

11-25-2013

Columbia Chronicle (11/25/2013)

Columbia College Chicago

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LATIN DANCE JAM: Students shook their hips during a free salsa and Afro-Brazilian dance class Nov. 19 hosted by the Office of Multicultural Affairs. Check out the full story at ColumbiaChronicle.com.

Opinions: Arkansas ban on body art unconstitutional See PG. 30



Here comes the pride! Supporters weigh in on what gay marriage means to them

Online exclusive video

FALL 2013
3 WEEKS LEFT



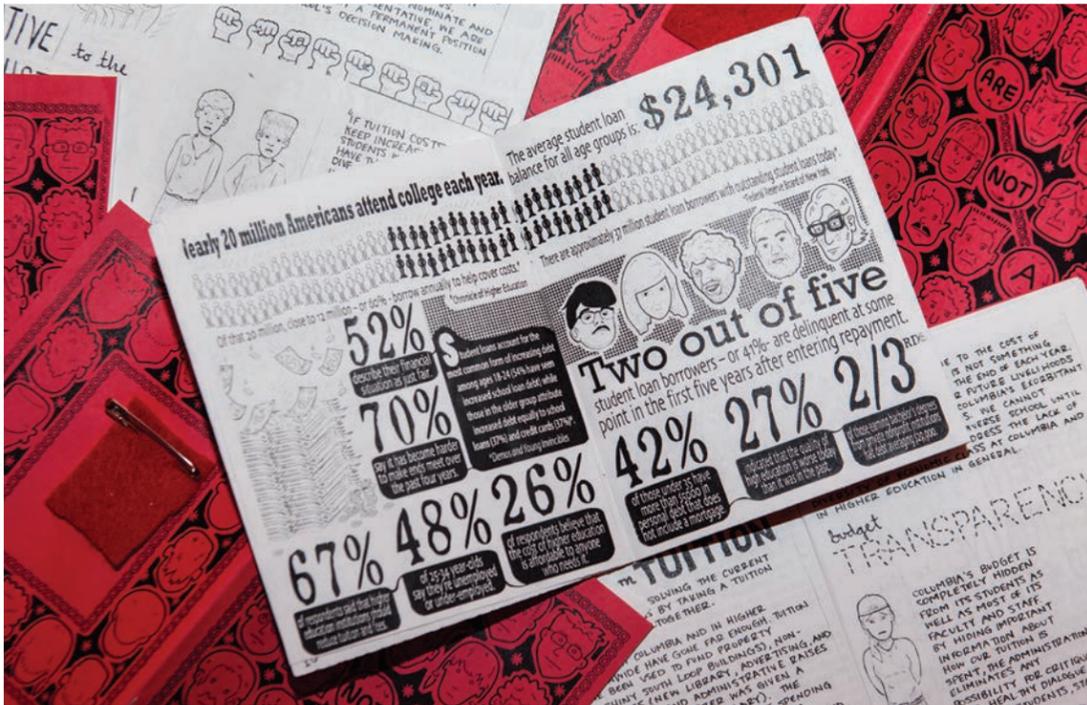
THE COLUMBIA CHRONICLE

No. 1 Non-Daily College Newspaper in the Nation

MONDAY, NOVEMBER 25, 2013

THE OFFICIAL NEWS SOURCE OF COLUMBIA COLLEGE CHICAGO

VOLUME 49, ISSUE 13



Samantha Tadelman THE CHRONICLE

Bret Hamilton, a junior film & video major and student activist, created a zine titled "You Are Not a Loan" that calls for an immediate tuition freeze and the formation of a new student union.

Students put heat on admin for tuition freeze

KATHERINE DAVIS
Assistant Campus Editor

COLUMBIA'S TUITION RATES will increase in coming years despite student efforts to fight for a freeze.

President Kwang-Wu Kim told The Chronicle last week that the college cannot afford a tuition freeze, calling the idea "not realistic." But Bret Hamilton, a junior film & video major and student activist, is campaigning to keep tuition rates right where they are.

Since August, Hamilton and a team of students and faculty members have been working on a zine titled "You Are Not a Loan" detailing their mission to freeze tuition, which is currently \$22,132 for full-time undergraduate students. Hamilton began distributing the zine Nov. 12

and has handed out more than 800 copies as of press time, he said.

The most recent tuition hike of 4.4 percent was announced during the spring 2013 semester, as reported Feb. 11 by The Chronicle. Meanwhile, enrollment decreased by 5.6 percent from fall 2012 to fall 2013.

Hamilton, who finances his education through federal loans, said he thinks the consistent drop in enrollment can be attributed to ballooning tuition costs. He said the administration should take control of the constant increases by implementing a freeze.

"We want a school that is going to allow everybody who has a desire to learn to come here and be able to learn," Hamilton said.

Kim said he first heard about "You Are Not a Loan" from Hamil-

ton when they ran into each other on campus. Kim said he understands Hamilton's requests but said an immediate tuition freeze is impractical.

