The Chronicle spoke to Zemrak about her artistic abilities, favorite movies and family legacy.

THE CHRONICLE: How did growing up with artists inspire you?

KATRINA ZEMRAK: When I was a really little kid, my dad was always

artistic, so I grew up painting and learning how to play instruments from various family members. When I saw “The Holiday,” [a film about two women who swap homes for the holidays,] which was scored by Han Zimmer, it really hit and showed me that I wanted to do film scoring.

What is the most difficult part about scoring films?

Sometimes directors don’t know what they want, so it can be just myself figuring out what the film needs. There are other times when the di-

rector knows what they want and what they’re looking for, but sometimes they don’t. Sometimes it’s a little more complicated because I have to go in and watch a film a million more times than I usually have to and [I] write down notes.

What is a spotting session?

It’s when the composer looks at the film and writes time codes or music cues where they think music should go. They write down the emotion they want to portray and instrumentation and then the director

does the same and they’ll bring in some music notes that would fit well in certain spots.

Why did you start ScoFi?

ScoFi was created to network composers and filmmakers and to bridge the gap between [the] Film Department and [Music] Department, especially for undergrads because the undergrad composers usually talk about film composing but they don’t have anywhere to go.

What is your favorite type of film to score?

I really like minimalistic scores. I’m not the biggest fan of action scenes that are really driven and really full because they’re scoring for the action, they’re not scoring for the character and that’s what I think you should do is score for the character. If there’s a horror film, you should score to scare your character.

Why did you decline an offer to score an international film?

I turned it down because the director wanted to pay \$20 per score, which is not the best way [to go] about scoring a film. He would send scenes without having good transitions because transitioning one scene into another is a huge thing, and if you don’t have the space then it’s not going to work.

jwolan@chroniclemail.com




Photo by Jacob Bell, BA '12)

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» **STAFF**

Continued from Front Page

Melissa Lawrenz, computer lab coordinator for the Cinema Art & Science Department who usually teaches editing courses, said she was recently notified that she will not teach in the spring because of the revised P-Fac agreement.

"It's frustrating because I've been teaching here for seven years," said Lawrenz, who said she signed the USofCC petition. "I don't understand why [I'm] being eliminated from the pool of [professors]."

Lawrenz said the new agreement is unfair because full-time staff members have relied on the extra income from teaching.

"It's discriminating [against] full-time staff from being able to teach when a good portion of the part-time faculty have full-time jobs outside of Columbia," Lawrenz said. "For some reason, the staff at Columbia are not considered worthy or needing of extra income."

In an emailed statement, Vallera said the concerns of full-time staff members shed light on the need for the staff union and P-Fac to communicate "to ensure a living wage, healthcare, and due process and a collegial working environment for its members."

Productive discussions between USofCC and P-Fac are important in assuring that class assignments are handled fairly, Lawrenz said.

"We're all in the same boat—we all want to provide the best expe-

rience for the students and give them the best education we can have," Lawrenz said. "By eliminating us from the process, it feels like it goes against the whole idea of Columbia College."

According to Bright, the USofCC did not discuss class assignments with P-Fac during the bargaining process for P-Fac's contract, but representatives plan to meet with the union to discuss the possibility of a compromise.

Vallera said the two groups have been trying to schedule meetings, but have both been busy.

"It's certainly something we should both commit to ... and see if there's anything that can be done," Vallera said. "I'm not sure there is."

Lawrenz said seniority and performance should remain the defining factors for class assignments, not union membership.

"Unfortunately, I see a lot of part-time faculty who teach here who don't understand the main software that they're teaching, and they get priority over me," Lawrenz said. "Seniority and student evaluations should overrule everything."

To ensure that class assignments are handled fairly for part-time faculty members and full-time staff members, it is best to ignore the divide and create an environment in which professors can value each other and work together, Vallera said.

jwittich@chroniclemail.com

» **ARNIE**

Continued from PG. 3

Mills said Raiff had a great affection for Columbia because it is an institution that allows students to fulfill their potential. He respected his students because he believed they were, in some ways, wiser than older people, she said.

"He would move you toward your stronger material in a gentle, patient way," Mills said. "I think he made students feel special."

Mills said she met Raiff while waiting for class to start one day. She said Raiff had not made a big impression on her until she read and began to admire his writings.

"When I started hearing his story material [about his family in Chicago] I was very moved," Mills said. "There's just a real gentleness about ... what happens in his family life."

Randy Albers, chair emeritus, described Raiff as someone who embodied Columbia's mission to serve its students and had a strong commitment to the college. Albers said Raiff was a significant figure within the Fiction Writing Department and taught courses at all levels of study.

Raiff had a deep affection for his Columbia family as well as his family at home, Albers said. Raiff is survived by his two children, Elijah and Bethany, and he would happily share stories about them.

"I think he was deeply committed to his family," Albers said. "He



Courtesy POLLY MILLS

Arnie Raiff, adjunct faculty in the Creative Writing Department and P-Fac member, passed away Oct. 29. He is survived by his wife, Polly Mills, his two children and one grandchild.

was always very proud of Eli and would often be sharing stories about Eli, particularly [his] interest in music."

Raiff's funeral service was held Nov. 8 at Emily Oaks Nature Center, 4650 Brummel St., in Skokie, Ill.

Diana Vallera, adjunct faculty member in the Photography Department and P-Fac president, and Susan Tyma, adjunct faculty member and one of Raiff's close friends, could not give a formal interview as of press time, but they expressed affection for Raiff via email.

Yokas said Raiff was a "wonderful" man who never stopped teaching others in and outside the classroom. She said she remembers him as a very loving individual who helped the Columbia community by fighting for fairness and equality for all its members.

"Even if you didn't know him, he helped you anyway," Yokas said. "He tirelessly fought for what was right and just and was really fun to be around."

twalkmorris@chroniclemail.com

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» **CONCERT**

Continued from PG. 3

Lex J, T.N.T., Cae Jones, Griffin Kenna, Marissa Steel, Taz, Erick/Marlii, Rising Tide, Jeff, Luis Echeverria and Legit.

Lynsey Mukomel, junior journalism major and Student Programming Board financial director, said Big Mouth performers are chosen randomly and the SPB does not know who will perform until the actual concert time. She said spots are randomly assigned to groups that sign up right before the concert.

“We ended up having a really good array of performers, and I’m always blown away by the talent,” Mukomel said. “We run the risk when we do Big Mouth because the process is random and we don’t know who is going to get up onstage and what they’re going to do.”

Mukomel said Kim drew standing-room only crowds at the Conaway Center with hundreds of students present, she said.

“A lot of students know we have a new president but haven’t had the chance to see him yet,” Mukomel said. “When Dr. Carter was here, I never saw him. It’s great that Dr. Kim took the initiative to come out.”

At the show, SPB also hosted a small fundraiser for Columbia Cares, an organization that provides funding to students who may need it for things like emergency travel or health care, Mukomel said. Big Mouth has always been open to students and guests, but SPB charged \$3 to non-



Samantha Tadelman THE CHRONICLE

Hip-hop and jazz fusion band Legit performed at Big Mouth Nov. 7 at the Conaway Center, 1104 S. Wabash Ave. The Student Programming Board, which hosted the open mic concert, selected the group to close the concert because it gained a notable fanbase after a previous Big Mouth.

Columbia attendees, according to Mukomel. SPB also accepted donations for the program as students entered the Conaway Center.

“Little by little we’re coming up with money that can be available for

students that have nowhere else to turn,” Mukomel said.

Kiana Mayes, a sophomore music major and a vocalist in the band Chameleon, said she was pleased to perform at the open mic event. Cha-

meleon, SPB’s house band, opened the show with an upbeat rendition of Rihanna’s “We Found Love,” garnering cheers from the audience.

“For the longest time we’ve been trying to become a part of the Colum-

bia music scene and become more involved in the college,” Mayes said. “[Big Mouth] is our start and it’s a great place to be.”

teagle@chroniclemail.com

FINALISTS MIP I**SKIN**

Haley Buntrock

LOS ZAPATOS

Javier Rodriguez

VAGUE EXISTENCE

Nicolette Venia

FINALISTS MIP II FICTION**BERNARD SEES A GIRL**

Brian Pace, Richard Vergara, and Vanessa Vazquez

BELL JAR

Stuart Hotwagner and Jeff Simpson

OF THIS EARTH

Luke Ronne

ROSEMARY AND ELLIOT

Margot Smith

GONE

Jeremy Wright

FINALISTS MIP II DOCUMENTARY**BALLO**

Lisa Steiner and Christopher Gatewood

HELL OF A WAR

Claude Cimeus and Taylor Sitton

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Myra Caselato

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Wildcats score big with fourth recruit

Indiana point guard commits to Northwestern for 2014-2015 basketball season

JOSEPH GEORGE
Contributing Writer

BRYANT MCINTOSH, A senior at Greensburg High School in Greensburg, Ind. and point guard for his school's team, the Pirates, sat down at the Chicago Cut Steakhouse Oct. 19 to enjoy dinner with Northwestern Basketball Head Coach Chris Collins, other committed recruits and his parents. Then out of the blue the manager of the steakhouse came to the table and asked which one was "the kid from Indiana," according to his father, Scott.

McIntosh, a three out of five star recruit, committed to the Northwestern University men's basketball team Sept. 9 after being sought after by college programs around the country for three years, joining fellow 2014 Wildcat recruits Vic Law, a small forward from St. Rita of Cascia High School in Illinois; power forward Gavin Skelly from Westlake High School in Ohio; and shooting guard Scottie Lindsey from Fenwick High School in Illinois.

Committing to a college was a three-year process, McIntosh said. Throughout his recruitment, six universities expressed interest in him, including Purdue and Memphis. After initially deciding on Indiana State University, McIntosh decommitted July 8 and reopened his recruitment.

McIntosh did not want to go into detail about decommitting from ISU but said he had to make the right decision for himself.

"I had to make a tough call to Coach [Greg] Lansing, who I had a great relationship with, and I had to tell him I was sorry," McIntosh said. "I know I gave him my word I was going there, I really felt bad about it, but I had to make sure I was 100 percent sure..."

Northwestern assistant basketball coach Armon Gates made an effort to contact with McIntosh's grandmother, who was sick and very close to her grandson, to see how she was doing, McIntosh said.

"Coach Gates did a great job recruiting me, I talked to him daily,"

McIntosh said. "He just did a really good job, not only recruiting me, but the people around me."

The basketball coaches cannot comment about McIntosh until he signs his official letter of intent to play for Northwestern. McIntosh can sign as soon as he is accepted to Northwestern University.

McIntosh is a versatile point guard who has the ability to play the point and shooting guard positions. His strengths are his jump shot and his floater, which McIntosh often uses to get around taller defenders so he can be more effective when driving to the basket.



Despite his skills, McIntosh has talked with Coach Collins multiple times about how he can improve his game.

"He wants me to [be] more aggressive about wanting to score and create more opportunities," McIntosh said.

McIntosh said he plans to study business at Northwestern. His father emphasized the educational aspect of choosing a college when talking with his son.

"[Education] was our biggest thing from the get-go; we just wanted to make sure wherever he went he got a good education," Scott

McIntosh said. "Yeah, his goal is to play past college whether it's overseas or in the NBA, but we want to make sure he gets his degree."

McIntosh is the oldest of three siblings. His younger sister, Taylor, is a sophomore at Greensburg High School and a three-sport varsity athlete. Jarrett, his younger brother, is in first grade.

McIntosh said he began his basketball career in Newcastle, Ind. when he was in fourth grade and stayed there until his freshman year of high school when he moved to Greensburg. However, McIntosh said he discovered his passion for the sport prior to his sophomore year of high school.

"It really kind of set in my sophomore year that summer when I got my first offer, but I have always thought I could play the game of basketball for a long time," McIntosh said.

According to the Indiana High School Athletic Association, the Greensburg Pirates went 26-1 last season and won the Class 3A State Championship, where McIntosh scored 25 points, grabbed 6 rebounds, dished out 4 assists and went 11 for 11 from the free throw line.

Regardless of his statistics, McIntosh said only the last few seconds of the State Championship game are memorable to him.

"Getting the rebound as the buzzer went off when we won state, it was just an indescribable thing and it is so far my favorite basketball memory," he said.

McIntosh said he looks forward to playing basketball for Northwestern next fall. Similarly, Jitim Young, a former Northwestern basketball player from 2001-2004, said Northwestern will benefit from having McIntosh on the team.

"I heard he is a good player; he's a coachable kid, and as he gets comfortable in the Big Ten, he will make plays," Young said. "He could turn out to be a good player."



Bryant McIntosh (middle), with his high school basketball coach, Stacey Meyer (left), his father Scott McIntosh (upper right) and his mother Shelly McIntosh, holds the Indiana High School Athletic Association Sectional Championship trophy. McIntosh committed to the Northwestern University men's basketball team Sept. 9.

Courtesy BRYANT MCINTOSH

chronicle@colum.edu



THURSDAY, NOVEMBER 14

Chicago Blackhawks vs. Phoenix Coyotes
7 p.m.
United Center
Watch on CSNC



SATURDAY, NOVEMBER 16

Northwestern Wildcats vs. Michigan Wolverines
2:30 p.m.
Ryan Field
Watch on BTN



SATURDAY, NOVEMBER 16

Chicago Bulls vs. Indiana Pacers
7 p.m.
United Center
Watch on WGNS



SUNDAY, NOVEMBER 17

Chicago Bears vs. Baltimore Ravens
Noon
Soldier Field
Watch on CBS





IHMOUND'S MOODS

Nader Ihmoud
Office Assistant

Wildcats slide down slippery slope

WELCOME TO THE club, Northwestern University Wildcats. Just like other sports teams across the city, you showed Chicagoans a glimpse of success and when we made the mistake of wanting more, you gave us less.

The Wildcats finished last season with 10 wins and a Gator Bowl victory against Mississippi State University. Northwestern returned an enormous chunk of their starters from that team—17 on offense and defense combined—a recipe for success.

Injuries have taken hold of the Wildcats' season and dampened its final product. Through the first four weeks of the season, the team weathered a storm of wounded players and headed into Big Ten play undefeated. Then, following a bye week and the return of star running back Venric Mark, the Wildcats almost upset the number four nationally ranked Ohio State Buckeyes 40–30 Oct. 5. But the loss was a bad dream, and the nightmare has continued.

The team has since lost five games in a row. The losses to the Buckeyes and the University of Wisconsin-Madison Badgers, Oct.

12, were forgivable, but how they lost was disheartening for fans and players alike. A week after losing a game they should have won, the Wildcats were blown out by the Badgers 35–6.

The Wildcats followed their worst performance of the season with an inexcusable 20–17 loss to the University of Minnesota Golden Gophers, who were without their head coach. Then, the team lost to the University of Iowa Hawkeyes in overtime, 17–10.

After continuous losses in October, nobody thought the Wildcats would be able to defeat the Nebraska University Cornhuskers on the road. Northwestern almost shut up some critics—they were one play away from winning that game but a Hail Mary touchdown pass sent them back to Evanston, losers of five straight.

To earn bowl eligibility, a team needs to win six games, which means the Wildcats need to win two of their final three games against the University of Michigan Wolverines, Michigan State University Spartans and University of Illinois Fighting Illini—all formidable opponents.



The Wildcats will bounce back and make it to a bowl game by beating Michigan and Illinois, but that doesn't erase their disappointing mid-season stretch. They underperformed this year and although their controversial America-themed and blood-spattered "Wounded Warrior Jerseys," worn Nov. 16 in honor of Veteran's Day, have drawn national ridicule, disgust and praise, they won't distract me and shouldn't distract their fan base either.

Chicagoans need to hold the Wildcats accountable the same way they do the Bears, White Sox, Cubs, Blackhawks and Bulls. *Listen to Nader Ihmoud on Saturdays from 9–11 a.m. as he hosts The Benchwarmers Show on WCRX 88.1FM.*

nihmoud@chroniclemail.com

FEATURED ATHLETE

TELLEF LUNDEVALL

Sport: Football Team/School: Brown University Bears



Courtesy TELLEF LUNDEVALL

ABBAS HALEEM

Contributing Writer

BORN IN NORWAY, Tellef Lundevall, a senior economics major at Brown University and wide receiver for the Brown Bears, came to America as a second grader. Once he was stateside, American culture ignited Lundevall's passion for basketball and football.

However, after sustaining an ankle injury while playing sixth grade basketball, Lundevall, who grew up in Highland Park, decided to focus more on football. In 2012, he was named second team All-Ivy wide receiver and he is being scouted as a potential NFL draft pick. Now in his senior season, Lundevall leads all Brown receivers with 572 receiving yards through the 5–2 team's first seven games and has caught two touchdowns.

The Chronicle spoke with Lundevall about his background, football career goals and Ivy League athletic experience.

THE CHRONICLE: What was it like moving to the U.S. as a child?

TELLEF LUNDEVALL: My family moved around a lot, so if my memory serves me correctly, I feel like I was kind of used to it by that point. It was eye-opening all the same, this completely new culture. It introduced me to football and changed my life forever. I wouldn't be where I am today without football. I'm thankful my parents made the move and I wouldn't have it any other way.

What are your biggest strengths as a football player?

I would say my hands are my strengths. I take pride in not dropping the ball. Other than that, I would say my size [6'4," 210 lbs]. In the Ivy League, I'm a bigger receiver, and I can use my body to get in between the defender and the ball and maximize an opportunity to make a catch.

What was it like throwing a touchdown pass last season?

That was a great experience. It came in a good win over Princeton. We shut them out 34–0 in their

home and we just ran a little bubble pass; it's a play that gives me time with the ball. It's set up pretty nicely—the blockers try to block and I just put the ball in the air and let the receiver do the work.

What is it like playing football in the Ivy League?

Well, obviously we're not the highest level of football in the country, but we're a pretty competitive league. It seems like the teams are getting better each year. It used to be there were a couple games on the schedule where you could just mark off as wins but that doesn't seem to be the case anymore as the league strengthens. I think it's a competitive league and I think it's a great league to play in and I enjoy it.