"I can understand that students are concerned about what has been kind of a steep rate of [tuition] increase," Kim said. "But I don't know that a freeze is a realistic conversation. There's the issue of ongoing inflation in the world and everything being more expensive."

According to a Nov. 22 Reuters report, a survey by Moody's Investors Service concluded that nearly half of the nation's colleges are not receiving enough revenue from tuition to keep up with rising inflation rates. The survey reported that

» **SEE TUITION, PG. 8**

COLUMBIA'S TUITION INCREASES

2011-2012 tuition:
\$20,094
5% ↑

2012-2013 tuition:
\$21,200
5.5% ↑

2013-2014 tuition:
\$22,132
4.4% ↑

Optimal size matters

TYLER EAGLE
Campus Editor

TOO SMALL, TOO big or just right? That's the conversation department chairs and deans are having after President Kwang-Wu Kim asked them to evaluate the optimal size of their departments and schools.

The college-wide exploration follows concerns about some departments admitting more students than their resources can accommodate. It requires department chairs to project how many students their department can ef-

ficiently support and the resources needed to accomplish that goal, according to Kim.

While Kim considers the exploration to be routine, several chairs are concerned about the future of their departments and predict that estimating optimal sizes will impact the college's liberal enrollment policies.

Kim said the "college-wide discussion" will consider issues such as space, faculty concerns and budgets to determine the

» **SEE SIZE, PG. 8**

ENROLMENT GAINS/LOSSES*



Michael Scott Fischer THE CHRONICLE

Petroleum waste endangers locals

MARIA CASTELLUCCI
Metro Editor

HOMES NEAR THE Calumet River on the Southeast Side have become a dumping ground for petroleum coke, a waste product of oil refineries, sparking action from top government officials.

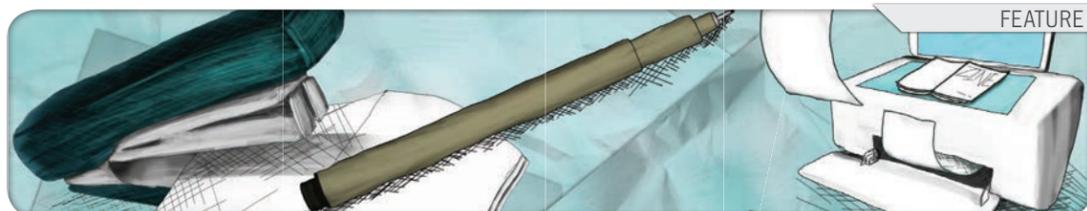
Illinois Attorney General Lisa Madigan filed a lawsuit Nov. 4 against KCBX Terminals Co., the company storing the petroleum stockpiles, for violating the Illinois Environmental Protection Act on two counts: causing air pollution and infringing on individuals' health. Madigan is seeking the maximum civil penalty of \$50,000 and an additional \$10,000 for each

day KCBX does not clean up the area, according to an email from Scott Mulford, press secretary for Madigan's office.

Aldermen John Pope (10th Ward) and Edward Burke (14th Ward) introduced two ordinances at the City Council meeting Nov. 20 to address residents' concerns. One calls for the elimination of the waste, also known as petcoke, in light of the pollution it has caused in Southeast Chicago. The second ordinance calls for stricter pollution regulations to prevent harmful material from becoming airborne.

The dust particles that the stockpiles emit are so overbearing that

» **SEE PETCOKE, PG. 36**



Chicago's thriving zine culture embraces relationship with Internet • PG. 20



Dorm evacuation plan unclear • PG. 3



Helmet sensors detect concussions • PG. 14

Editor's note by Lindsey Woods Editor-in-Chief

College unprepared for violent storms

WOULD YOU KNOW what to do if you were on campus when a violent storm occurred?

I wouldn't. If I were in The Chronicle office in the 33 E. Congress Parkway Building during the Nov. 17 storm that spawned deadly tornadoes in the southern part of Illinois, I wouldn't have the faintest idea of where to go or what to do.

My instincts would tell me to go to the basement, but according to Robert Koverman, associate vice president of Safety & Security, that could be a dangerous option.

Koverman told a Chronicle reporter that he would not recommend students go to the basements of campus buildings because the stairwells and basements couldn't handle that kind of traffic. So where should I go?

The official Office of Campus Safety & Security evacuation procedure for severe weather and tornadoes, listed on the office's website, instructs students to evacuate to a lower level hallway or basement with a flashlight, a moot option because the basement could already be packed. Plan B? Find a restroom without windows, "inside walls on opposite side of a corridor from which the storm is approaching" or an interior hallway on the lowest floor that doesn't have

windows or doors. Oh, and don't go into any hallways. They'll probably become wind tunnels.

OK, so I'll have to wait out any possible tornadoes in the girls bathroom in the Journalism Department, assuming that's not at capacity like the basement. I hope everyone remembered to flush.

But I only know where to go because I sought out the safety report online to write this article, and let's be honest, how many students who aren't journalists writing an article about tornado safety going to do that?

Plus, this is all assuming I even knew a storm was coming. The Office of Safety & Security claimed that city tornado alarms didn't go off so they wouldn't have had to notify students of the terrifying weather outside, even though city sirens did go off on the North and Northwest sides.

That means that if I had been at my desk Nov. 17, bee-bopping to some sick jams like usual, and failed to notice a disastrous storm capable of ruining entire communities, The Office of Safety & Security would not have felt a need to enlighten me on the situation. Great.

Part of the burden falls on students to be prepared in circumstances like these, and no amount of planning can keep



everyone safe, but The Office of Safety & Security should at least notify students if there's weather as intense as the Nov. 17 storms, regardless of what the city does.

While my situation is purely hypothetical and maybe a little sarcastic, there were students in on-campus housing when the storms hit, and according to the students Chronicle reporters interviewed for the story on Page 3, they really were unprepared. The students on campus were not alerted to the conditions outside and said they wouldn't know what to do if they did have to evacuate.

Weather like that doesn't occur very often and is therefore not a safety priority, but that's not an excuse for being unprepared when it does happen.

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THE COLUMBIA CHRONICLE

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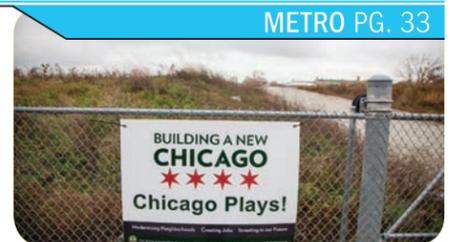
Bears should be cautious about re-signing Cutler • PG. 31



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Little Village receives Chicago Park District funding • PG. 33

Marriage equality bill impacts younger generations • PG. 35



STAFF MASTHEAD

FEATURED PHOTOGRAPH



Anthony Soave THE CHRONICLE

Rap artist Nelly watches his daughter perform in the Nov. 22 fundraiser "I Love the 90's Tribute Show" hosted by Columbia's Urban Music Association and the Humanities, History & Social Sciences Department. The performance, which took place in the 618 S. Michigan Ave. Building, paid tribute to legendary '90s artists and raised money for the Kamoinge-Ferman Scholarship.

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Letters to the editor must include full name, year, major and phone number. All letters are edited for grammar and may be cut due to a limit of space.

The Chronicle holds the right to limit any one person's submissions to three per semester.

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Chicago, IL 60605-1996

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Security fails to alert students to storm

KATHERINE DAVIS & JONATHAN BRUNO

Assistant Campus Editor & Contributing Writer

ALTHOUGH CHICAGO WAS untouched by the Nov. 17 tornadoes that decimated several Illinois towns, Columbia students in the dorms were confused about safety procedures during the storm.

Robert Koverman, associate vice president of Campus Safety & Security, said the college was monitoring the storm on Sunday but did not use the college's AlertWave or the Send Word Now systems, designed to alert the campus community to danger through emails, texts and phone calls.

"We coincide with what the city does in terms of pretty much all the weather conditions at the time," Koverman said. "If there were tornado sirens in Chicago, we would have used AlertWave and the notice would have gone out to all the buildings, including the residence halls."

According to Melissa Straton, director of news affairs of Emer-

gency Management and Communications, sirens did sound the day of the tornadoes on the Northwest Side of the city.

Kenneth Cook, a sophomore marketing communication major and a resident of the University Center, 525 S. State St., said he and his roommates heard tornado sirens on Nov. 17, but did not receive safety notifications from the college or Residence Life.

"It was honestly scary," Cook said. "I was watching TV [and] the storm was coming directly towards Chicago and then when the [siren] outside went off, I was like, 'What do we do now?'"

Cook said although he knew the city was not in immediate danger, he does not feel confident that his residence assistants are capable of keeping students safe because he has never been informed about tornado protocol in the way that RAs have been taught.

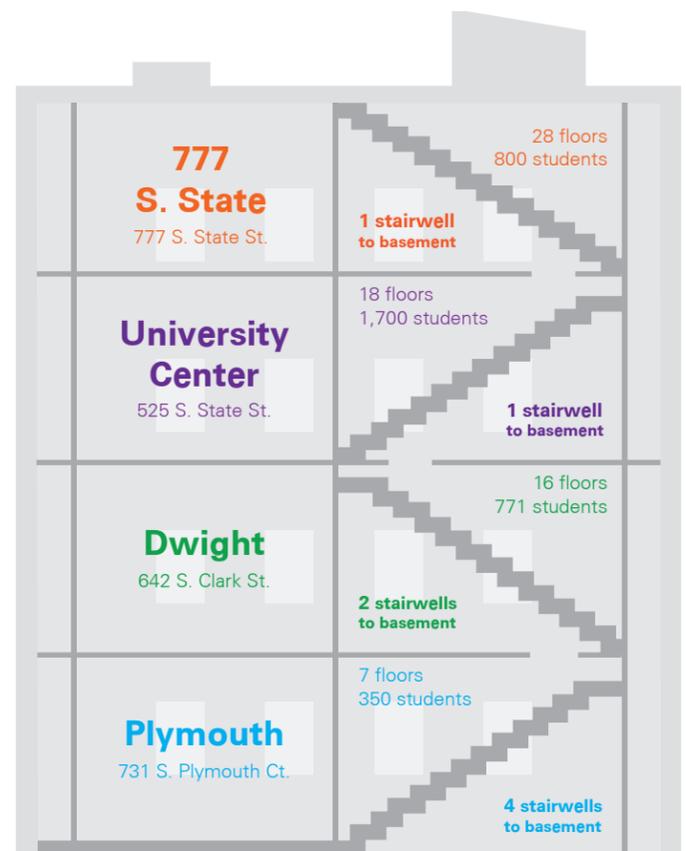
"I'm sure they go through more training than us," Cook said. "But I feel like they are just one of us."