How do you juggle academics and athletics?

I would just say diligence and organization. It comes down to that. You can even have fun while being involved in academics and athletics, but in the end you really just have to stay on top of everything. If you slip in one, you're going to slip in the other. Don't miss any meetings, don't miss any practice, go to class and get your work done. I really think anyone with a work ethic can accomplish it.

What are your goals as an athlete and a student?

As a student I would say my goals are to find classes that I'm passionate about that I want to want to work hard in because I enjoy them, not because I just have an assignment that's due and I just have to hand it in and get it over with.... I think Brown's curriculum really made that possible, so I'm thankful for that. As an athlete, [my goal is] to compete at the highest level and I would say reaching my potential. I wouldn't want anyone to look at me and say talent was wasted or I didn't work hard enough. I want someone to say I made the most of the tools that I have and as much as I want my team to win, I want to leave a legacy for myself.

chronicle@colum.edu



Jon Durr THE CHRONICLE

Northwestern University fifth-year senior guard/forward Drew Crawford (1) is fouled by Lewis University guard Gabe Williams (4) as he attempts a layup during a Nov. 6 exhibition game at Welsh-Ryan Arena in Evanston, Ill. The Wildcats won 57–46.

Exhibit

November 12–19, 2013

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lib.colum.edu for details**Closing Reception**

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TECH TALK

Getting the GIST of seeing

VANESSA MORTON

Assistant Sports & Health Editor

FROM FLOPPY DISKS to surfing the Internet through computerized glasses, it is no surprise technological advancements have made lives easier. Now, computer scientists at the University of Nevada have come up with a device that could ease navigation for the visually impaired and eliminate the need for walking canes.

Eelke Folmer, associate professor and researcher in the Department of Computer Science and Engineering at the University of Nevada, recently developed GIST—Gestural Interface for Remote Spatial Perception—a wearable device using Kinect sensors that analyzes physical space and may eventually allow blind users to access the information in real time.

“I’d like to build a system for blind people because [they] have a very difficult time understanding their environment because they have to use their hands and a cane, so if they want to explore new environments, it’s very slow,” Folmer said. “So the idea was to add functionality and have them sense their environment using their hands.”

Folmer said the idea came from Massachusetts Institute of Technology’s project “Sixth Sense,” an “augmented reality” system by which users can project information on any surface and interact with it by waving or pointing with their hands.

However, instead of projecting information into the physical world, GIST extracts information from the environment and allows blind users to access it through hand gestures.

GIST uses a depth-sensing camera that hangs from the user’s neck, allowing the device to analyze the user’s environment from up to 10 feet away. Folmer said this enables better functionality because it allows them to be hands-free, unlike hand-held devices.

By using four different hand motions, the user can make a hand gesture to prompt the device to feed them verbal information on depth perception, people nearby and colors of objects.

When a user makes a “V” sign with the index and middle finger, the voice of the device will feed them information about color defining the dominant color of the area, which would be extracted from the device’s mapping system.

While Folmer said there are many available applications that can be used to sense colors, they usually require users to have objects close by, but GIST allows users to scan from as far as 10 feet away.

A fist gesture would sense human presence. When this motion is utilized, the device checks its map coding and reports to the user how many people are in the vicinity.

When users point their index fingers, the device conveys the distance from users to the object. And

the final motion measures area of depth-sensing; as users open their hands, the device detects objects that cannot be identified by color, such as a white cup on a white table.

Former graduate student Vinitha Khambadkar at the University of Nevada engineered the device in the summer of 2012 and said the program only took five months to create.

“Basically [Folmer] had this idea in his mind and he wanted me to invent this practically, so we started off with applying the Kinect sensors to see if that works, try to find out different techniques and how to recognize a finger, the basic finger detection,” Khambadkar said. “We faced some challenges initially to get the signal recognition properly in the Kinect camera because it had a lot of noise, but later on we used the Windows Kinect sensor, and that really helped us get the different gestures accurate.”

Currently, GIST has been tested by eight visually impaired people, four of whom were completely blind, three who were legally blind and one subject with low vision. Folmer said the results were successful and overall, all of the subjects thought they could use the device in their everyday life.

According to Folmer, the device is only usable indoors, but he said he hopes with new technological advancements they will be able to build a device allowing it to be mobile in and outdoors. Another issue GIST faces is the device’s

bulkiness. However, Folmer added that he is currently working on a way to create a similar device that is small in size and would also be worn around the user’s neck.

“At this point, the aesthetics, it’s very bulky, but I’m confident in the future it will be smaller,” he said.

Despite GIST being in the trial phase of development, some think this could be a positive step toward using technology to aid the visually impaired.

Todd Preusker, orientation and mobility specialist at Vision Forward Association, an organization that promotes personal development and community awareness through specialized services and programs for visually impaired individuals, said while he’s been skeptical of other devices, and thinks the use of technology could be dangerous to the blind finding the use of canes necessary, he said any assistance to the blind would be beneficial.

One concern Preusker said he had was whether the device would tell the user if they were close to a drop-off, such as a stairwell.

“Maybe in the future there is a device that can really work,” he said. “It does give you depth and

DETECTS UP TO 10 FEET



Courtesy EELKE FOLMER

Photo illustration by ERIK RODRIGUEZ

things like that, but a lot of the time people aren’t paying attention and they can rely on their cane to let them know that there is an obstacle there so they don’t run into it.”

Folmer said it might take some time before anybody sees GIST on the market, but he is hopeful that in the future mobile phone manufacturers will adapt this as a smartphone application.

“Being in academia, you focus a little more on research, and hopefully companies will pick up the idea,” Folmer said. “But it’s not ready for deployment, it’s more for an understanding of how it works. We won’t see this out for another three years, but I’m confident within three to four years we will actually have phones with depth cameras where we can easily make an app that could do this.”

vmorton@chroniclemail.com

FEATURED APP



BITLOCK IS AN app that allows cyclists to seamlessly lock and unlock their bikes. The lock isn’t much different than the traditional horseshoe shaped, reinforced steel lock, but it has a remote sensor that communicates with a user’s phone.

The lock tracks where the bike is, how fast it’s going, how far it’s traveled and even how many calories a thief has burned during his escape.

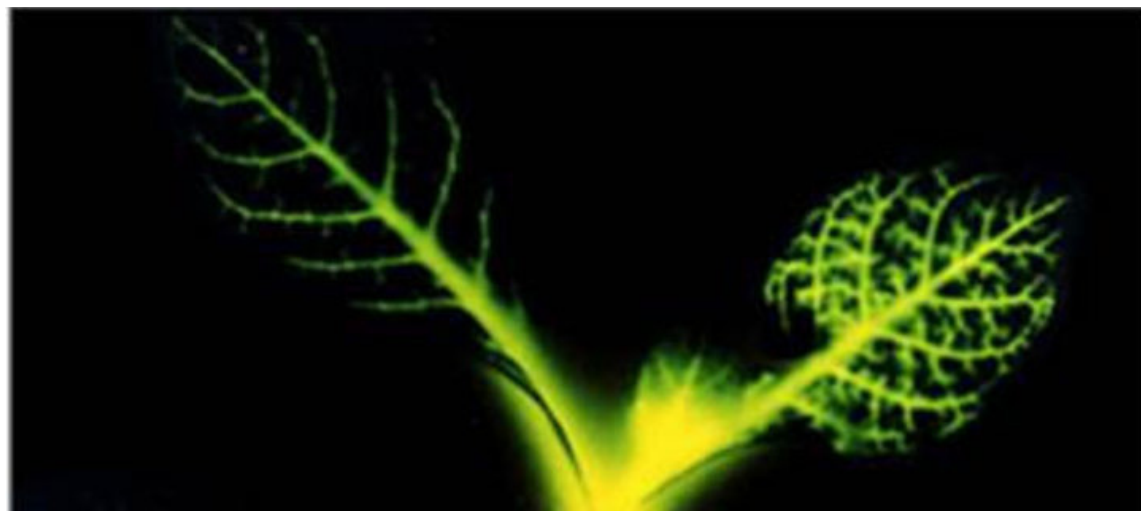
BitLock also has a sharing feature; if riders choose, they can allow friends to use their bike. The

owner can grant access to other friends who have BitLock, allowing them to locate the bike and take it for a ride.

Friends can also download the built-in network feature and be added to create an entire bike sharing community.

It’s an interesting and personal twist on the successful bike sharing program that Chicago already has in place, but without all the grimy stuff the rider before you left on the handle bars. —B. Smith

FEATURED PHOTO



Courtesy ANTONY EVANS

Glowing Plant is a small company that has taken the Luciferin illumination gene out of lightning bugs and put them into plants. For \$150, owners can grow their very own glowing rose. It’s one of the first commercial ways to perform genetic experiments at home.

GADGET LAB



Courtesy NICK MASTANDREA

Mycestro

MYCESTRO, PRONOUNCED MAESTRO, like an orchestra conductor, is a 3D mouse for your computer. It attaches to any finger and allows users to move their hands in space, effectively controlling the mouse cursor. At first it looks a bit cumbersome and may take some practice but it has the potential to eliminate bulky mice or annoying touch pads.

To click, there are two buttons on either side of the device. When users bring their thumbs to their index fingers, they can control the proportions of that selfie that was just posted to Facebook. The mouse has a calibration feature that makes adjustment unnecessary because of the device’s algorithms. —B. Smith

Renegades serve up a successful year

AIDEN WEBER
Assistant Sports & Health Editor

THE RENEGADES' VOLLEYBALL teams are in the heart of their seasons and beginning to shift their attention to the upcoming tournament and championship stretch, which will coincide with the end of the academic semester.

The coed volleyball club features a blue team, composed largely of skilled players who compete in a more competitive adult league, and an orange team made up of mostly novice players who compete in a casual adult league. The blue team has a 5-3 record and the orange team is 1-4.

Star players from both teams practice together at The Lillian and Larry Goodman Center, 50 E. Congress Parkway, on Monday and Wednesday nights. The teams collaborate to organize team activities and compete in Sports Monster adult leagues Thursday nights at the Windy City Field House, 2367 W. Logan Blvd.

"We're all under the same constitution," said senior fashion studies major and blue volleyball team co-captain Abby Cress. "During practice we all do the same exact things, and it's a fun time. It's just when it comes to the league we face different competition."

Cress said she and the other two captains run practices, with each

captain taking turns leading the squad through various drills and exercises and conducting evenly matched scrimmages. She said each team has approximately 10 players with an overwhelming majority of them being female. Cress, who was previously the president of Student Athletics, said the teams' numbers are up from previous years because of increased promotional efforts.

"The athletics board was at orientation, they were at the new student expos, convocation, and they were helping recruit, not just for the volleyball team but all the Columbia sports throughout the summer and beginning of the [academic] year," Cress said. "Plus we got the word out about tryouts and just did a lot of advertising with Facebook and Twitter."

Junior fiction writing major Randi Moreno was attracted to the team by an ad posted near an elevator, and she said she has been thrilled with her experience.

"It was so much fun, everyone introduced themselves right away and everyone was really friendly," Moreno said.

Although she has enjoyed her experience so far with the orange team, Moreno said the gym hours at the Goodman Center, 50 E. Congress Parkway, allotted by Roosevelt University, are often inconvenient for students. Monday



Carolina Sanchez THE CHRONICLE

Renegades volleyball player Elena Baj, sophomore cinema art & science major, plays with the more advanced blue team Nov. 7 at the Windy City Fieldhouse, 2367 W. Logan Blvd.

and Wednesday practices run from 9-11 p.m.

"By nine o'clock at night we're all worn down, so that kind of sucks," Moreno said. "At this point though we all have it managed so everything is balanced."

Moreno said she has not played volleyball competitively since elementary school, so she was glad to join the orange team for the season. The arrangement of the two teams allows everyone to receive a fair share of playing time and she said there is less pressure playing for the orange team, which has made major improvements throughout the season.

"We've gotten more confident,"

Moreno said. "You could tell the difference between even week one and week two from our playing experience. It's been amazing improvement. The drills have helped. The captains give good instruction; they show us what to do and we execute it."

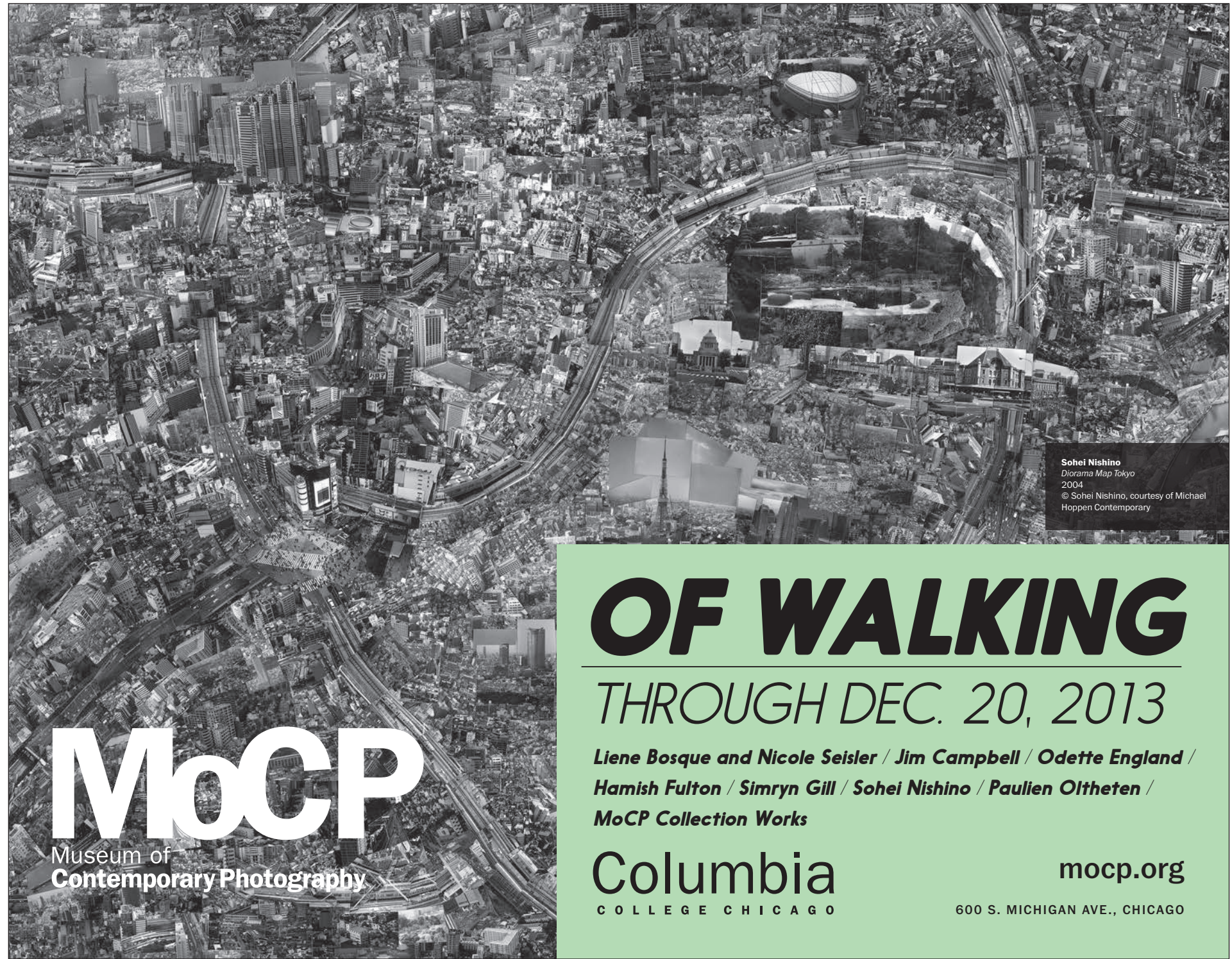
Co-captain Tyler Vinezeano, who previously played Division I volleyball for the Indiana-Purdue University Fort Wayne Mastadons, said he sometimes stands on a ladder and spikes balls down at a row of players who are then supposed to dig for the ball and bump it straight up in the air to their teammates. Vinezeano said he does not mind the less competitive team at-

mosphere, "I love sharing my [volleyball] experience and watching them improve," Vinezeano said. "It's great being able to share my knowledge of the game."

Vinezeano said both teams are coming into their own as they approach the home-stretch. They have to keep up their work to accomplish their goals of improving and competing to their highest potential, he said.

"We just want to keep progressing our technical skills and to win the big tournaments," Vinezeano said. "Obviously everyone loves to win."

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Studio left-overs, junk food, craft store oddities, urban detritus, and remnants of failed first attempts are all lowbrow materials incorporated into contemporary artworks appearing in *The Tyranny of Good Taste*, a group exhibition featuring 16 artists from across the nation. Producing artwork during a time of extreme economic turmoil, artists included have developed abnormally resourceful and strategically inventive means by which to produce uncommonly experimental art forms. Organized with an emphasis on the (counter-)productive time spent (or wasted) in an artist's studio, the maximalist and anarchic artworks in this exhibition challenge established fine art hierarchies of value and status-quo conventions of taste.

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Renteria named manager of Cubs

MEGHAN MONTEMURRO
Associated Press

FIRST-TIME MANAGER Rick Renteria is focused on the future of the Chicago Cubs, rather than their past failures. Renteria preached accountability Nov. 7 when he was introduced via teleconference as the franchise's 53rd manager. He takes on a challenging job that goes beyond merely trying to bring a winning team to Wrigley Field. The development of young ballplayers has been labeled as one of his strengths. And with shortstop Starlin Castro and first baseman Anthony Rizzo needing help, the former San Diego Padres bench coach has a lot of work ahead of him with a team that finished 66-96.

"My personality doesn't allow for being counted out," Renteria said. "I think what we're trying to do between the lines will speak for itself. In the end, we're all judged in one fashion or another, but I don't preoccupy myself too much about what I think's going to happen. I preoccupy myself with what I want to do." First thing he needs to do: Get healthy. Renteria will be introduced at Wrigley at a later date as he is recuperating in San Diego following hip surgery in October. The 51-year-old Renteria got a three-year contract with club options for 2017 and 2018. He is another unproven hire by team president Theo Epstein and the Cubs after the struggling organization initially expressed interest in New



Associated Press

Rick Renteria was hired to manage the Cubs Nov. 7. He served as San Diego Padres bench coach and Mexico team manager in the World Baseball Classic.

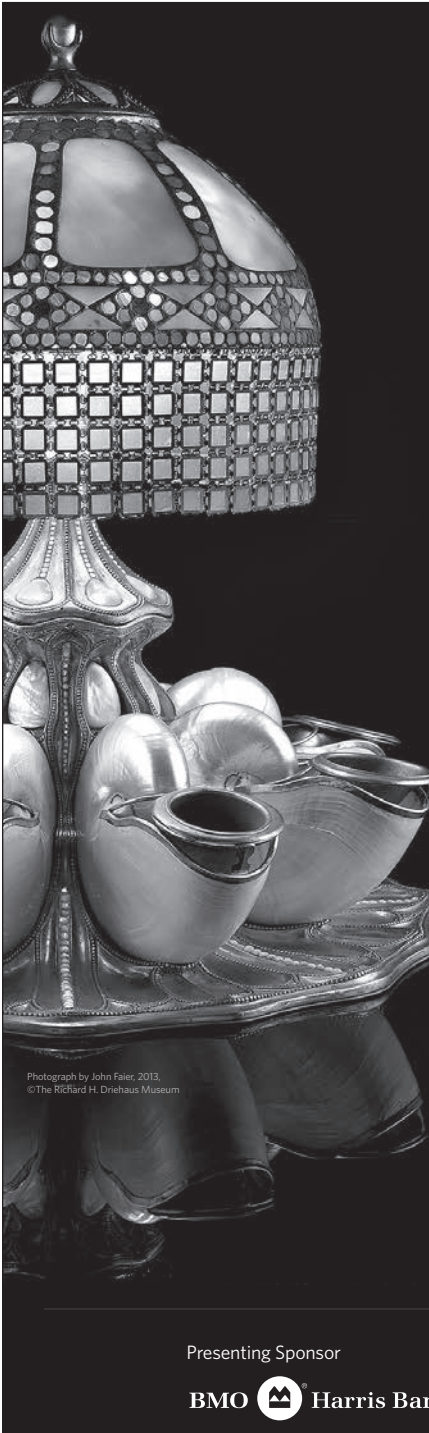
York Yankees manager Joe Girardi. Girardi, a Peoria, Ill., native and Northwestern University product who once played for the Cubs, signed a four-year contract worth up to \$20 million to stay with New York. "Rick's reputation is impeccable," Epstein said. "He stood out throughout the process to lead the Chicago Cubs into our next chapter.... You can't find anybody in this game to say a bad or neutral word about Rick Renteria." The Cubs are relying on Renteria to improve on a 127-197 record during Dale Sveum's two years as manager. Despite the franchise's four consecutive losing seasons and a last-place finish in the NL Central in 2013, Renteria refused to accept

the assumption that the Cubs will not be competitive next year. The Cubs last made the playoffs in 2008. Under Renteria, the team will be coming off its first last-place finish in seven seasons. "I can't speak to what's happened in the past," Renteria said. "I can only think about moving forward with the kids that we have and the product that's being placed before us." "I know it might sound naive, but I still believe that any team that goes in and plays between the lines has a chance to win a ballgame every single day," he said. "If I was to come in here and assume that we were going to lose, what kind of expectations am I laying for the players who are here?"

Epstein said the rest of the coaching staff will be announced in the coming days and will feature a mix of turnover and returning coaches. Renteria does have history with the Cubs' front office, which immediately put him on its radar when the managerial position opened. General manager Jed Hoyer and senior vice president of scouting and player development Jason McLeod both worked with Renteria during their days in San Diego. "It was very clear when I was in San Diego that Rick was going to be a big league manager and pretty quickly," Hoyer said. Renteria spent the last six seasons in San Diego, the last three as bench coach. He has also coached in the Miami Marlins organization

and in March managed Mexico in the World Baseball Classic. The Cubs have dumped long-term contracts and traded most anyone of value in an effort to stock the farm system ever since Epstein was hired, hoping the payoff will be the sort of championship success he enjoyed in the front office in Boston. Among Renteria's tasks will be getting the most out of Castro and Rizzo, two young players who have long-term contracts. Both were underwhelming last season and pitcher Jeff Samardzija had an up-and-down season. Renteria believes Rizzo, whom he worked with in 2011 before getting traded to the Cubs, has a "tremendous future ahead of him." Settling in with his approach at the plate will be key, Renteria said. "He's a very gifted athlete and obviously has some tremendous power," Renteria said. "He has a very good eye." Renteria's bilingual background enhanced his resume with his ability to speak Spanish with Latin players. That will only help communication between the coaching staff and players, which was an issue at times the past two seasons. "I'm hoping to be a good coach who happens to speak Spanish," Renteria said. "But I think the ability to communicate in the same language, it sometimes creates a bit of a comfort zone."

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RECIPE



Blueberry Pierogies

INGREDIENTS

- 4 1/2 cups all-purpose flour
- 2 teaspoons salt
- 2 eggs
- 1 egg yolk
- 1 cup blueberries

INSTRUCTIONS

1. Combine flour, salt, eggs and egg yolk. Mix until doughy.
2. Cover bowl with towel for 15 minutes.
3. Roll dough flat and make circles with a glass.
4. Put one tablespoon blueberries on top of each cutout.
5. Fold dough and pinch edges until fully closed.
6. Boil pierogies in water until they float.



NOVICE



SOUS CHEF



GURU



Anthony Soave THE CHRONICLE

JENNIFER WOLAN
Social Media Editor

LET'S FACE IT, the only pierogies most non-Polish Americans ever eat are from Jewel-Osco and probably taste too bitter or too sweet, ruining this delicious delicacy. Worry no longer; I'm here to save you from the horrible misconception you may have of pierogies.

This recipe will impress your parents when you're home for the holidays. Not only are the ingredients pretty cheap—usually under \$5—they are also everyday items most households have.

I've always eaten pierogies with traditional meat or potato and

cheese fillings, but after visiting my grandma in Poland last summer, I was introduced to a new pierogi that few even know about: the fruit-filled pierogi.

The concept of putting whatever I want into a pierogi fascinated me. It only broadened the spectrum of pierogi fillings that make them taste like heaven.

If you don't like blueberries—although I don't know anyone who doesn't—mix up this recipe by adding strawberries or peaches.

Mix flour, salt, eggs and egg yolk together in a bowl. After playing with the dough for 15 minutes (it's super fun), flour the area on which you will roll out your dough so it

doesn't stick. Turn your favorite beer glass over to cut perfect circles in the dough.

Add a tablespoon of blueberries to every circle of dough that has been cut out, but make sure there is enough space inside so the dough doesn't break. No one likes a broken pierogi.

Boil water in a big pot over high heat. Add the pierogies and boil until they float. Turn off the stove and slowly scoop your ready-to-eat pierogies out of the pot.

They are best eaten with a little bit of sour cream and sugar sprinkled on top.

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Courtesy KARLA LORING

The Chicago Dancemakers Forum funds and mentors four artists each year. The organization will celebrate its 10th anniversary with an all-day event Nov. 16 at the Museum of Contemporary Art with performances and dance film screenings.

Chicago Dancemakers Forum mentors choreographers

LIBBY BUCK
Assistant Arts & Culture Editor

CHOREOGRAPHER MARK JEFFERY and his cast of four performers traveled to London multiple times throughout 2013 to study the history of anatomy theater—a practice dating to the 18th century allowing audiences to sit in on surgeries. Their investigative research was done in support of the creation of “The Operature,” which is a dance-infused performance art piece that will premiere in late March at the National Museum of Health and Medicine Chicago, made by Atom-R, a performance collective Jeffery helped create that

explores anatomy, forensics, technology and the body.

Travel and research like Jeffery’s is not typical. Usually, choreographers must turn out dances quickly and in the least costly way possible. But with The Chicago Dancemakers Forum, which funds artistic exploration like Jeffery’s through grants and a mentorship program, Chicago dancemakers can live out their artistic fantasies.

“Each artist comes in with an ambitious plan for a project that is exploratory and leads to some sort of new direction, so we not only provide the financial support but also feedback along the way,” said

Peter Taub, a member of CDF’s consortium and the performing arts programs director at the Museum of Contemporary Art. “Some of the mentorship is creative critique or practical logistics to strengthen the project’s plan or even just peer exchange around making dance.”

The CDF will celebrate its 10th anniversary Nov. 16 at the MCA with an all-day event and gala called Break Out that will feature performances and dance film screenings by past awardees, Taub said. The day programs of Break Out will be free with regular admission, and the night gala requires the purchase of a \$50 ticket, which will help the or-

ganization with fundraising. Jeffery was inducted as a lab artist in early 2013 to create “The Operature.” The performance will be previewed in snippets at Break Out in the fourth floor lobby of the MCA.

Chicago dancemakers can afford to live out their artistic fantasies once inducted as awardees, as artists are given abundant resources and insight from their peers as well as professionals to guide their work, Taub said. He said that while funding is important, the professional input of strong voices in Chicago’s dance scene is a rare experience that makes CDF’s awards highly coveted.

Four artists are inducted each year based on their submitted proposals that incorporate ideas for experimental dance works. The financial award for each project is \$15,000, and the professional feedback comes from other awardees of the year and CDF members. The program focuses less on the idea of handing out grants and more on facilitating artistic relationships, Taub said.

Lab artists are encouraged to stray from their typical work or the traditional ideals of choreography in their proposals, Jeffery said,

» SEE CDF, PG. 28

Artists get nostalgic with VHS zine

JUSTIN MORAN
Arts & Culture Editor

AS PEOPLE ADAPT to evolving technology, nostalgia for antiquated media is inevitable. Just as vinyl records and CDs have become collector’s items in the age of MP3s, VHS tapes are now being collected and coveted for their vintage charm and old school allure.

A leading exponent is Zachary Hutchinson, program director of the gallery known as The Church of Templehead, 1901 S. Allport St., whose new 30-minute VHS zine “Video! Video!” has compiled various Chicago artists’ video work into a single queue. Hutchinson

will be screening the complete product Nov. 16 and selling copies for \$5 each at The Church of Templehead.

Hutchinson said about 55 artists submitted original work for the zine, which spanned a range of interpretations of his only guideline: moving images. YouTube videos, six-second Vines, commercials, GIFs, accidental iPhone videos and carefully edited short films were among the entries.

“I’ve found that moving images have become a more ephemeral thing,” Hutchinson said. “Video! Video!” is a project I came up with to make a physical artifact out of these.”

One of the artists on the bill is

Cooper Collier, a Chicago-based video artist, who submitted a video that incorporated clips from the MTV reality show “The Hills.” Every time a cast member used the word “like” superfluously, the audio was censored as though they were instead flinging obscenities.

Another one of his submissions was a short clip of rippling water on a windy day, filtered with blue and purple and set to the 1997 track “Space Jam” by Quad City DJs.

“[The film] is flowing [together] really strangely well,” Hutchinson said. “None of the artists know what

each other entered, but I put them in such an order that I think will look and feel good [while] watching.”

Creating physical VHS copies of submissions required a long, complicated process, Hutchinson said.

» SEE VHS, PG. 28



Photo illustration Donald Wu THE CHRONICLE

FOR THE RECORD

by Emily Ornberg
Managing Editor

Why M.I.A. is my idol

ROCK 'N' ROLL, the heart of all musical genres, is supposed to be about “f--k you,” not “f--k me.”

What I mean to say is, women signed to major labels are consistently projected as scantily clad sexpots, making the calculated music force-fed to them by A&R representatives to sell the most records. Spend a few minutes perusing Vevo’s most played and you’ll notice a trend: The male-dominated music industry is set up to essentially walk all over female empowerment while the women proudly display their titties—and if you don’t like it, then move out the way.

It’s been fun to watch alternative rapper M.I.A., a.k.a. Maya Arulpragasam, completely machine-gun such restrictions from the moment she signed to Interscope in 2008—famously throwing up her middle finger at the Super Bowl halftime show and inviting controversy with her upcoming documentary and most recent album, *Matangi*, which was finally released Nov. 5. The hip-hop firebrand has proven that she is gloriously about the “f--k you.”

From the moment her contentious dance-pop track “Paper Planes” hit the top 20 worldwide,

M.I.A. has passionately made the music she wants to make—as unapologetically honest and odd as it may be. Serving as one of the only completely defiant, nonconformist women in pop music today, M.I.A. is unbound by the restrictions of the money-driven industry.

Matangi was slated to be released in December 2012 but was pushed to April by M.I.A.’s label, who claimed the record was “too positive.” The album then had subsequent release dates, all of which weren’t met. On Aug. 9, M.I.A. tweeted that she had enough: “who would stop MATANGI from coming out? If interscope takes longer i can always leak this next week and make a new one by the time they are ready.”

Her music stems from the political fervor she harnessed during her upbringing—for a large part of her childhood, M.I.A. grew up in Sri Lanka, a country torn between the Tamil Hindu minority and Sinhalese Buddhist majority. Her father, Arular, helped found a Tamil militant group that became overshadowed by the vicious Tamil Tigers, who, through their struggle for political control, murdered anyone from government troops to Sinhalese civilians, to even



their own Tamil people.

It’s inspiring, to say the least, to watch a woman stick up for the art she believes in and create meaningful, unique and undeniably good music. As her label’s chairman Jimmy Iovine said in a May 25, 2010 New York Times report, her relentless nonconformity is what makes her a marketable gem to hold on to.

“Maya had all the pieces of the puzzle,” Iovine said. “When I met her, I thought, ‘Who wouldn’t want to sign her?’ Her politics didn’t matter to me. The whole game is about waiting for that moment to move popular culture. Maya can move the needle. I want to go where she’s going to take me.”

eorenberg@chroniclemail.com

FEATURED PHOTOGRAPH



Anthony Soave THE CHRONICLE

“Threshold,” a video-projected work of art by artist Luftwerk in conjunction with the “Shift Exhibition” at the Chicago Cultural Center, runs through January 5, 2014. “Threshold” explores the movement of light and is intended to showcase how light and darkness determine how our eyes perceive color in art.



Photos Anthony Soave THE CHRONICLE
Creative Direction Libby Buck THE CHRONICLE



JORDAN ANDERSON
freshman theater major



ANTHONY LOTFI
senior photography major



CLAIRE SAMMUT
sophomore arts, entertainment and media management major



DUNCAN SHUCKEROW
senior cultural studies major

WHAT'S YOUR STYLE SPIRIT ANIMAL?
“Leopard”



WHAT'S YOUR STYLE SPIRIT ANIMAL?
“Chameleon”



WHAT'S YOUR STYLE SPIRIT ANIMAL?
“Black bear”



WHAT'S YOUR STYLE SPIRIT ANIMAL?
“Peacock”



Wicker Park's Chop Shop more than meals

LIBBY BUCK
Assistant Arts & Culture Editor

A **FULL-BLOWN** restaurant, butcher shop, sandwich shop, bar and event space all in one, Chop Shop, 2033 W. North Ave., is a foodie's wet dream. Patrons can talk fancy food lingo and walk away with a stomach full of flawlessly prepared everyday dishes, rather than leaving behind a napkin full of slyly coughed-up food with a foreign name.

Chop Shop, which opened Sept. 29, occupies a century-old building in Wicker Park that once housed an auto body shop; the massive, industrial space inside differs from its quaint curbside façade. The restaurant can feel intimidating upon arrival—greeting customers is a cold, glass case filled with pounds of uncooked sausage and slabs of meat. The overwhelming experience is similar to the lost feeling a visitor to Chicago must experience when first passing through Red Line turnstiles. Patrons can visit the bar for rounds of uniquely mixed cocktails, sit upstairs for a cozy meal, ask the butcher for a cut to take home or go in the back for a private event. With throwback pop-punk tunes from

the '00s serving as the soundtrack, bubbly employees and low-roaring chatter echoing throughout the large space, the restaurant has a party atmosphere.

Chop Shop's menu, created by classically French-trained Chef Joshua Marrelli, who previously served at Little Italy restaurant Urban Union, features decorative spins on familiar dishes such as burgers, sandwiches, chicken, salmon and salads, with prices ranging from \$10–\$25 a plate—the type of meal to be saved for a celebratory night for the starving artist Columbia crowd.

Also running the restaurant are co-owners Mario Minelli of Minelli Meats, Nick Moretti, who has the entrepreneurial mindset to cultivate the Chop Shop brand, and Ty Fujimura, whose Chicago restaurant experience comes from Arami and Small Bar.

On a recent night, a blazing blue flame illuminated a shadowy dining room and died down before the waiter had a chance to return to his post near the bar. A crispy, burnt mint leaf floated atop a chilled maroon-colored drink poured with a heavy hand and filled with Dr. Adam



Photos Samantha Tadelman THE CHRONICLE

(Above) Wicker Park restaurant Chop Shop's ricotta gnocchi dish came smothered in a delicious combination of ricotta and Parmesan cheese. (Bottom left) The flourless chocolate cake packed a punch of rich chocolate flavor into a small, manageable portion. (Bottom right) Chop Shop's classic-cut french fries dotted with parsley were a standout from the average diner attempt.

Elmagirab's Spanish Bitters, lime juice and raspberry-huckleberry purée. It made for a bitter fruity treat. The scorching sprig of mint was soaked in 110-proof Chartreuse liqueur to garnish the drink, the Sinister Minister (\$10), which

is just one of many original cocktails created by mixologist Dan De Los Monteros, who hails from such famed Chicago lounges as The Exchange and The Bedford.