The Chronicle attempted to get comments from several RAs, but all declined to comment because of a Residence Life policy that forbids RAs from disclosing information about their duties to the press, according to Katie Strickland, an RA in 777 S. State St.

According to Kelli Collins, associate director of Residence Life, the residence halls are required to dispense office of Safety & Security alerts, but because it did not send an alert, Residence Life did not take any action. She said that the residence halls depend on the campus-wide alerts and follow their protocol in all dangerous conditions.

"If [students] were indeed afraid and didn't know what to do, it wasn't as though we neglected it," Collins said. "We go along with whatever the campuswide alert system says to do."

Collins said residence hall tornado protocol requires all students to evacuate to the basement of their



Information from: BUILDING MANAGEMENT, MARK KELLY, VP STUDENT AFFAIRS

» [SEE TORNADO, PG. 9](#)



Photo illustration: Michael Scott Fisher, Anthony Scavo THE CHRONICLE

Increased thefts shake up campus

TATIANA WALK-MORRIS
Assistant Campus Editor

LAURA HELLER, AN adjunct faculty member in the Journalism Department, did not realize that simply leaving her new iPhone 5 on her desk would result in her paying more than \$400 for a replacement.

When she left the room during her evening class Oct. 30, Heller said an unknown individual entered her classroom and took her cellphone without anyone noticing.

Since then, four similar crimes were reported, one in the 33 E. Congress Parkway Building Nov. 6, another in the South Campus Building, 624 S. Michigan Ave. Nov. 12 and two computer thefts in the Wabash Campus Building, 623 S. Wabash Ave. Nov. 13 and Nov. 19, according to Robert Koverman, associate vice president of Campus Safety & Security.

Last week an unidentified person entered the South Campus Building and stole a student's laptop. Cellphones were stolen by unidentified persons in the 33 E. Congress

Parkway Building in weeks prior, Koverman said. The college's investigations into these thefts are still underway, according to Koverman.

"We've completed our interviews of people who may or may not have seen something and we're still reviewing video," Koverman said.

According to the 2013 Campus Safety & Security report, the number of burglaries, or unlawful entry into a building with intent to commit theft, has risen from 14 in 2010 to 32 in 2012, totaling 65 reported burglaries during the last three years.

Koverman said it is unlawful for people who are not visiting Columbia's campus for academic or event purposes to enter college buildings. Although Koverman classified the crimes as thefts, the annual report does not explicitly list thefts, but organizes them into categories of burglaries, robberies and motor vehicle theft.

Koverman advised the Columbia community to never leave personal items unattended and to notify

» [SEE THEFT, PG. 9](#)

Staff union makes moves on bargaining table

JACOB WITTICH
Assistant Campus Editor

THE UNITED STAFF of Columbia College and the college administration have agreed on a limited agreement during contract negotiations that amends the staff's current contract but still allows ongoing negotiations for a new staff contract.

The agreement, called a "Memorandum of Understanding," allows the college to make immediate changes to the staff contract, such as changing health care coverage plans, according to Michael Bright, president of the USofCC and administrative assistant in the Cinema Art + Science Department. The negotiations for a new contract, which began when the old contract expired last year, are still ongoing.

"It was the college's efforts and the union's efforts to get an agreement so we can make a few changes to health care among other things," Bright said. "So we're cooperating with them and vice versa to come to an agreement we could both move forward on."

USofCC began bargaining for a new contract after the previous contract expired Aug. 31, 2012, Bright said, and the staff will operate under the expired contract with the new memorandum until

bargaining for the new contract is complete.

"This is essentially the first year of what we hope will become a new multiyear deal with the college," said Nick Hoepfner, chair of the USofCC's bargaining committee and engineer in the Radio Department. "The past contract is technically still in effect because we are actively at the bargaining table, but the tone of negotiations is still a positive and productive one."

The memorandum, effective until Aug. 31, 2014, requires the col-

lege to conduct a Job Classification Study to evaluate how staff members are paid and the efficacy of their positions, the results of which will be incorporated into the new contract, Bright said.

"In a perfect world, the study's results will be incorporated into a new contract," Bright said. "And I'm pretty sure the administration wants that as well because it would make better-defined job duties and titles, [which will] help everybody."

There are three parts of the study: an internal initiative to de-

fine job descriptions, an external evaluation of salaries and a salary schedule implementation that details the amounts, allocation and time frame for salary upgrades.

According to Hoepfner, the college hired Mercer, a global consulting company that was ranked by Vault as the No. 1 human resources consultant this year, to conduct the study, which will determine appropriate job classifications for staff members by June 2015.

Patricia Rios, vice president of Human Resources, would not dis-

close the cost to hire Mercer to conduct the study but did say that funding comes from the college's human resources budget.

The study results will be used to determine staff salaries and set up a system for promotions and job changes, Hoepfner said.

According to the memorandum, a committee of five union staff members and five non-union staff members will convene for the internal part of the Job Classification Study that examines classifications and descriptions. The college and the USofCC will select the representatives for the steering committee, Hoepfner said.

In addition to requiring the college to conduct the study, the memorandum also states that health care premiums will not increase during the memorandum's term and there will be separate dental and vision plans. To receive the best premium cost, spouses will be required to participate in a November health screening conducted at the college or receive an independent screening from a private physician in January.

The USofCC also accepted a 1 percent salary increase for all full- and part-time union staff members.

Provisions of the Memorandum of Under-

- 1. Job Classification Study**
A steering committee of five union and five non-union staff members will participate in a study to evaluate and define job descriptions and salaries.
- 2. Salaries**
Full- and part-time union staff members will receive a 1 percent salary increase for the current year.
- 3. Health care**
Premiums will not increase during the upcoming school year and dental and vision packages will be offered separately. For an employee to receive the best premium cost, spouses must participate in a health screening process conducted either at the college in November or a private physician in January.

Information from the USofCC's Memorandum of Understanding document.

Keenan Browne THE CHRONICLE

jwittich@chroniclemail.com

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

Music Department Events

Monday November 25
Blues Ensemble in Concert 7:00 pm

Tuesday November 26
Pop Rock Ensemble: Performance 6 in Concert 7:00 pm

Wednesday November 27
Wednesday Noon Guitar Concert Series* 12:00 pm
at the Conaway Center

* Events with an asterisk do not give recital attendance.

Columbia COLLEGE CHICAGO




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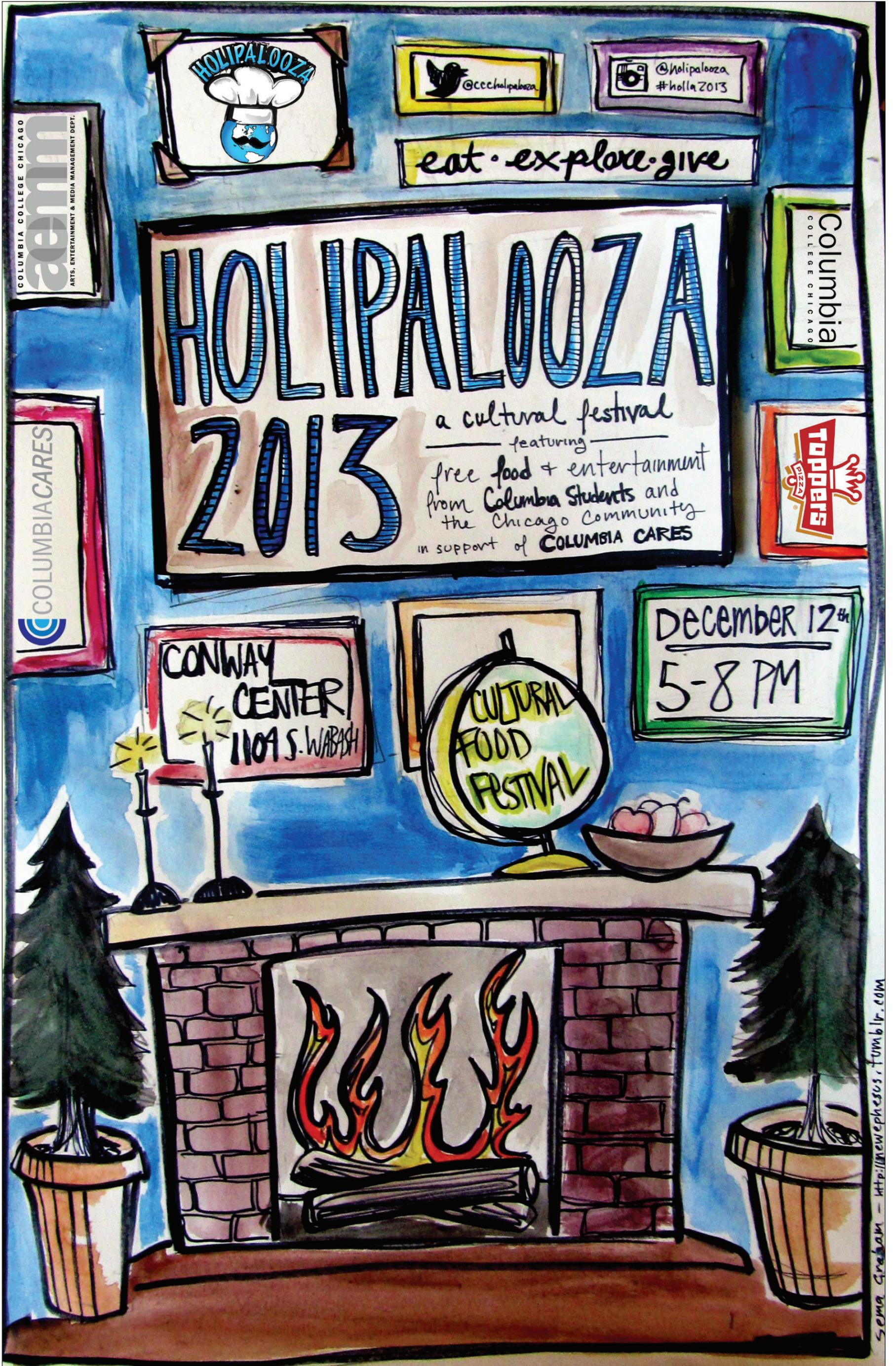
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Sema Graham - <http://newephesos.tumblr.com>