The herb-marinated chicken (\$19) came as a plentiful portion of

roasted chicken floating in lemon butter sauce, surrounded by diced carrots and turnips. The slow-cooked and sauce-soaked chicken was silky smooth and fork tender,

» **SEE CHOP** PG. 30


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PHOTOS BY ANTHONY SOAVE, PHOTO EDITOR

STORY BY JUSTIN MORAN, ARTS & CULTURE EDITOR

“Hi-ee.”

Nasal and dispassionate, a tall, thin man greets us at the front door with a nervous smile, his face spotted with foundation, shoulders draped in a patterned kimono. The apartment is buzzing with “Queens of Noise” by The Runaways as a man straightens another’s red, cascading hair in the bathroom. In the next room, a man with monstrous diamond gauges puncturing his ears loads a bong and brags about his previous porn career. The aromas of hairspray, weed and designer perfume float throughout the Boystown abode.

Tucked away in a corner is our greeter fading out of reality and into a fantasy. Sissy Spastik sits contentedly in front of a full-body mirror—one of the only pieces of furniture in the place and evidently the most important. Sissy, who co-hosts famed dance party Boom Boom Room every Sunday, is slated to perform two numbers at Roscoe’s, 3356 N. Halsted St., and needs to be there by 10 p.m.—which was about an hour ago.

In the light, Sissy appears to be in a state between man and woman, ambiguous to gender pronouns; the beginning of his makeup contours are feminine, but his boyish face screams through the foundation. Unfazed by the time crunch, all the occupants bustle through the apartment to perfect their looks for the night. Amid the flurry of blow dryers, hair straighteners and blaring speakers, the lights begin to quiver and the power goes out—an ultimate tragedy for a queen painting her face. High-pitched squeals erupt from the crew and they begin to argue about who will have to venture into the basement to flip the switch.

The lights come back on and Tina Turner’s raspy voice engulfs the space, quickly matched by a karaoke-style sing-a-long. Sissy completes the transformation by throwing on a long black dress, fussing aloud that her lips are uneven. It takes both of her roommates to zip her into it.

“Get the pliers!” screams Sissy’s roommate, inciting a panicked search of the apartment.

It’s not construction tools that solve the problem, but a suggestion that Sissy remove the stuffing from her bra. The dress zips up—a perfect fit.

“I call it the ‘art of transformation,’” she said. “Drag culture is an art.... I’m not saying I’m art, I’m not that vain.... maybe just a little bit.”

Shoulders back, her steps are long and confident through the streets of Boystown. The sounds of her heels are a kick drum and every passerby becomes an extra in her music video. Sissy parades past a family of four, who all stop talking and gawk.

It’s this genderless state that sets Sissy apart from her cohort queens. Just as society’s view of gender has become more complex, drag is no longer about satirizing or impersonating a woman’s effeminate qualities; instead, brave individuals like Sissy, who concurrently embraces masculinity and femininity by approaching drag without a gender binary, will redefine drag as a boundless spectrum for the next generation.

“Like RuPaul says, don’t be afraid to use all the colors in the Crayon box,” Sissy said. “That’s what I like to do.”

Beneath the makeup, Sissy Spastik is Robert Brady, a 28-year-old freelance makeup artist who first moved to Chicago from the small town of Snover, Mich. in 2004 when he was 18 years old. With an underwhelming population of 1,000 people, Snover never provided enough excitement for Robert, who said he grew up with passionate, big-city ambitions.

But he also grew up too fast. When he was 9 years old, his father died of leukemia.

“[My father’s death] really made me grow up fast,” Robert said. “It took all the fun out of being a kid. I was pretty much cheated. But it wasn’t my dad’s fault, it wasn’t my mom’s fault, it was the disease’s fault. I had to be strong for me and my mom; it was just the two of us.”

Tucked away in Robert’s bedroom is a chest that holds his father’s old sweaters and stacks of photos of the two of them in Michigan. Robert spends every anniversary leafing through the memories. It’s a therapeutic process, but painful nonetheless, he said.

“I was down in the dumps the other day,” Robert said. “It was 19 years ago [on] Friday. I’m wondering if he’s OK with [me dressing in drag]. I don’t think fathers want their sons to grow up to be drag queens. But ultimately they want them to grow up to be themselves, so I think he’d have to be proud of me.”

Robert pauses and beats the angled make-up brush he’s using hard against the side of a container. It’s loud, and he does it for a good 20 seconds. The white powder used to highlight his defined jaw sprinkles onto the floor, but he doesn’t seem to notice. It’s the only time he breaks his nonchalant character, slipping into a transparent moment of sadness.

Robert, who didn’t have many friends in school, said he sought refuge in makeup and applied it in the privacy of his bedroom to cope with the stress of his home life. His mother struggled with bipolar depression, which almost sent him into foster care. Without a strong support system, young Robert cried to his powder brush, gossiped with his eyeliner and danced to Billy Idol and Boy George with his lipstick collection. The social alienation eventually became too much to bear, which resulted in Robert dropping out of high school in 2001 and obtaining his GED online in 2004.

“I’ve learned now as an adult that it’s cooler to go against the grain and not do what’s expected of you,” Robert said. “People are going to talk about you; people are going to criticize you, but at the end of the day, you have to really do what makes you happy. I always loved fashion and makeup and didn’t know it was accepted until I moved to [Chicago].”

After studying fashion marketing at the Illinois Institute of Art for two years from 2004 to 2006, Robert transferred to New York City’s Parsons the New School for Design in 2007 for a semester, where he started experimenting with cross-dressing. He came back to Chicago in spring 2008, infiltrating the local gay club scene as a fledgling drag queen in the House of Santana, a quartet of drag queens who hosted and performed twice a month at Berlin, 954 W. Belmont Ave.

“I never thought I’d be this involved in drag, to be honest—I don’t do drugs,” Robert lied as he took a hit from a bong. “But [drag] is like that; it’s addicting.”

In drag, there are “pageant girls,” who are viewed as



SPASTIK JCKS

EDITOR, & JACK COLLIER, CONTRIBUTING WRITER

LAYOUT BY DONALD WU, GRAPHIC DESIGNER

the classic, more sterile sector of queens, the goofy “comedy queens,” avant-garde “edgy queens” and the trashy, frowned-upon “booger queens.” There are the dazzling “cabaret queens,” the mod “high-fashion queens” and the “fishy” girls, whose appearances are almost indistinguishable from a biological female. Spastik, however, doesn’t fit into just one category nor does she want to.

“Sissy was there from the start of this [genderless] movement,” said Eric Vana, Sissy’s roommate and retired drag queen. “She was a trendsetter then, and still is. She’s not afraid to cross that ambiguous line unlike a lot of people. She’ll go [to Boystown] without tits and a lot of queens frown upon that. She’s fearless, she’s living art.”

This fearlessness in beauty has yet to ascend into the mainstream, said Robert, whose years of experience doing women’s makeup exposed him to an outsider’s perspective on drag culture.

“A lot of women are scared,” he said. “They’ll say, ‘I just don’t want to look like a drag queen.’ And I’m like, ‘What’re you trying to say?’ They don’t intend to be mean, but it’s kind of like, so you want to look normal and boring?”

Although Robert alone helps women achieve everyday looks at the makeup counter, it takes a village to dress a drag queen.

Drag houses are like families; they usually have a mother, who is the leader and most seasoned of the queens, Vana said. The mother is the sage, a wise witch who wields her magic to create the complicated illusion of femininity and the power of fantasy. Houses work to establish performance troupes, strengthen drag culture and provide a sense of belonging in an otherwise disenfranchised community, he said.

Vana and Roger Harris, co-founders of the House of Santana, originally recruited Robert and helped him fine-tune his drag persona for their semimonthly event at Berlin, which was one of the first independent professional drag shows in Chicago.

“Our look was darker, more goth,” Vana said. “We wanted a space for people to be able to do whatever they wanted. Artistic expression [wasn’t] really monitored. The only rules had to do with vanity—you always had to have nails and lashes. We weren’t interested in [performing] Katy Perry or Britney Spears. We encouraged [our queens] to do things you wouldn’t normally see.”

At the time, the Boystown scene was brimming with queens dressed in leotards singing Lady Gaga, but Robert was uninterested in Top 40 pop stars, modeling his drag identity from the gender-bending styles of David Bowie, Grace Jones and Annie Lennox, Vana said.

“Everyone wants to be mainstream,” Robert said. “I think [queens] are afraid nowadays, but I’m not. The fashion that inspires me are the more androgynous, gender-f--k designers: Alexander McQueen, Gareth Pugh and Jean Paul Gaultier. I’m a Gemini, so I get bored easily; I don’t like to look the same all the time. I try to stretch [drag] and see how far I can go.”

Although drag queens can push the edge and call themselves rebels, the heart of their work is rooted in a desire for praise, according to Fausto Fernós, co-host of the award-winning LGBTQ podcast, “Feast of Fun.”

“I wouldn’t describe any drag queen as punk,” Fernós said. “They’re all seeking approval and dollar bills from the audience. They all want to be embraced by their communities.”

Even Sissy will shamelessly admit she lives for the applause.

“I’m able to be pretty and get paid for it,” Sissy said. “I love all the attention.”

Militant drums and violent guitars descend on a packed, cheering Roscoe’s as Sissy performs Marilyn Manson’s “The Beautiful People.” Manson’s passionate lyrics about standing out from the mainstream strikes a chord in Sissy as fire fills her eyes. This performance is her payback—retaliation against years of isolation.

“Everyone has their own definition of beauty,” Sissy said. “Some people think it’s blue eyes and blonde hair; some people get plastic surgery to look beautiful. To me, androgyny is beautiful; being able to pull off more than one gender at a time. Because the ultimate question is, why does it matter what I am?”

The magic of Sissy Spastik is in full effect; although she’s all female in the face and sports a black bob, she’s also topless with her flat, boyish chest proudly exposed, silver chains dripping loosely from her broad shoulders. Bound by a black corset, she sports a single black leather glove and knee-high boots. The pieces altogether exude an untouchable power—both masculine and feminine.

“The Beautiful People” slams into its ending and Sissy rips off her wig, throwing it into the excited crowd. Her natural hair, which looks like a fallen Mohawk, comes out, and whips around angrily. She thrashes her body around the stage, eventually gaining a calm composure. Just like that, she flaunts her femininity and throws it away all at once.

“People are going to talk about you; people are going to criticize you, but at the end of the day, you have to really do what makes you happy. I always loved fashion and makeup and didn’t know it was accepted until I moved to [Chicago].”

- Sissy Spastik

jmoran@chroniclemail.com

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Photos Rena Naltsas THE CHRONICLE

On Nov. 5, metal bands Death Angel and 3 Inches of Blood rocked Reggie's Music Joint, 2105 S. State St., with classic metal-defining sounds.

Metal bands strengthen genre legacy at Reggie's

TOPHER SVYMBERSKY
Contributing Writer

WITH SO MANY sub-genre offshoots of metal—from the shrouded shrieks of black metal to the bellowing roars of death metal—it's hard to pinpoint exactly what makes metal, metal anymore. On Nov. 5 at Reggie's Music Joint, 2105 S. State St., however, Death Angel and 3 Inches of Blood ignited an intense onslaught of classic metal style.

While guttural screams are in full focus at most contemporary metal shows, this lineup took a more traditional metal approach when 3 Inches of Blood began its set with the delightfully cheesy "Metal Woman." Cam Pipes channeled the ghost of metal's strongest vocalist, Ronnie James Dio of Black Sabbath, as he let out an infectiously high vocal howl. As epic and imperial as the moment may have felt—it can be a little hard to watch Pipes hit higher notes than most Opera singers can—it's that slight goofiness that keeps the mosh pits alive and spinning.

"Metal Woman" was set off by a sinister guitar introduction before

Justin Hagberg rattled off a bellowing bass line to the anthem's adoring, celebratory lyrics, "Decked out in studded leather, with looks that kill the way she moves to metal gives us a thrill ... she is a metal woman." How romantic.

Granted, as nerdy as the opening was, that sheer metal confidence is what 3 Inches of Blood is all about. Its most recent album, *Long Live Heavy Metal*, serves as a traditional metal monument for those who feel lost within metal's obscure sub-genre web. Sure, the lyrical content may be corny at times, especially when speaking about how the ideal female partner is a "demon in the sack/ ready to attack," but isn't that the sex, drugs and rock 'n' roll attitude that made metal in the first place? After all, Black Sabbath had "Lady Evil" in the 1980 album *Heaven and Hell*. 3 Inches of Blood are keeping the classic metal sounds of Ozzy Osbourne and Ronnie James Dio alive and well.

The youthful mosh pits seemed to fade away as older fans with bigger beards and even bigger beer bellies filtered in to raise their fists for San Francisco's Death Angel.

Where the silliness left off, serious metal stormed its way in right on schedule.

Death Angel took a more ominous tone in its hourlong-plus set of fog, flashing red lights and looming instrumentals, showing Reggie's just how well-versed they are in their genre. With guitar licks spanning from soulfully slow to frenetically fast and vocals tackling a larger range of screams and shouts, Death Angel constantly pushed the genre's standards.

Vocalist Mark Osegueda may have been able to screech his voice as high as the groin-grinding pitches of 3 Inches of Blood on tracks like "Son of the Morning," but he could also effortlessly grit his voice downward into the rambling metal chants of "Relentless Revolution." What dominates Death Angel's sound, however, is Rob Cavestany's guitar solos that casually squealed in and out of drummer Will Carroll's double bass, from finger mashing harmonics to the Hendrix-like string bends that oozed from his fretboard all within one solo on

» SEE METAL, PG. 30

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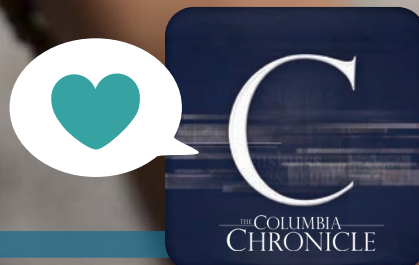
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STAFF

PLAYLIST

Chilly chillouts

JACOB WITTICH, ASSISTANT CAMPUS EDITOR

SWEATER WEATHER // The Neighbourhood
HEY YA! // OutKast
COLD // Kanye West
COLDEST WINTER // Kanye West

ANTHONY SOAVE, PHOTO EDITOR

HAVE YOU GOT IT IN YOU? // Imogen Heap
FEBRUARY AIR // Lights
SODA SHOP // Jay Brannan
ALRIGHT WITH ME // Kris Allen

AIDEN WEBER, ASSISTANT SPORTS & HEALTH EDITOR

UNDONE (THE SWEATER SONG) // Weezer
LET'S GO GET STONED // Ray Charles
NEIGHBORHOOD #1 (TUNNELS) // Arcade Fire
TIME WAS // Canned Heat

KATHERINE DAVIS, ASSISTANT CAMPUS EDITOR

BLOOD ON THE LEAVES // Kanye West
WHERE DOES THE GOOD GO // Tegan and Sara
NUMBER ONE // Pharrell
FOR REASONS UNKNOWN // The Killers

AUDIO OFF THE



Courtesy JON FREEMAN
Oderus Urungus, the lead singer of otherworldly heavy metal band Gwar, performs in his usual hellish getup.

Gwar NSFW

JUSTIN MORAN
Arts & Culture Editor

“WHAT DO YOU want, you miserable flack of fecal filth?” said Oderus Urungus, lead singer of the satirical heavy metal band Gwar, as he answered the phone. “Take it easy on me, I was in New Orleans last night and got f--king hammered, I just rolled out of my coffin.”

Formed in 1984, Gwar has accumulated a cult-like following with unapologetic exploration of politically and morally taboo subject matters filtered through otherworldly personas. The band includes vocalist Oderus Urungus, guitarists Balsac the Jaws of Death and Pustulus Maximus, drummer Jizmak Da Gusha and bassist Beefcake the Mighty. Dramatic costumes, explicit lyrics and gory stage shows that have included antics such as Snooki’s abortion and covering the audience in fake blood have established a permanent seat in metal history for the sci-fi band.

As the story goes, Gwar’s history starts 100 billion years ago when the Master of All Reality first created them. Wreaking havoc throughout the universe, Gwar ended up on earth, killing the dinosaurs and brutally destroying Atlantis. As punishment, their master cursed them to be frozen solid for millions of years in Antarctica until the hairspray of ’80s rockstars eventually thawed their bodies. Since their awakening, Gwar has set out to take over the world.

The Chronicle talked with Oderus Urungus about Gwar’s new album *Battle Maximus*, the 2011 death of songwriter Flattus Maximus and the 2015 Super Bowl halftime show.

THE CHRONICLE: Every show you battle Mr. Perfect. Who does he represent?

ODERUS URUNGUS: The elite f--ks. They’ve got to be dragged from their corridors of power [and] crucified on the streets of Washington, D.C. That’s my goal—the complete destruction of the military industrial complex using our Gwar followers as an army. That doesn’t mean you guys get to live—that means you get to live a little longer, that’s all. We’ll kill the pigs, party for a year and blow up the f--king planet.

What has been the most memorable part of this year’s tour?

Surviving in general. Every night I have to fight Mr. Perfect, this f--king super-powered a--hole from the future. I drive my sword through his chest, rip off his head, his arms and then give him a f--king Robert De-Niro “Goodfellas”-style beat down. Driving the heel of my boot into his head, his face and his mid-section; chopping away with my axe. It’s all just a blur of hate, war and death.... Oh, and we also play music.

» SEE GWAR, PG. 31



Monday, Nov. 11
NATURAL VIBRATIONS
Bottom Lounge 1375 W. Lake St. 8 p.m. \$12
Tuesday, Nov. 12
SAINTSENECA
Schubas 3159 N. Southport Ave. 8 p.m. \$10
Wednesday, Nov. 13
JAMES BLAKE
Riviera Theatre 4746 N. Racine Ave. 8 p.m. \$28.50
Thursday, Nov. 14
PANDA RIOT
Empty Bottle 1035 N. Western Ave. 9 p.m. \$5
Friday, Nov. 15
SLAYER
Aragon Ballroom 1106 W. Lawrence Ave. 7:30 p.m. \$36.50

Acclaimed Chicago chef dies, cause unknown

CARYN ROUSSEAU & J.M. HIRSCH
Associated Press

CHARLIE TROTTER HAD built a reputation so stellar that the culinary world still had high expectations for the famed chef after he closed his award-winning namesake Chicago restaurant last summer.

Trotter changed the way Americans viewed fine dining, and his restaurant put Chicago among the vanguard of the food world.

Trotter, 54, died Nov. 5 at a Chicago hospital after paramedics found him unresponsive at his home. A Nov. 6 autopsy found no signs of foul play or trauma, but the Cook County Medical Examiner's Office said it may be as long as two months before a cause of death can be determined.

The Cook County Medical Examiner's Office did not say anything about whether the acclaimed chef's death was related to what friends and co-workers described as Trotter's declining health in recent years, or the seizure that one said he was hospitalized for over the summer. In a short news release, the office said that "additional tests, including a toxicology analysis, will be conducted."

For decades, Trotter's name was synonymous with forward-thinking cuisine. He earned 10 James Beard Awards, wrote 10 cookbooks and in 1999 hosted his own public television series, "The Kitchen Sessions with Charlie Trotter."

Yet Trotter never went to culinary school. He grew up in the northern Chicago suburb of Wilmette and majored in political science at the University of Wisconsin in Madison. But an inspiring meal several years earlier planted in him the desire to cook.

Trotter's food was grounded in classical French technique, but blended seamlessly with Asian influences. He believed fervently in the power of simplicity and clean cooking, turning to simple vegetable purées and stocks—rather than heavy sauces—to deliver standup flavor in menus that changed daily.

He also was an early advocate of using seasonal and organic ingredients, as well as sustainably raised or caught meat and seafood.

"Charlie was a visionary, an unbelievable chef that brought American cuisine to new heights," said Emeril Lagasse, a close friend of Trotter's, in an email. "We have lost a tremendous human being and an incredible chef and restaurateur."

Trotter was gruff, exacting, demanding and a culinary genius. For years his restaurant was considered one of the best in the nation, earning two Michelin stars the first year the guide rated Chicago restaurants.

Larry Stone, a longtime friend and sommelier who worked with Trotter, said the chef was determined to remain active despite health issues, even though doctors had advised him a few years ago not to fly or exert himself. Close family friend and early Trotter mentor Norman Van Aken said Trotter was

hospitalized in New York this summer after having a seizure, but he did not know if that was related to his death.

Van Aken said it was a shame the public rarely saw other sides of Trotter's personality. Some might have thought the move from the restaurant world was too risky. Not Trotter.

"What's the worst that could happen? Life's too short. You may be on this planet for 80 years at best or who knows, but you can't just pedal around and do the same thing forever," Trotter said.

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Associated Press

Renowned Chicago chef Charlie Trotter's sister-in-law Jennifer Trotter mourns his death Nov. 5 on the steps of his former restaurant during a candlelit tribute.

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» **DANCE**

Continued from PG. 19

which he achieved by combining dance and performance art. He said his art is detailed and methodical, so it benefits from being presented at the MCA because it is a traditional visual art gallery rather than a theater, allowing viewers to fully immerse themselves in the performance's intricacies. The dancers will also wear temporary QR code tattoos that audiences can scan to discover some of Jeffery's research in text form.

"It's a project [centered] on experimentation, process-oriented exploration and artistic growth," Taub said. "It's intentionally really [small] in scale, but it's very intensive and high quality."

While artistic grants are not new to the dance community, the concentrated mentorship that comes with the CDF awards is a rare treat for dancemakers, said Michelle Kranicke, an awarded lab artist from 2006 whose most recent work will be featured at Break Out.

Kranicke said the piece she created during her year with CDF focused on aging, stillness and isolation, a subject inspired by 60 concrete-block sculptures in Marfa, Texas that dominate the landscape with their heavy aesthetic while maintaining a light and airy feel. She said her choreographic concept for the piece is something that moved her so deeply as an artist that she continues to work with



Courtesy KARLA LORING

"Cinderbox 2.0" by Lucky Plush Productions is one of many choreographic works The Chicago Dancemakers Forum has funded and artistically guided for the past decade.

the same theme. The award allowed her to travel to the site of the sculptures multiple times, helping her to choreograph mainly onsite—something she would not have been able to do otherwise, she said.

"It's helpful to [have dancers gain] firsthand experience rather than listen to me translate it in the rehearsal process," Kranicke said. "The CDF gave me the opportunity to bring dancers into the process, which colored the performance."

Opportunities for artists to freely create experimental work are

scarce due to the pressure on artists to be successful, but experimenting is highly conducive to the artistic process, Kranicke said.

"It's important to have an organization around to give artists the opportunity to create without any restrictions or pressure," Kranicke said. "It was great to delve deeply into creating and showcasing work alongside artists that were also immersed in their own deep research—it was a fantastic year."

ebuck@chroniclemail.com

» **VHS**

Continued from PG. 19

All the digital submissions were exported into a single file and burned onto a DVD. He then connected a VCR to a DVD player and recorded the playing DVD onto a VHS tape. VHS records in

“It's nostalgia for a more simple time.”

— Michael Perkins

real-time, he said, so each copy of the VHS zine took 30 minutes to transcode—a lengthy process considering he plans to make about 30 half-hour tapes for distribution.

Hutchinson said the recording process manipulates the quality of the submissions regardless of how they were filmed because as VHS tapes process videos on magnetic tape they impose a grainy, worn down appearance. Despite the alteration, Hutchinson said the vintage effect gives the zine an authentic, inimitable character.

"Some [artists] shot with really high-quality cameras," he said. "Part of this process of having [the zine] on VHS is that the quality degrades. It gives [the film] an aesthetic that you can't mimic through Final Cut or Premiere; a feeling like you're watching a video from when you were 5."

Heather Lynn, co-director of The Church of Templehead, said this project highlights the importance of preservation in a world where

fleeting YouTube videos come and go. But Hutchinson's VHS tape is a perfect marriage between the past and present, she said, because a film full of multimedia formats could not have been made without today's advancements. Lynn said she hopes this balance of current and past technologies continues.

Michael Perkins, co-director of The Church of Templehead, said the art community's current fascination with the '90s is similar to music in the sense that trends are revisited in waves.

"It's nostalgia for a more simple time," Perkins said. "Like when musicians who could easily record on computers choose to record on a 4-track. [About] 15 years have passed [since VHS tapes were popular], so it seems appropriate for it to come back [in style] now."

Lynn said Hutchinson's project brings her back to the '90s when she was a teenager watching VHS tapes, completely unaware of how the Internet would later reinvent the landscape of film accessibility.

"Now, with the click of a button, you can share your [work] with millions of people," Lynn said. "Since it's so easy, however, there's not as much [thought] invested; you don't have to put in any effort."

jmoran@chroniclemail.com

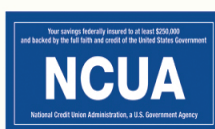
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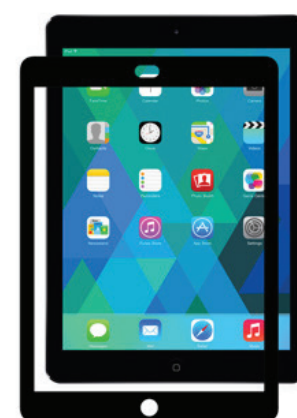
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» **CHOP**

Continued from PG. 21

unlike the surgical cutting situation usually involved with eating pan-roasted chicken. The white and dark meat absorbed the other flavors on the plate, which perfected the classic dish with a refreshingly tempting taste.

The same could be said for the heaping portion of French fries. At a hefty \$5, the skinny, salty, parsley-garnished fries seemed to be crafted from the palette of a high-profile chef but resembled everything most loved about a fast-food chain's fries. Crunchy

skin and soft insides, with a nutty flavor made for fries that could easily follow one after another into diners' mouths.

Creamy, rich Parmesan cheese added an element of indulgence to the strangely addictive, starch-filled ricotta gnocchi (\$15), which were covered in fennel, squash, Brussels sprouts and chili flakes.

The flourless chocolate cake (\$9) was a miniature slice on an already small dessert plate, which made its insignificant size seem disappointing at first. The cake was tempting without being too pretty and was topped with a mound of dense vanilla cream surrounded by dots of

syrupey orange-flavored gel, finished with a sugar-crusted orange peel. One fork-full of this cake's vast flavor, and the petite size makes sense.

Chop Shop creates a personally branded experience compared to what the typical restaurant offers, while managing to attract a Wicker Park crowd ranging from families to young couples. Chop Shop has gracefully entered the restaurant business by creating a miniature world destined to become more of a neighborhood entertainment spot than fall into the ranks of snooty neighboring eateries.

ebuck@chroniclemail.com



Photos Samantha Tadelman THE CHRONICLE

(Left) Chop Shop's Sinister Minister drink is topped with a flaming sprig of mint. (Right) Flavorful herb-marinated chicken is enhanced with lemon butter sauce.



Rena Naltsas THE CHRONICLE

Metal bands Death Angel and 3 Inches of Blood embodied the hardcore spirit of metal with their wildly passionate Nov. 5 performance at Reggie's Music Joint, 2105 S. State St.

» **METAL**

Continued from PG. 24

"Sonic Beat down." The middle-aged fists that were rabidly bouncing up and down rightfully turned to fluttering fingers in praise of Cavestany's axe-handling.

Axe-handling is precisely what metal music is about, and an axe doesn't always have to be a guitar. Osegueda took a break from the set to address all band members and their astute shredding skills, resulting in an air of appreciation

from the shouts of young and old metal heads.

In the past, metal has been written off as narcissistic and even masturbatory. With every self-righteous guitar lick, there's an inevitable sense of pride in just being able to pull off the finger-mashing maneuvers that metal demands. But tucked inside the mosh pit is a sense of dedication only the 55-year-old Death Angel fan can understand.

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Courtesy JON FREEMAN

Heavy-metal satirical band Gwar released its 13th studio album *Battle Maximus* Sept. 17, which is an effort that lead singer Oderus Urungus hopes will ignite feelings of rebellion and revolution that Gwar has always strived to incite among fans.

» GWAR

Continued from PG. 26

Why do you hate Mr. Perfect?

He has come from the future to chop off my balls because they're so packed with that space seed, that jizzmo-glob, in order to study what makes metick. The one thing Gwar's

got that Mr. Perfect doesn't have, who by the way is a miserable f--k, is the secret of eternal life, which I possess. I am Oderus. I am immortal. I rule this world. Now if Mr. Perfect would be cool, I might lend him a ball; I've got three of them. But no, he wants them chopped. And I ask you my friend, who is going to let somebody f--king chop

their balls off? Nobody. That's the f--king answer.

What reaction do you want from your new album, *Battle Maximus*?

Hatred and terror; resentment toward all power structures. I believe that rock 'n' roll, punk rock, heavy metal ... the whole reason they

happened wasn't for entertainment—it was to loosen up the collective consciousness for the revolution that is about to come. Gwar will lead this revolution and we will destroy these miserable f--ks that run your country that can f--king vote themselves pay raises [and] shut down the government. More than ever, I hope people get the sense of rebellion and revolution that Gwar has always been about. We are going to take these motherf--kers down, drag these motherf--kers out of their mansions. They've got to be destroyed.

Your primary songwriter, Flattus Maximus, died in 2011. How is the band holding up without him?

Flattus was the guy who almost single-handedly put Gwar back into the metal pantheon and completely kicked ass. We've been diddling around for a long time; we've been playing parody music, comedy music. We had to do these things in order to understand what had been going on with music while we were sleeping for years in Antarctica. Then when we woke up, it took a little while to thaw out; we'd been frozen for 50 million years. You try waking up from that and playing an album; it's tough. When we lost Flattus, we knew we were in trouble because he was our primary songwriter, but somehow we overcame. We used it as an opportunity to make the f--king greatest album

we've ever made to show our maximum strength and superiority.

There is a petition on Change.org to have Gwar perform at the 2015 Super Bowl halftime show. It had 46,188 signatures as of press time. What would your show be like?

Everyone in the world and their pets could sign that f--king petition and they would still never let us play the Super Bowl. If we wanted to, we would. We wouldn't f--king play the halftime show, though—we would play the game. We would destroy any team that was put on the field against us. Then we would turn on the officials because, quite simply, five old men ordering around 22 young black men is not cool. The imagery is nauseating. Then we would turn on the crowd, the coaches, the broadcasters. Somehow I would figure out a way to [kill] anybody who's watching their TV. Then, and only then, the halftime show would commence. We would still have Bruno Mars and Justin Bieber. We will have g--damn, motherf--king Beyoncé and Jay-Z. But instead of the old soft shoe, they will be begging for their miserable lives as I jam red-hot irons into their asses and feed them face-f--king first into my meat grinder. Once the entire f--king [stadium] was in flames and I was satisfied that everyone was dead, game over.

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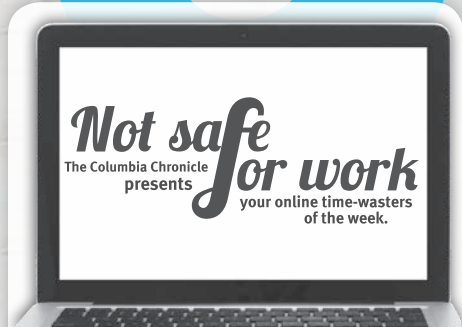
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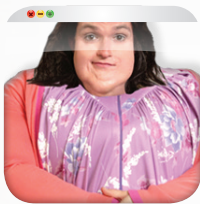
blog



Twitter the Comic

This comical blog celebrates the most priceless tweets on the Internet by making comics out of them. Twitter is so much more enjoyable when there are cute, hilarious visuals attached to them. Twitter posts include scenarios of Obama asking Siri questions about his wife, Michelle. What Twitter is thinking, we will never know.

video



Precious Plum

CollegeHumor, the same hilarious site that picked up the “Very Mary-Kate” series, is back with another celebrity-satire series “Precious Plum.” This time, hokey pageant girl Honey Boo Boo is the target, and the spoof is funnier than her ridiculous TLC series. The latest seven episodes include many puns that might not be safe for work.



Brandon Smith Office Assistant

COUNTRIES WITH THE MOST AFFORDABLE HEALTH CARE

Hong Kong: Along with having the longest life span of any place in East Asia—83 years—Hong Kong has the least expensive health care per capita in the world. Each individual only spent around \$1,400 in 2012 on health costs. Compare that to the U.S., where the individual person spends around \$9,000.

Singapore: They may pay about \$150 more for iPhones, but they’re blowing the U.S. away in health care efficiency. On average, a Singaporean pays \$2,200 on health costs and lives close to four years longer than the average American. They also retire before age 60.

Israel: According to the United Nations Population Division of the WHO, Each Israelite pays an approximate \$2,400 on health costs.

Spain: The first country to have a national football team win the Euro Cup and the World Cup in the same year also ranks fifth for the most efficient health care. If you haven’t had the pleasure of trying paella, then you are truly missing out on something special. Maybe it’s all that saffron that put Spain in the top 5, or it could be the average \$3,000 health cost.

Japan: The Japanese have a pretty efficient health care system. So efficient that, according to a Front-line report, Japanese doctors said people come in for check-ups too often. With a life expectancy of 83 years, an average Japanese citizen pays around \$4,000 on health care annually.



Jennifer Wolan Social Media Editor

REASONS CAT LADIES CAN BE SEXY

Fragrant apartments: Because of all the cats that sexy cat ladies (me) have, we must always keep our apartments smelling fresh with scented candles and perfume. From vanilla to pumpkin spice candles, it always smells delicious. Not all cat ladies are old and smelly.

Independence: Cat ladies, just like cats, are extremely independent. In turn, sexy cat ladies work for their money, find their own food and know what they want. Plus, we cat ladies need money to buy all that cat food and it adds up. Independence is sexy. Meow.

Staying fit: Not all cat ladies sit on their couch and pet cats all day. On top of taking care of a handful of cats, we take care of our social lives and stay just as fit as our outdoor cats. Going to the gym on a regular basis is a must for cat ladies.

The cat walk: Have you ever seen a cat strut? It’s sexy, adorable and cat ladies can definitely do it too. The sexy cat lady strut is the one you see on “Cat woman” when Halle Berry turns into a cat at night and can balance on her 10-inch heels. Yup, that’s us, the sexy cat ladies.

Soft hair: Believe it or not, some cat ladies actually brush their hair and go out in the real world. Although sexy cat ladies don’t purr like cats, they tend to keep their hair just as nice as their feline companion. In the effort to do so, sexy cat ladies keep their hair brushed, trimmed and—of course—sexy.



Tatiana Walk-Morris Assistant Campus Editor

REASONS I LOVE FALL

Pigging out at Thanksgiving: Living in Chicago is great, but I miss my family’s cooking. Thanksgiving is the perfect opportunity to take a break and return to Michigan for a nice home-cooked meal. After a long Megabus ride home, forget the turkey—I’m the one who’ll be stuffed.

Leaves changing colors: I spend so much time indoors that I forget how soothing nature can be. Even on a bad day, looking at the captivating orange, yellow and brown hues in tree leaves makes me smile. Chicago is the perfect area to live for the fall color changes.

Halloween: This is the hilarious holiday that shows you just how freaky people really are. Every year the costumes either crack me up or creep me out. Because I didn’t dress up this year, I used the holiday as an excuse to buy a lot of chocolate. After all the chocolate stomachaches, I thank God for dental insurance.

Fall fashion: After a long, sweltering Chicago summer, I finally get to dust off my fall boots and strut my awesome winter wear. My puffy, cuddly coats keep me warm in the Windy City. The season also gives me another opportunity grab a friend and update my wardrobe.

Impending Holidays: After recovering from my grandma’s Thanksgiving smörgåsbord, I start gearing up for Christmas, New Year’s and my January birthday. Being an only child means I always get the perfect presents.