Manifest creative director finalists announced

TATIANA WALK-MORRIS

Assistant Campus Editor

AFTER PUTTING OUT an Oct. 14 call for submissions, a committee of staff and faculty from different departments named three Columbia students as finalists for the 2014 Manifest Creative Director position: Victoria Shapow, junior photography major; Robert Cogdell, graduate film & video student; and Matthew Dunne, senior art + design major.

The winner of the contest to become creative director of Manifest, Columbia's annual urban arts festival, will steer the creative direction of the iconic event and receive a \$500 prize.

The three finalists were selected based on submitted poster designs and concepts, said Nissan Wasfie, director of Integrated Student Communications.

Each design had to incorporate the Manifest star logo and this year's theme of flight. Students can vote for the contestant they think should win by visiting the Manifest Facebook page and following the link. Voting opened Nov. 4 and closes Dec. 2, Wasfie said.

"All of [the finalists] clearly exhibit the spirit of Manifest," Wasfie said. "I think all of them understood in their own way the theme of



Courtesy NISSAN WASFIE

Columbia selected three finalists for the 2014 Manifest Creative Director position based on the above design submissions from Victoria Shapow (left), junior photography major; Robert-Carnilius Cogdell (middle), graduate film & video student; and Matthew Dunne (right), senior art + design major.

flight and ... all of them are fantastic graphic designers."

Shapow said she used her photography and graphic design skills to create her poster by editing a photo of her roommate to depict her levitating as part of the flight theme.

Shapow said she has looked forward to participating in Manifest since she learned about it during her

transfer orientation. For her design, Shapow said she carefully crafted airplanes, merging photography with graphic design.

"I have my associate's degree in graphic design, and I've done a lot with photography and graphic design because ... I can convey my message better in photographs," Shapow said.

Dunne said he sees being the creative director of Manifest as an opportunity to gain exposure as a graphic designer. When he heard this year's theme is flight, Dunne said he instantly thought of paper planes and decided to incorporate a white paper airplane in his design.

Dunne said he also chose the sky blue hue as a backdrop for the

twisted dotted line path trailing the plane, symbolizing the ups and downs students experience before "taking flight." He also used crumpled pieces of paper to create the texture in the background of the poster.

"I've always wanted to [be Manifest Creative Director]," Dunne said. "I could very easily see [my design] being implemented across the identity, signage and ... other aspects [of Manifest]."

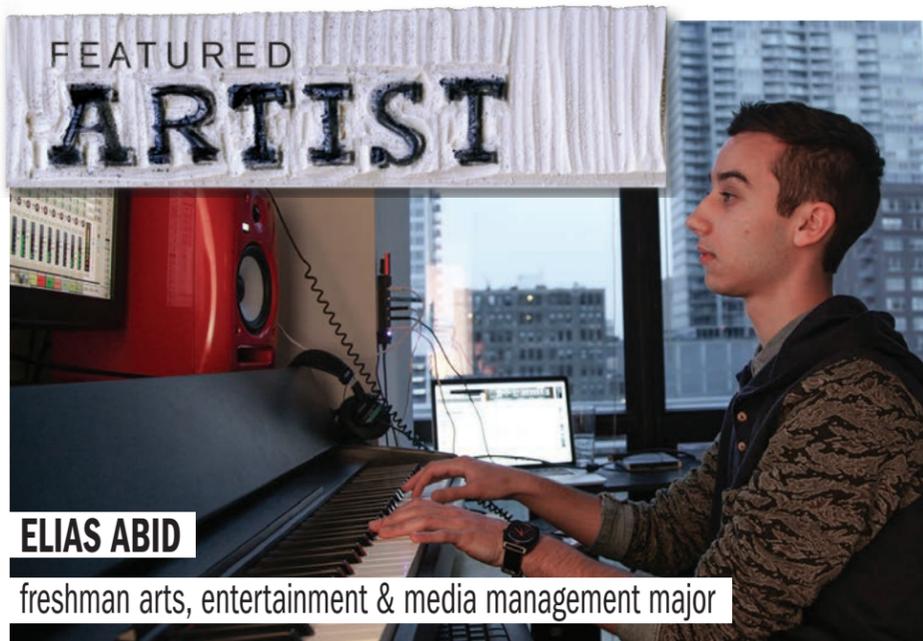
Cogdell said his poster design was inspired by Art Deco style. Cogdell said the mechanical bird featured in his poster represents the freedom artists have, and the gears within the bird represent the structure artists need to become successful.