‘All is Lost’ found at sea

JORDAN HOLTANE

Film Critic

WRITER-DIRECTOR J.C. CHANDOR’S new film “All is Lost,” which opened nationwide Oct. 18 explores the power of simple storytelling to a thrilling end. Starring Robert Redford, Chandor’s film is a one-man survival story: an eight-day account of a yachtsman stuck at sea after his boat collides with a shipping vessel. Almost devoid of dialogue and character backstory, “All is Lost” focuses on the character’s immediate struggle, exploring a minimalist touch in every mundane detail of survival.

The film opens with a voiceover of the yachtsman reading an anguished apology addressed to an unknown person. Then, with a jolting cut, Chandor begins the story as seawater rushes into the yacht’s cabin. At first calmly concerned, the yachtsman addresses the colli-

sion, repairing it with careful consideration. He slowly begins to realize, along with the audience, the true stakes of the collision.

Chandor, who also directed the 2011 thriller “Margin Call,” builds tension and anxiety through a slow progression; the yachtsman makes the most of his resources, but they steadily dwindle. His skin becomes red and blistered from the sun, and level-headedness wavers as desperation increases. After a run-in with a brutal storm, he is forced to abandon his boat for a small life raft. This moment is captured in a brilliant, desolate shot of the yachtsman watching his boat gurggle and sink beneath the surface as he slowly releases the tether connected to the raft.

The second half of his journey sees threats escalate along with his despair and the potency of the film’s simplicity. Watching him drift in the life raft, the opening

voiceover gains context—although the recipient of the apology is never revealed, the power of his words is clearly understood.

Redford delivers a gripping performance, but we never understand more of his character than what we see in the film. This is the film’s strength. By removing backstory and conventional pathos, the viewer gets to watch the yachtsman from the position of an aloof observer. “All is Lost” uses this minimalism throughout to concentrate on the struggle, removing all extraneous details.

The score and cinematography also echo this conservatism. Alex Ebert, also known as Edward Sharpe, composes sparse musical themes that carefully swell and ebb with the dynamics of the story and the protagonist’s struggles.

Cinematographer Frank DeMarco thrusts the viewer into every crevice of the yacht, communicat-



ing a heavy sense of claustrophobia despite being surrounded by open water. Jerky, handheld movements also emit a feeling of instability. After the first clash with rough waters, the man lurches over to the sink below deck, vomiting from the rocking of the boat. This dynamic camera work contrasts well with Peter Zuccarini’s underwater photography, in which he composes frames of calm awe, looking up from under the surface. In these shots, with the ocean swallowing

the life raft, we get a real scope of the yachtsman’s tribulations.

Chandor seems to understand the power in these moments, and the potential of a simple survival story. By setting the film in immediacy and concentrating on small details, “All is Lost” becomes a prime example of the universal effect and inherent interest a story of human struggle has on an audience.

jholtane@chroniclemail.com

REVIEWS

LEGENDARY!



I'm feelin' it.



Tolerable.



Uhhmm, WTF?



No—just no.



Screen



“Face Off” season 5

Looking past this season's staged drama and problematic pieces, “Face Off” is incredibly addictive. I found myself personally chanting for elves, bird men and other ghouls to kick the other creatures' asses in appearance each week. I just can't look away. —K. Koch



“No Games” music video by Rick Ross Feat. Future

Ross is back with an action-packed video for his first single, “No Games,” off his upcoming album *Mastermind*. This video brings the turn up with a car chase, cage fight twerking and a logo of fire. I love the way Rick Ross brings the heat with his gangster self. —M. Adams



“Mobile Squad” by FreddieW

YouTube sensation FreddieW is a talented movie director inspired by video games that translate into comical live action short movies. His funny video game puns keep me watching. If you have played a first-person shooter game on a mobile phone before, you will get this video. —D. Wu



“Bad Grandpa”

Don't spend \$10 to see this movie in theaters—it's not worth it. Although the film is funny at some points, your money will be better spent watching a 3D movie like “Gravity.” I feel like the fake-looking grandpa ruins the movie and any authentic humor it tries to portray. —J. Wolan

Print



“Miley Cyrus Got a Granny Tat” by Jenny Depper

Cyrus continues to confuse. Depper's blog on “omg! Yahoo” about Miley Cyrus getting a granny tattoo is ridiculous. I hate the fact that Depper has to write about something as annoying as Miley's tattoo. The media should leave Miley and her grandmother alone. —S. Leak



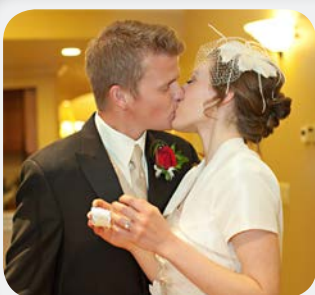
“Slurs in Incognito's messages” by ESPN.com

Who is really at fault here? This Nov. 5 ESPN report is quite sad. There is no place in the world for this racist act, especially not in the NFL. This is a story that we will have to continue to follow to see what new details may emerge, unfortunately. I hope this doesn't happen again. —F. Awesu



“Murdoch's World” by David Folkenflik

Let's be honest—we all make fun of some of the stupid things that Fox News does. But this book exposes some of the most unethical and least journalistic things I've ever read, including how Newscorp hired bloggers to literally contradict every bad thing ever said about their coverage. —E. Earl



“Marriage Isn't for You” by Seth Adam Smith

Check your Facebook newsfeed and Smith's blog post is probably there blowing up on every girls' wall. Smith wrote that he never wanted to get married until his dad told him that marriage is for his fiancée, not for him. I thought that's why people divorce. —J. Wolan

Music



Reflektor by Arcade Fire

With my boy James Murphy at the helm of this new album, Arcade Fire can and will continue to do no wrong in my eyes. The middle of the album could be deemed weak, but that's only if one refuses to go along for the ride that is *Reflektor*. Plus David Bowie is on the title track. Unf. —C. Looney



ARTPOP by Lady Gaga

Lady Gaga's third album outshines her previous work by far. *ARTPOP* offers explosive sounds ranging from EDM beats, R&B and soul that are unlike anything featured on *The Fame* or *Born This Way*. Although critics doubt the meaning of her newest songs, the album is a work of art. —K. Senese



“One Life” by Boyce Avenue & Friends

Listening to this song just makes me think of the word “boring.” It's like a mixture of Nickelback and a cliché romantic, sappy love song. Not only does no one like Nickelback's songs, but they can choose from a million other sappy love songs that sound exactly the same. —J. Wolan



“Jealous” by Fredo Santana feat. Kendrick Lamar

Soft piano keys lead into demonizing trap drums at the beginning of Santana and Kendrick's cross-conscious collaboration. Fredo lays down a chant for the hook and tacks on a verse after Kendrick affectionately shouts out Harold's Chicken and refers to Chicago as “his second home.” —W. Hager

Random



ZooBorns.com

ZooBorns.com, a database of all the cutest zoo animals, is one of the greatest time wasters on this planet. You can search by animal, zoo or month that an animal was born. My weakness is looking up families of giraffes while I am editing photos in the office. —S. Tadelman



Sof Sole Shoe Goo

This one-of-a-kind goop stands the test of time by repairing the sad soles of my shoes. It seals, bonds and never becomes brittle or cracks! I have used it at least three times since I bought it. You could say that Shoe Goo and I are sticking together from now on. —A. Soave



Benny the Bull

What does Benny the Bull not do? After being at a Bulls game and meeting Benny, I love watching what he does. He can dance, dunk, fly, joke and entertain. After spending a lot of time with him, I believe I am becoming more and more of a Chicago Bulls fan. Thanks for your dedication, Benny! —C. Sanchez



Paul Mitchell Tea Tree Shaping Cream

I usually don't care much about what I use to shape my hair, but Tea Tree Shaping Cream works really well. It also has the added benefit of smelling nice, so I don't have to wash my hair on a regular basis. Tea Tree Shaping Cream has changed my life, and definitely for the better. —J. Hinchcliffe



CAMPUS EDITORIAL

International students need a hand

MORE INTERNATIONAL STUDENTS than ever are coming to U.S. colleges and universities each year, but language and cultural barriers are keeping them from accessing everything U.S. institutions offer.

China sends more students to the United States than any other country, with 194,029 studying in the U.S. during the 2011–2012 academic year, a 23 percent increase from the previous year, according to a 2012 Institute of International Education Report. But despite high enrollment, many Chinese students still feel isolated from their American peers.

A group of Chinese international students attending the University of Wisconsin–Madison launched a series of YouTube videos in April explaining common misconceptions about Chinese students, clarifying why Chinese students prefer to speak Mandarin in social situations and why they do not go to parties as often as American students. They also explain in an April 23 video that the Chinese school system does not adequately prepare them to speak conversational English or enter the complicated college social scene.

The majority of the responsibility to connect socially falls on international students—studying internationally is voluntary, so if they want to study here, they should become proficient in the language before they move to the country. But colleges should provide more resources for international students to feel welcome.

Multicultural offices can help students organize cultural events from their respective backgrounds, like Diwali celebrations or a Chinese New Year festival that may draw in foreign and American students, helping everyone get more involved. Hosting these events would aid cultural development and help students connect with one another.

Columbia has aggressively recruited international students, especially from China, as evidenced by former President Warrick L. Carter’s increased spending on foreign programs,

according to the college’s 2011–2012 Form 990 tax reports. Columbia has a successful program that partners a continuing student with a new international student to help him or her become acclimated to the American and Columbia cultures, according to Kevin Obomanu, program coordinator for the Journalism Department. The program has existed since 2009, when a former student who returned to South Korea after graduating suggested it as a solution to the social isolation she experienced. Columbia also offers remedial classes in English instruction for those who have low English-language scores.

Programs like Columbia’s are not only financially beneficial for the college by keeping international students enrolled, they contribute to the U.S. economy as a whole. The happier international students are with their American education, the more likely they are to stay in the U.S. post-graduation, contributing their skills to the U.S. workforce instead of returning home.

Many international students come to the U.S. with limited knowledge of American culture and no idea of what to expect. Some of that falls on a lack of preparation by the home countries’ school systems—for example, students in China are taught only practical knowledge of test-taking vocabulary, so being thrown into a socially difficult college atmosphere with patchy conversational English is a recipe for social isolation. Colleges should expand semester or study abroad offerings so international students can “test-run” an American college before committing to four or more years in a foreign country.

College is a difficult social atmosphere even for natives, and international students should be prepared to understand the language and culture in which they are voluntarily immersing themselves. But institutions should not ignore difficulties their students face, both foreign and local, because international students bring social and financial benefits to their host countries.

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CITY EDITORIAL

Divvy gears up for winter

MAYOR RAHM EMANUEL confirmed Oct. 29 that the Divvy bike sharing system would remain open through the winter season, according to a mayoral press release.

The continued availability is a relief to commuters who have come to depend on the bikes since their introduction in June. To combat snowy Chicago winters, the Divvy trucks, currently tasked with transporting bikes from station to station, will expand their duties to clearing snow and ice from the stations, according to the mayor’s press release.

Many locals depend on the bikes to commute regularly, and the city just installed its 300th station, according to the Divvy website. Annual pass holders pay \$75 per year and would be shortchanged if the city only allowed access to Divvys for half the year, not to mention that biking benefits physical health and the environment, regardless of the time of year.

Although Divvy has built a large and sustained following, the bikes have raised safety concerns. Some

users are unfamiliar with urban biking etiquette, such as proper hand signals, where on the street to ride and city infrastructure. Biking and related crashes usually decline in the winter, according to Chicago’s 2012 Bike Crash Analysis, but with more bikes available, accidents may increase with the number of riders and wintry conditions

With Divvy available year-round, bike traffic could increase on streets and become dangerous for cyclists, so a larger number of separated bike lanes is a necessary measure. The city has added more than 60 miles of new bike lanes since Emanuel took office two years ago, according to a June 13 mayoral press release. But the Illinois Department of Transportation set a moratorium on new bike lanes on state-owned roads—40 percent of Chicago’s streets—until there is enough data to prove the protected lanes are effective, as reported March 1 by The Chronicle.

Alderman Pat Dowell (3rd Ward) suggested Oct. 23 that

the city require a \$25 annual registration fee for bikes and mandatory one-hour safety classes, as reported Oct. 28 by The Chronicle. Because the Divvy program is city-sponsored, enforcing safety training in the bike-sharing program would be as easy as requiring new annual pass participants to take the class.

Another safety concern is helmet use, which contributes to the severity of crashes and is a problem among all Chicago bicyclists. A fining system similar to the seat belt requirement for motorists would encourage helmet use. But enforcing a helmet law would be difficult because stopping all violators would take time and manpower; therefore, teaching cyclists how to avoid collisions should be the city’s priority.

Chicago can only enforce so many safety precautions through legislation and bike lanes. Making Divvy available year-round makes sense, but the city needs to implement required safety instruction to ensure that more biking doesn’t mean more injuries.

NATIONAL EDITORIAL

Cities embrace sublet services

WITH THE HOLIDAY travel season quickly approaching, many people will be looking for affordable travel options, and peer-to-peer rental service Airbnb allows holiday travelers affordable alternatives to hotels. As the website grows in popularity, New York City officials are challenging the program’s legality. But even if the rentals are illegal, policymakers should adjust the law to accommodate burgeoning, competitive businesses.

Airbnb users rent spare rooms to visitors for lower rates than local hotels. New York Attorney General Eric Schneiderman subpoenaed the company at the beginning of October for a list of users renting out their apartments, according to an Oct. 6 blog post by Airbnb’s Head of Global Public Policy David Hantman. Schneiderman said his goal was to track people who own an apartment for the sole purpose of renting it out on Airbnb, which violates the city’s subletting law and is essentially evading taxes by operating as an illegal hotel.

Airbnb filed a petition to avoid the subpoena, claiming in its blog post that the list could penalize innocent users by providing the names of users who use the rentals as side income rather than operating an illegal hotel. The subpoena is still in litigation as of press time.

Airbnb transactions are technically illegal in New York under a 2011 state law that prohibits renting out “permanent residence units” for fewer than 30 days, according to New York City Mayor Michael Bloomberg’s Oct. 23, 2012 press release. But even if the city cannot tax these transactions, requiring Airbnb to surrender all its user data is unreasonable and damaging.

There is high demand for alternative accommodations in major cities because of increased hotel prices—the average U.S. hotel room price rose 5 percent from 2011–2012, according to Hotels.com’s annual Hotel Price Index. Airbnb’s more cost-effective

system of home sharing is an organic economic development, along with travel price-comparison websites like Orbitz.

Renting out a room during an event or travel season is incredibly common, as evidenced by the thousands of Austin, Texas residents who rented out spare rooms during the South by Southwest festival, according to a March 13 Culturemap Austin report. Internet services make less expensive accommodations more accessible, and the government should not penalize Airbnb users.

Airbnb CEO Brian Chesky posted a public letter Oct. 3 saying people who operate illegal hotels should be punished, but running a dragnet through the Airbnb community is damaging to the trust of users and could ultimately damage the business.

If accommodations are available to fit all budgets, more people will be able to travel, which will benefit the local economies regardless of where visitors sleep.

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

Colleges should be hands-on in hiring security



ALEXANDRA KUKULKA
Associate Editor

MANY COLLEGES DEPEND on security officers to keep students safe, but campuses that use outside security firms, such as Columbia, don't have enough control in hiring. The latest example of why using third-party security staffers is risky is Carlos Vazquez, a 31-year-old public safety officer at Golden West College in Huntington Beach, Calif., and parking officer at the University of California, Irvine, who was fired by Golden West College for posting racist and anti-Semitic pictures on the Internet, according to a Nov. 4 Rawstory.com report. On his Instagram, Vazquez posted two pictures of his children

edited to be in Adolf Hitler's arms with a caption that read, "Proud father moment when my daughter met the great fuehrer." The other caption read, "I love how attentive my kids are when it comes to real WW2 history." Vazquez also displayed images of a swastika on a baby's diaper and a mustard-drawn swastika on a hamburger with a caption that read, "I will have the Nazi burger easy on the Jew sauce." To cap it all off, he also posted a picture of a black family with a caption that read, "Mammy, when is daddy coming home from prison? I miss seeing him beat you and I miss how he made us hungry." And yet UC Irvine has not penalized Vazquez for his actions. Golden West College fired him, which is a good start, but UC Irvine needs to do the same. Both institutions should also examine their hiring processes because clearly something isn't working if the blatantly racist Vazquez was brought on in the first place. Schools should at least be able to audit their security guard applicants instead of trusting the firm to supply the safest and most qualified person for the job. While hate speech is protected by the First Amendment, private companies are free to limit it at

will. The article did not say whether Vazquez had been hired through a private company, but the issue extends to all college security. Background checks and free speech limitations should not be used to discriminate in the workplace, but instead to ensure the safety of Columbia students and staff. For example, if an employer learns that an applicant is a Republican or Democrat, it shouldn't influence the hiring process. But if the person in question is posting offensive or discriminatory pictures or statuses online, he or she has crossed the line between a lack of self-control and dangerous discrimination. For the last four years, Columbia has hired security guards through AlliedBarton, the largest American-owned security officer services company. AlliedBarton describes itself as Columbia's partner "in proud support of their commitment to provide a safe and secure environment for students, faculty and staff," according to Samantha Thomas, director of communications and media relations. The company works to "carefully select" security guards to meet the college's hiring standards. Columbia gives some input during the hiring process by

identifying minimal requirements regarding drug and psychological testing, according to Robert Koverman, associate vice president of security for Safety & Security. However, Columbia can't do anything beyond that because co-employment laws limit an institution's interference with the employment practices of another. These laws should be changed so institutions such as Columbia can have more of a voice in the hiring of its security officers. If these are the people in charge of keeping the college safe, then the Office for Safety & Security should at least be able to sit in on interviews. Large security companies are a great resource for institutions, but they should be just that—a resource. The company should help facilitate and find qualified security guards with the characteristics an institution seeks, but they shouldn't hire the college's security guards. A perfect example of this is Isaacson, Miller, an executive search firm that is helping the college search for a new provost and also helped find President Kwang-Wu Kim. They were involved in the search process, but the college had ultimate control of who was hired. According to Koverman, the college has a 20–25 percent

security guard turnover rate, which calculates those who leave the college voluntarily or involuntarily. This means the college retains the same security guards for a long period of time, which builds trust between the two parties. That notwithstanding, the college has had to investigate a security guard in the past for inadequate conduct, such as not following proper procedure, though the accusation wasn't as serious as Vazquez's. In situations like this, Koverman said the college initiates an investigation. If an AlliedBarton employee is involved in any misconduct, the college turns the investigation over to the company, which may or may not take action. This is another reason an institution needs to be involved with the hiring and firing of employees. If an employee acts as outrageously as Vazquez did, he or she should be fired immediately. The institution should be able to step in and discipline someone who is out of line rather than wait for an outside company to do it for them. At the end of the day, the college should be responsible for keeping students and faculty safe, not a third-party security firm.

akukulka@chroniclemail.com

Do you think Columbia is inclusive to all cultures?

STUDENT POLL



I would say definitely because if you think about how many groups we have on campus, everyone has their culture catered to.

Kaitlyn Cubacub junior journalism major



Yeah, more so than any other school. I live right by DePaul, which in itself is a pretty culturally diverse and inclusive school, but ... Columbia celebrates diversity much more.

Kyle Charmelo junior audio arts & acoustics major



I wouldn't say that it's not inclusive, but it doesn't make a point to celebrate diversity. Even in the student body there isn't much diversity.

Jin Park senior theater major

'Saturday Night Live' makes diversity a punch line



KATHERINE DAVIS
Assistant Campus Editor

THE LATE-NIGHT COMEDY show "Saturday Night Live" has received consistent criticism for its lack of cast diversity since the show's 1975 premiere. Of the show's current 16 cast members and featured players, there are two black actors, both men. The rest of the cast is predominantly white. Actress Kerry Washington, star of ABC's drama "Scandal," guest hosted the show's Nov. 2 episode playing the roles of several prominent black women, including Michelle Obama, Oprah and Beyoncé in the tongue-in-cheek opening sketch that addressed the show's lack of black female cast

members. Washington portrayed the characters well, but it seemed as though she was the punch line of a bad joke. As Washington dashed backstage to transform from Michelle Obama into Oprah, a message ran across the screen apologizing for the number of black women Washington would have to play in the course of one show because the cast features no black women. Although the skit poked fun at the cast's lack of diversity, it wrapped up with a flippant promise to correct the imbalance, unless they "fall in love with another white guy first." The rude attempt at an apology acknowledges the show's race problem, but the way it was presented insinuates that the writers and producers are not serious about actually rectifying the inequality. While it's a step forward for "SNL" to admit it has a diversity problem, using the opening skit as a platform to address it isn't enough and it's certainly not a sign that anything will change. According to the "SNL" website, since the show's premiere, it has only cast four black women: Yvonne Hudson in 1980, Danitra Vance in 1985, Ellen Cleghorne in

1991 and Maya Rudolph in 1999. Since Rudolph left the show in 2007, not a single black female has been cast. But black males haven't had a heavy presence on the show, either. In the show's 38-year history, only 11 black men have been cast. The lack of minority representation on primetime TV portrays a false image of America. It's important to point out the lack of representation on the show among all minorities, too. Where are the Asian, Hispanic or Middle Eastern actors? For that matter, where is the significant presence of anyone who isn't white? Perhaps the lack of diversity traces back to the writers and producers. Executive producer, Lorne Michaels and head writer Seth Meyers are perpetuating a historical trend of primarily hiring white men as "SNL" writers. Diversity problems aren't unique to "SNL." Primetime TV showcases predominantly white casts with a few minority characters dispersed

in the mix to create the illusion of diversity. Most shows that feature minority characters are dominated by casts of a single race. "White shows" and "black shows" are poor examples of America's broad range of racial diversity, and networks should be more conscious of it. The popular ABC drama "Once Upon a Time" has a predominantly white cast and has sprinkled in Philippines native Mig Macario, who plays the minor role of Bashful and black actor Giancarlo Esposito who plays Sidney Glass, another minor role, in an effort to create a facade of diversity. These poor attempts at satisfying diversity are tokenism. According to TVTropes.org, a website that provides devices and conventions for television writing, a token character is a minority actor who is arbitrarily cast to create a false image of diversity. Token characters play a friend or

bystander who contributes to the plot's comedic relief. Minority actors are rarely cast as main or even notable characters. One exception to this rule is ABC's drama "Grey's Anatomy." Since the show's premiere in 2005, each season's cast has been consistently diverse. Several of the main characters represent minorities without feeling forced, such as chief of surgery Richard Weber, played by James Pickens Jr., chief resident Miranda Bailey, played by Chandra Wilson, and cardio surgeon Cristina Yang, played by Sandra Oh. These characters aren't just peripheral friends or comedic relief to the show but hold significant roles, reinforcing the idea that diversity does not have to be staged. "SNL" has far to go in attaining a representative level of diversity in its casting choices. Making inappropriate jokes on the matter is a step backward not only for the show, but for television and society as a whole. America is made up of all races, ethnicities and backgrounds and it's a disservice to society to inaccurately portray diversity in American television.

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November 11, 2013 • 37

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

Dog owners all bark, no bite about responsibility

CITY OFFICIALS HAVE been barking up the wrong tree for some time now in failed attempts to reason with dog owners, some of whom seem to lack the ability to be responsible with their pets.

In Alderman Tom Tunney's (44th Ward) most recent newsletter to his constituents, he addressed dog owners, reminding them to pick up their pets' waste. The note was spurred by "numerous calls" his office received complaining of irresponsible dog owners in Lakeview failing to clean up after their pets, which is not only disgusting but juvenile.

Caring for an animal warrants a certain level of responsibility, and if the city's dog owners aren't capable of adequately caring for their animals while also being considerate

neighbors, perhaps they shouldn't own pets at all.

Not only are many Lakeview dog owners disgracing the neighborhood with fecal waste, they're also violating the city's excrement ordinance, which carries a fine ranging from \$50–\$500 for failure to clean up after a pet. The ordinance exists for good reason but is very difficult to enforce by nature of requiring police to be in the right place at the right time. Residents have to be sensible about pet ownership, and there's only so much police can do to enforce common sense.

Rectifying the poop problem is just one step toward ensuring responsible dog ownership, however.

Chicago legislators have spent the last two years adamantly



pushing for increased canine registration. Failure to obtain a dog license—which costs only \$5 and is a simple way to track pets—is punishable by a \$30–\$200 fee, but, again, the requirement is difficult to enforce.

According to city data, about 41,000 dog licenses have been issued to date, yet the Anti-Cruelty Society estimates there are approximately 653,000 dogs in Chicago. This massive disparity only reinforces what is becoming increasingly evident: Dog owners simply aren't motivated to put forth the effort to be responsible pet owners. Perhaps it's time for a lesson in obedience.

kfowler@chroniclemail.com

Chicago dog owners need to be more mindful of the impact their pets have on the community



MCT Newswire

A Sept. 19 shooting at Cornell Square Park, 1809 W. 50th St., that left 13 people injured might have been prevented if Chicago Police officers had been patrolling the area, said Craig Chico, president of the Back of the Yards Neighborhood Council.

Overtime cops patrol dangerous parks

MARIA CASTELLUCCI
Metro Editor

IN CHICAGO'S MOST dangerous neighborhoods, parks once considered safe for children have become grounds for crime and gang activity.

In an effort to combat crime and increase enrollment in Chicago Park District programs, the Chicago Police Department and Mayor Rahm Emanuel announced the "Play Safe, Stay Safe" parks initiative Nov. 4. In coming weeks, two overtime CPD officers will be assigned to patrol each of the 20 parks in the evening when they are open but no Chicago Park District employees are working, according to a Nov. 4 CPD police press release. The

initiative has a \$250,000 budget for the rest of 2013, with the Chicago Park District allotting \$4 million for the program in 2014, said Adam Collins, director of News Affairs at the police department.

The 20 parks receiving extra supervision are not being revealed so as not to "give away the playbook" to potential criminals, Collins said.

For neighborhoods where crime in the parks is common, the initiative is a welcome relief, said Craig Chico, president of the Back of the Yards Neighborhood Council, a community organization working to reduce crime in the South Side neighborhood where parks are a source of fear rather than fun for children and families.

"If we had additional officers at the parks it would act as a great deterrent," Chico said. "We've had enough violence at our parks. That's where our kids want to play and it seems like that's where crime seems to want to wrestle for control ... and I think our kids deserve [a] feeling of safety."

Chico said this summer the Back of the Yards neighborhood received 40 additional police officers to patrol the area, which he thinks has led to an overall reduction of neighborhood crime. Chico said if parks such as the Cornell and Davis Square Parks had more patrol, crime in those areas would also decrease.

» SEE POLICE, PG. 41

x Notable Native

MICHAEL LAVITOLA

Occupation: CEO of Foxtrot Neighborhood: River North



Courtesy MICHAEL LAVITOLA

ELIZABETH EARL

Opinions Editor

AFTER HATCHING AN idea for an innovative technology startup, Michael LaVitola and two of his friends worked in Chicago through the spring and summer to launch Foxtrot, an app that allows local users to get a variety of grocery goods delivered directly to their doors. Currently, users are limited to choices from one grocery store in Chicago, but the menu will expand as more grocers are added. Eventually, the company will expand to other cities through partnerships with local grocers there.

LaVitola, who grew up in Lake Forest with five younger brothers and studied business at the University of Illinois at Urbana-Champaign, worked in Austin, Texas for 2 1/2 years before returning to Chicago to get his MBA from University of Chicago's Booth School of Business. Currently in his second year, he and his partners got the initial support for Foxtrot through the university's New Venture program, in which student entrepreneurs pitch business ideas and compete to receive funding before developing the idea into an independent business.

The Chronicle spoke with LaVitola about his connection to Chicago, experience in the tech industry and passion for business.

THE CHRONICLE: Did you see yourself getting into the technology business when you entered business school?

MICHAEL LAVITOLA: I think it's kind of always a passion that I've had, but honestly, going into school I think I might have tried to intern for one, but I was probably going to end up going down a more traditional business school career path.

How did you come up with the idea for Foxtrot?

My co-founder Brian [Jaffee] and I were sitting around at school last year playing on our phones, and we realized that we have these awesome devices in our pockets. We can order taxis that show up in minutes, order movie tickets, order meals, but there wasn't a service to get access to the things that we buy

the most every day. I think you can find a lot of stories about this model being tried and not working before. We think we can do it differently and learn from those lessons in the past.

How do you feel about Chicago's tech startup scene?

I'm really sort of new to it, only about six months in. We joined [technology accelerator] 1871 this summer. [Our] first foray into [the] tech scene in Chicago was through that New Venture challenge down at Booth. If you can show people that you're serious about your idea, that there's an actual viable business there, then I think that the school and the city and things like 1871 will throw their weight around [to] help you in any way [they] can. For us, we've gotten access to some great people, some great funding [and] a lot of great resources that I'm not sure are available in other cities.

Who has inspired or helped you to start your business?

That New Venture challenge we went through—one of the amazing things they do is connect you with mentors in your industry. We had access to senior leadership both at Peapod and GrubHub who have provided ongoing support for us. So they're a great resource for us. [GrubHub's senior leadership] have been ongoing mentors for us that we check in with every few weeks.

What's your biggest passion in the business world?

I think going into the MBA program, my goal to get out of it was to understand all the parts of [business] in general that I didn't understand before. Before school, I was in the investment banking world, so I very much understand finance and how to get that stuff done, but I didn't have an appreciation for operation and marketing, all those other skills that you very much need to run a business. Transitioning to Foxtrot [is] a great opportunity to look at the business and try my hand at all those things I haven't done before.

earl@chroniclemail.com

Ventra boss unsure when system will operate correctly

JOHN HILKEVITCH
MCT Newswire

THE TOP CORPORATE official representing the publicly maligned Ventra fare-collection system traveled to Chicago Nov. 5 to apologize for “unacceptable” technical and customer service problems that have cost CTA riders time and money.

He also offered that his company was caught flat-footed because it failed to anticipate how quickly commuters would switch from old fare cards to Ventra. But Richard Wunderle, who heads North American operations for California-based Cubic Transportation Systems Inc., could not answer the Ventra contract’s \$454 million question: When will Ventra function properly?

“We’re analyzing the data,” Wunderle told reporters after CTA President Forrest Claypool brought the Cubic boss to the City Club of Chicago to take some of the heat.

Claypool told the audience of business leaders that Cubic has not been paid a nickel and the CTA will not write a check on the \$454 million contract until three conditions are met: wait times on Ventra’s customer hotline are less than five minutes to speak with an operator; Ventra fare readers on buses and at rail turnstiles process transactions in 2.5 seconds or less 99 percent of

the time; and 99 percent of Ventra equipment is functioning. Claypool said he is hopeful Cubic is getting close to those marks, but current transit cards will continue to be accepted in the meantime. The CTA boss was noncommittal regarding whether the transit agency would go after Cubic to recover lost revenue from uncollected fares due to Ventra malfunctions.

Riders said they have been treated to free rides because the Ventra equipment is often out of order.

“It will be up to the lawyers to review,” said Claypool, adding that the CTA does not know how much money has been lost. But he said uncollected fares, up to 5 percent of Ventra transactions, represent “an unacceptably high number of instances.... We will look at it, we will quantify it and will work with our lawyers.”

The CTA did receive a first bill from Cubic, a \$245,000 invoice for September fare transactions, but it will not be paid until performance goals are met, CTA spokesman Brian Steele said. Wunderle said any riders who think they have been overcharged for fares or who were not properly credited for deposits to their Ventra accounts should contact customer service.

“We are 100 percent accountable for mischarges or refunds. We do this every day. We process them

and we will continue to process anything that’s inaccurate,” he said.

In early October, Claypool ordered Cubic to triple its staffing at its customer service centers to reduce excessively long wait times. Beyond those 300 agents, additional operators are being added this week to attain the goal of wait times topping out at five minutes, the CTA president said Nov. 5.

Ventra has been plagued by a raft of serious setbacks since it was introduced in late August, for tasks as basic as delivering the new transit cards to CTA and Pace customers. Once thousands of customers finally received their Ventra cards in the mail, many encountered difficulties activating them. There were also long waits between the time customers loaded money on cards and when Ventra accounts actually displayed the value, so fares could be paid. And once the new cards were put to use, some customers discovered they were being overcharged.

Cubic is making software upgrades by next weekend that will prevent multiple fares from being charged on a Ventra card for a single ride, said Dave Lapczynski, a Cubic senior vice president who is program director on the Ventra project. The CTA had planned on Nov. 15 to stop accepting Chicago Cards and Chicago Card Plus cards; to remove non-Ventra transit card vending



Photo illustration Jon Durr THE CHRONICLE

Chicago Transit Authority President Forrest Claypool said in light of the Ventra fare system’s difficulties, the CTA will not honor the \$425 million contract until problems are resolved.

machines from CTA rail stations so customers would no longer have the ability to reload stored-value transit cards; and to stop selling non-Ventra multiday passes. And starting Dec. 15, riders were to no longer be able to use any type of magnetic stripe card.

But Claypool hinted in early October that the November and December deadlines might not hold up. The switch to Ventra, which the CTA promised would provide faster boarding on buses and trains, hasn’t lived up to its billing so far, Claypool acknowledged Nov. 5.

“Though many people transitioned smoothly (to Ventra), far, far too many were confused and frustrated, through no fault of their own,” Claypool told the City Club. “Our vendor hasn’t fully met our expectations yet.”

Wunderle said Cubic has invested \$92 million “of our own money” on the CTA’s Ventra program and he promised it will improve.

“We are not going away,” Wunderle said at the conference. “We have a 10-year contract.”

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Boystown celebrates marriage equality

» photo essay continued from Front Page



Photos Anthony Soave THE CHRONICLE

1. Bryan White of Wicker Park focuses on the stage as Andy Thayer, Gay Liberation Network co-founder, announces his engagement to Aldo Hernandez during a Nov. 8 support rally at 3407 N. Halsted St. The couple plans to marry next June when the Religious Freedom and Marriage Equality Act, passed by the Illinois legislature Nov. 5, will take effect.

2. Linda Richmond cheers as Thayer calls for further action to promote acceptance of the LGBTQ community, including the introduction of LGBTQ sexual education and history into all Illinois public schools.

3. Noel Spain (left) and Michael Oboza (right) speak at the event about increasing social acceptance of bisexuals. Oboza, who is also the founder of Bisexual-Queer Alliance Chicago, said the act should have passed sooner and he was "still a little angry because there are people who are meant to be here who are in the ground."

4. Noah Hall (left) and boyfriend Camden Breeding (right) show their support and enthusiasm for the LGBTQ community at the rally.

5. Ismael Enriquez (right) of the Little Village Park Advisory Council waves a flag to support the legalization of gay marriage. Enriquez, who also called on the gay community to lobby for immigrants' rights, said legalization was a great step for the state but there are more challenges to take on.

6. Hannah Chamorro of Little Village hoists a flag near the front of an approximately 50-person crowd as various Chicagoans took to the stage to speak.

7. Stephen Swanberg (left) and Vidal Cruz (right) applaud as Chicago Coalition of Welcoming Churches representatives speak about church acceptance of the LGBTQ community.



» **POLICE**

Continued from PG. 38

The city's effort to increase police presence in parks is not new, according to Robert Lombardo, a professor at the Department of Criminal Justice and Criminology at Loyola University and a CPD veteran. Lombardo said it is common to patrol parks because that is where children often congregate, but he said he does not think parks are necessarily more vulnerable to crime than other areas.

Lombardo said the initiative's success hinges on how well the officers are trained and managed. He said the real issue is that the city's crime rate has been influenced by the reduction in police officers and an increase in overtime hours in an effort to save money.