Cogdell said he plans to carry out a detailed design approach to all aspects of Manifest if he is chosen as the creative director.

Cogdell added that he hopes his design will inspire students to explore their unconventional ideas.

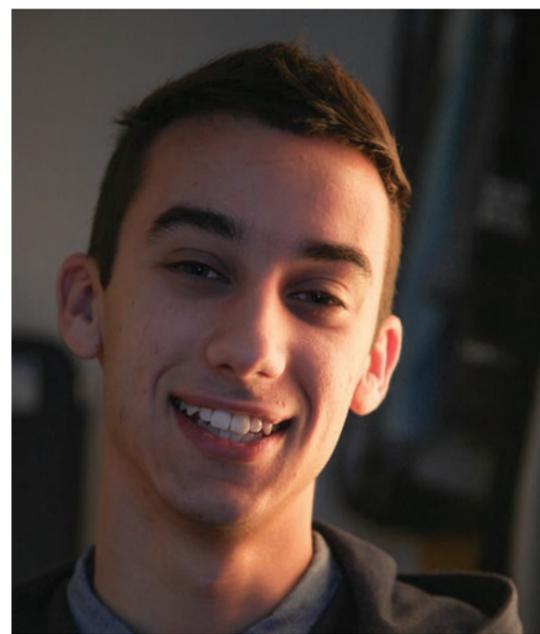
"In voting for me, I hope that they're inspired to take flight with their unorthodox ideas," Cogdell said. "I really feel like ... fighting for [every student's] inner truth is what this design speaks to."

twalkmorris@chroniclemail.com



ELIAS ABID

freshman arts, entertainment & media management major



Ahmed Hamad THE CHRONICLE

Elias Abid produces electronic beats for up-and-coming artists such as Les Paul, a Kansas City, Mo., hip-hop artist. Born in France, Abid gets his inspiration from electronic groups like Daft Punk.

JENNIFER WOLAN

Social Media Editor

NOT EVERY 18-year-old can say he has ever opened a show for Mac Miller, but Elias Abid, a freshman arts, entertainment & media management major, can.

Born in France and raised in Kansas City, Mo., Abid has already produced his own album, *Runaway Island*, with Margo May, an indie-electronic artist who was on the ninth season of American Idol in 2009 but was sent home before the final round.

Abid said he got his break after meeting fellow Kansas City-native Les Paul, a 23-year-old hip-hop artist at his brother's 18th birthday

party. Abid showed Paul his instrumental mixtape and Paul knew he wanted to have him produce his next tracks.

The Chronicle spoke to Abid about his work with other artists, his career plans and the electronic music scene.

THE CHRONICLE: Has your French heritage influenced your music?

ELIAS ABID: It has to an extent. Hip-hop is so based off of American culture that it doesn't influence me. But on the electronic side, it definitely has. The electronic groups that I listen to, like Daft Punk or Justice, are from France, so that definitely has had an influence on my music.

How did you get the to opportunity open for Mac Miller?

I started playing guitar in a band when I was 12 years old and then I started messing around with Garage Band when I was 14 years old and made an album of beats for fun. I brought it to my brother's 18th birthday party and he had this hip-hop group from [there]. The group isn't together anymore, but Les Paul was part of that group and when he heard [the mixtape], he thought it was awesome and he took me in and got me on my feet.

How did opening for Mac Miller feel?

It was pretty awesome. Even though it was a short little opening, it was

awesome. It was a cool opportunity just to be around [people] and see where things could lead. It was cool being around a more serious crowd that wants to do music.

What was your inspiration for your album *Runaway Island*?

I met Margo when she worked for MTV to make background music for reality TV shows and she needed someone to record her music for her. She came to me and said she needed to record these simple tracks, but then she started wanting to do a more contemporary sound. I told her that I didn't really produce electronic music but I would like to get into that, so we decided to work on the *Runaway Island* proj-

ect together. This is kind of like a breakthrough album for both of us because this is where she wants to go and I really like listening to electronic music.

What are your career aspirations?

Hopefully, I can build a career around my music. I'm still trying to figure out what the best plan is. I really like working with art development if possible and molding artists who are working for a path. A lot of what I've been doing with artists is asking them what the sound is that they're going for and how I could help them get there and make the music with them.

What makes you different from other aspiring producers?

The understanding from where the artist is coming from because, yes, I'm producing your song but it is ultimately your image and being able to have my own style be recognizable. Appealing to their image and their sound is where I think people kind of get lost. [Others] don't want to work with or collaborate [with artists]. If you're a producer, you have to treat it as collaboration and if it sounds like two different things, it's going to sound off. I think my strongest point is being able to work with an artist and make sound with them instead of handing them a beat. If they want to work with me and change it, I'm completely willing to do that.

jwolan@chroniclemail.com



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» TUITION Continued from Front Page

this decrease in tuition revenue is due to low enrollment.