"You could actually plot out and graph changes in the organizational structure of the Chicago Police Department and compare it to spikes and shootings in Chicago," Lombardo said. "In an effort to save [money] ... was it worth the lives of these young people that could have been prevented with additional officers there?"

The City Council is negotiating the proposed 2014 budget, and many aldermen would like more officers hired instead of using overtime hours. By the end of 2013, Collins said, the Chicago Police Department expects to spend \$93 million on overtime officer pay, nearly triple

the \$32 million allotted in the 2013 budget. He said although the total is large, it is more cost-effective and efficient than training and providing benefits to newly hired officers.

Placing all the responsibility on police officers is not the most efficient approach to deter crime, according to David Kelly, a Catholic priest and executive director of the Precious Blood Ministry of Reconciliation, a South Side organization that works with at-risk youth.

Kelly said the police can only do so much to correct a crime-infested neighborhood, and only the community can truly change it by providing support services for at-risk youth. He said the issue with relying on community support to stop crime is that most troubled neighborhoods lack the resources or support to effectively change the neighborhood.

Kelly said in the Back of the Yards neighborhood, youth often feel the community does not support them, which leads them to gang affiliation and criminal behavior.

"Ultimately, police have their role and their responsibility and that's policing," Kelly said. "That can only take us so far. What the communities have to ask is, 'How do we create safety in our community?' Because ultimately, the police can't do it. Ultimately, it's got to happen within the communities ... and I haven't really seen that much."

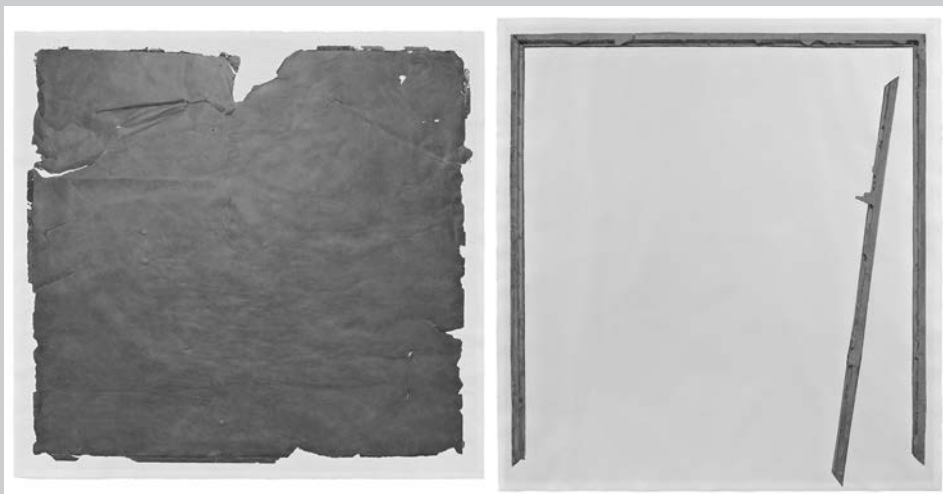
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MCT Newswire

Cornell Square Park, 1809 W. 50th St., has become a haven for crime and would benefit from additional police presence, according to Craig Chico, president of the Back of the Yards Neighborhood Council.

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.
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Icon



MCA DNA: Warhol and Marisol
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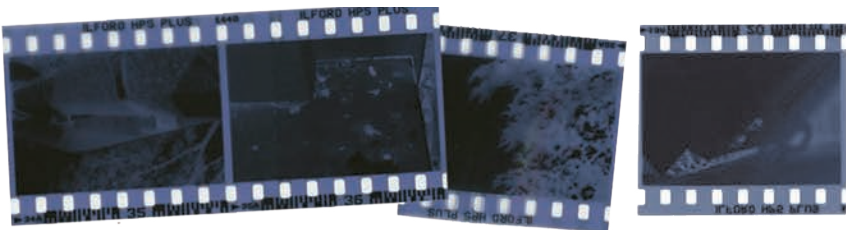
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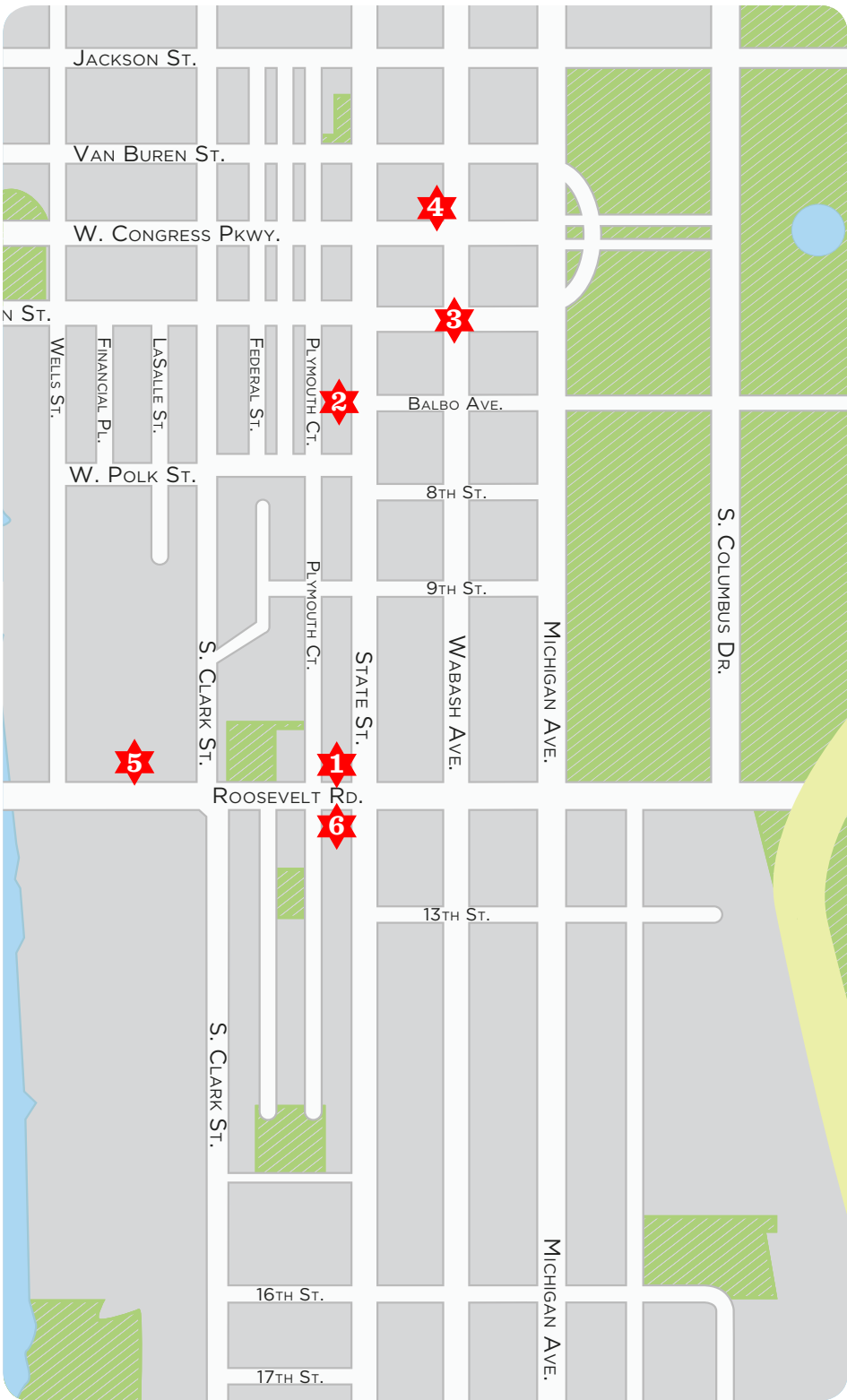
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FEATURED PHOTOGRAPH



Jon Durr THE CHRONICLE

The Illinois Coalition for Immigrant and Refugee Rights, including Brendan Curran (far right), held a Nov. 6 rally outside the U.S. Citizenship and Immigration Services office, 536 S. Clark St., advocating for immigration reform in Congress. The group specifically targeted Republican leaders, such as House of Representatives Speaker John Boehner, and urged President Barack Obama to halt deportation of immigrants living in the country without documentation.



OFF THE BLOTTER

1 Creepy crawler

A man was arrested Nov. 5 for crawling under the turnstile at the Roosevelt Red Line station, 22 E. Roosevelt Road, and entering the platform without paying the fare. A CTA employee stopped the man before he could board the train and detained him until police arrived. When taken in for processing, he was found to have a gang affiliation.

2 Double team

A woman's phone was stolen Nov. 4 on the 700 block of South State Street while she was texting. She told police two boys took her phone. Later that day, a police officer saw two boys matching the woman's description. When he stopped them, he found the stolen phone in their possession. The boys were taken into custody.

3 Hit and run x2

At the intersection of Harrison Street and Wabash Avenue, a cab driver ran over a pedestrian's foot as he crossed the street Nov. 4. The cabbie exited the vehicle and punched the man in the forehead. Then he got back in the cab and drove south on Wabash Avenue. The pedestrian reported the incident to police, but the driver's identity is unknown.

4 Bad neighbor

A man verbally threatened to harm his female neighbor and called her a "bitch" Nov. 4 in an apartment complex on the 500 block of South State Street. The woman reported the incident to police, and her neighbor was taken into custody on a charge of assault and processed accordingly. The woman said she and the man were acquaintances.

5 Mommy's lil shoplifter

At H&M, 150 W. Roosevelt Road, a 14-year-old girl attempted to steal more than \$70 worth of clothing before being stopped by store security at the exit on Nov. 4. The store manager watched a surveillance video of the girl taking the clothes and notified security. When police arrived, she was taken to the station and her mother was contacted.

6 Recidivist x2

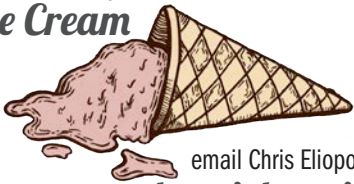
A man hopped over the turnstile at the Roosevelt Red Line Station, 22 E. Roosevelt Road, instead of paying the fare Nov. 5. A CTA employee stopped the man before he could enter the platform. When police arrived, they took the man into custody and he was found to be on parole with an approaching court date for other charges.

Free Ice Cream

Comics from Columbia's best and brightest.
Edited by Chris Eliopoulos



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SUDOKU

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	7					8		
1					7	3		
8		2	5					1
	6			2	1			4
						7		

Generously written for our readers by

The Chronicle Staff Oracles

HOROSCOPES

ARIES (March 21–April 20) You and your friends already share catch phrases and interests. Sharing underwear is not cool.

TAURUS (April 21–May 20) Today you will have more than enough energy until the Red Bull girls drive away from the 618 S. Michigan Ave. Building.

GEMINI (May 21–June 21) Congratulations on your “accidental” home wrecking! Mom will be proud!

CANCER (June 22–July 22) Your aura is looking sloppy because of this No Shave November nonsense. Get it together.

LEO (July 23–Aug. 22) You and your roommate are in the same boat this week. Just kidding, you don't know anyone who has a boat.

VIRGO (Aug. 23–Sept. 22) People will start talking to you again now that you've emerged from your Pumpkin Spice Latte-induced insanity.

LIBRA (Sept. 23–Oct. 23) You will claim London is a country in class this week. Everyone will notice. No one will forget.

SCORPIO (Oct. 24–Nov. 22) Your subconscious mind will curveball into the great abyss called your bed on Thursday.

SAGITTARIUS (Nov. 23–Dec. 21) You and your cat will find it difficult to deal with people today. Especially because you don't have a cat.

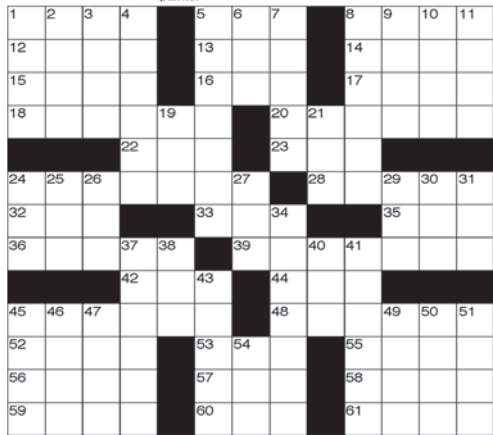
CAPRICORN (Dec. 22–Jan. 20) On Wednesday you will finally cave in and ask your parents for money. Living on \$0.25 a week is not working out.

AQUARIUS (Jan. 21–Feb. 19) The Internet will not judge you for cyber-stalking your hot professor, but your roommate definitely will.

PISCES (Feb. 20–March 20) On Friday you'll finally realize that your social life is too freaky for even Columbia to handle.

CROSSWORD

- ACROSS
1 Fr. month
5 Sinbad's bird
8 S. Afr. dialect
12 Forest ox
13 Fiddler crab genus
14 Scientific name (suf.)
15 Sacred image
16 Daughters of the American Revolution (abbr.)
17 Gain
18 Tenant
20 Attic
22 Sound perception
23 Office of Economic Development (abbr.)
24 One of the Seven Hills of Rome
28 Joint part
32 Father of
- Jehoshaphat
33 Science class
35 Presidential nickname
36 Stair post
39 Fire basket (torch)
42 Month abbr.
44 Last Queen of Spain
45 Wading bird
48 Suitcase
52 Firstborn of Benjamin
53 Yale student
55 Design
56 Elbe tributary
57 Female ruff
58 Death (pref.)
59 Eucalyptus secretion
60 Row
61 Starch (pref.)
- DOWN
1 Metal suit
2 Quality (suf.)
3 Ger. landscape painter
4 Jap.-Amer.
5 Waste growth
6 Wood sorrel
7 Load
8 Fencing guard position
9 City in Judah
10 Rhine tributary
11 Penitential season
19 Belonging to (suf.)
21 At the age of (Lat.)
24 Foremost part
25 Honshu bay
26 Stomach
27 Resin
29 Nose (pref.)
30 Laccanian clan group
31 Ensnare
34 Type size
37 Ditchside fortification
38 Shelter
40 Alfonso's queen
41 Salt pond



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EVENTS

MONDAY	TUESDAY	WEDNESDAY	THURSDAY
The Comedy Evening Showcase 9:30 p.m. The Ace Bar 1505 W. Fullerton Ave. (312) 970-1505 \$5	RuPaul's Drag Race Rewind Party 5:30 p.m. – 2 a.m. Kit Kat Lounge & Supper Club 3700 N. Halsted St. (773) 525-1111 FREE	Doggy Happy Hour 5 – 9 p.m. Joe's Bar 940 W. Weed St. (312) 337-3486 FREE	D.T. Max 6:30 p.m. City Lit Books 2523 N. Kedzie Blvd. (773) 235-2523 FREE
FRIDAY	SATURDAY	SUNDAY	
The Normal Heart 8 p.m. Stage 773 1225 W. Belmont Ave. (773) 327-5252 \$24-\$50	2013 MFA Thesis Screening 2 2 – 5:30 p.m. Film Row Cinema 1104 S. Wabash Ave. (312) 663-1600 FREE	Blue Man Group 7 p.m. Briar Street Theater 3133 N. Halsted St. (773) 348-4000 \$49+	

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
43	26	36 23	40 28	45 31	49 34	45 32	42 25

WORLD NEWS



» Paraguay's education ministry is investigating a scandal involving about 800 teachers who were accused of dancing with strippers during a team-building retreat, according to a Nov. 6 CNN report. Officials said a video has been leaked showing male strippers dancing with female teachers as others observe and cheer. Local media called the event an "erotic party."

» At least four people died and 720,000 were evacuated from their homes after Typhoon Haiyan hit the Philippines Nov. 8, according to a same-day Chicago Sun-Times report. The typhoon, which traveled the water at 147 mph and picked up speed to 170 mph when it hit land, is said to be the strongest of the year, knocking out power and communication lines and causing landslides.

» California couple Matt and Grace Huang were released on bail after nearly a year in jail, according to a Nov. 6 ABC News report. The couple was living in Qatar and faced potential execution for allegedly starving to death their 8-year-old adopted daughter Gloria to sell her organs. The couple insists that their African-born child died of medical problems complicated by bouts of anorexia.

» Ivory Coast has sentenced 15 "cocoa barons" to 20 years in prison each for allegedly embezzling funds from the coffee and cocoa industry under former President Laurent Gbagbo, according to a Nov. 6 BBC report. The 15 former officials will also face fines of \$138 million. The Ivory Coast is the largest supplier of cocoa, producing 40 percent of the global supply.

CHICAGO HISTORY



Nov. 11, 1940

ON THIS DAY in Chicago history, the Armistice Day Blizzard hit the Midwest causing 66 fatalities on Lake Michigan after five ships sank. Chicago saw less snowfall than neighboring states but suffered \$1.5 million in damage because of 65 mph winds that left hundreds of windows blown out across the city.

ARCHIVE



Nov. 17, 1980

THIS WEEK IN 1980, The Chronicle reported the appointment of two new department heads: Theodore Berland to the Journalism department and Sheldon Patinkin to the Theater/Music Department. Both were reported as having plans to change the curricula of their respective departments.

THE COLUMBIA CHRONICLE

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TWEETS OF THE WEEK



Sarah Heyward
@shinyunicorn
People named Alan are almost always surprisingly hot.

NICK ZANO
@NICKZANO
This daylight savings has hit me like A WRECKING BALL!!!!

L. Greenfield-Sanders ...
@LilianaGSFilm
In the future we will be able to choose our music while we are on hold and it won't be so bad.

Atman Thakrar
@AtmanThakrar
Asking someone to listen to your podcast is the new walking around the mall with a clipboard.

WEEKLY INSTAGRAM



Instagram

Photo of the week

Northwestern basketball cheerleaders fold the American flag after the National Anthem before the exhibition game against Lewis University. Photo taken by Jon Durr.

BY @CCCHRONICLE
NOVEMBER 6