Kim was not specific about when or how much tuition may increase but said he plans to work on decreasing the rate of each year's tuition hikes. Kim also said he wants to focus on raising additional scholarship funds because the annual financial aid budget is depleted and extra scholarships would help more students with tuition costs. Scholarship funds are primarily raised through individuals who donate directly to the college or elect to fund particular scholarships, Kim said.

Nicole Carroll, president of the Student Government Association and a junior creative writing major, agrees that a tuition freeze is unrealistic. Carroll said the SGA is actively working to raise scholarship funds by seeking more donors.

"I don't think that freezing tuition is possible," Carroll said. "It would be difficult financially for the school to pull off and then still keep a lot of the programs and continue to help our programs develop for the artistic environment that we're in."

Hamilton, who previously served as a senator on SGA, said he does not think the group has students' best interests in mind, which is why he is starting a new student union that he said will fight solely for the student body.

"I've had experience with SGA personally," Hamilton said. "I think

that SGA is really concerned about preserving their relationship with the administrators, and they don't understand that the administration works for us."

Hamilton said the new student union would serve as a liaison between students and the administration. However, Kim and Carroll both said they think the SGA already serves that purpose.

Carroll said the SGA solicits student feedback about the administration during events such as its Nov. 12 collegewide forum.

"I think SGA does try to represent the student voice," Carroll said. "We don't sugarcoat it. We tell [the administration] what students are feeling [and] what students think the school is both missing and think needs to be enhanced."

Anthony Corbo, a sophomore marketing communication major and another student who has taken out federal loans, said he would consider joining Hamilton's student union because he agrees that tuition is too high, and the SGA does not adequately address that.

Carbo said he has considered transferring to a different college because of tuition rates and said scholarship opportunities are not as accessible as they should be.

"There should be a better way to present students to these opportunities," Corbo said. "I would probably take more advantage of them if [there was] more availability."

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» SIZE Continued from Front Page

appropriate size for the college and its programs. Kim said the college will not set a number for its programs, however.

"It's not about right sizing," Kim said. "What I don't want to do is arbitrarily pick a number and say, 'This is the size of a program.'"

Kim said the college would not take action on its findings until a new provost is named and said he hopes determining an optimal size will create a more focused vision for attracting students to Columbia.

The initiative comes in the midst of a 5.6 percent decrease in overall fall enrollment from 2012-2013, the fifth year in a trend of declining enrollment, as reported Sept. 17 by The Chronicle.

According to John Green, interim dean of the School of Fine & Performing Arts, each department in his school is required to submit

its findings by Nov. 25. Green said the project will reveal how to effectively increase retention and graduation rates.

"We are in the very early stages of [the optimal size project] right now," Green said.

Paul Amandes, interim chair of the Theatre Department, said optimal size needs to be discussed and could not come soon enough because his department can't accommodate all of its admitted students.

Amandes said the 60-student increase in enrollment this semester made it impossible to fit all of the department's incoming students into its foundation program, which could set them back a semester. He said high demand for the new comedy studies program coupled with the department's 400-plus acting majors also makes it hard for all students to get stage time.

"We have to come up with an intelligent number that we can actually serve and that can get a good shot to perform onstage," Amandes said. "If we can't get students into the foundations courses or get them stage time, then we believe we shouldn't be bringing them into the school."

Students who were unable to en-

ter the foundation program were required to take an alternative sequence, Amandes said.

Because the department lacks the resources to accommodate increased enrollment, Amandes said it had to quickly hire several new

professors, but because of unstable enrollment, those professors may not have jobs for long.

"Some of [those professors] aren't going to have work in the spring, especially with the new P-Fac contract," Amandes said.

Overall, Amandes said the college's liberal admissions policies are not sustainable, especially for departments with circumstances like the Theatre Department's.

"The open enrollment structure of the college was a lovely idea when we were the low tuition, hippy-dippy art school in the South Loop with empty buildings that were boarded up," Amandes said. "The courageous decision is to say, 'Is this as many students as we can take?' We need students ... to march through the curriculum as it stands."

Mark Kelly, vice president of Student Affairs, said the discussion has not impacted the college's current admissions policies, but he reiterated that Columbia is being more selective in its admissions.

"The college has recently moved to a modest increase in our selectivity," Kelly said.

Kelly described the project as a general reflection of how the college operates.

"It's an exercise of our future and where we need to be," Kelly said. "There are several departments that can say they can grow and want to grow and need to grow. Optimal size doesn't mean less students."

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“What I don't want to do is arbitrarily pick a number and say, 'this is the size of a program.'”

- Kwang-Wu Kim

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» **TORNADO**

Continued from PG. 3

building, adding that each residence hall has an accessible basement.

"In the situation on [Nov. 17], [students] would have gone to the lower level of the building and away from any exposed glass until the alert system directed us to do otherwise," Collins said. "But because there was not that direction, there was not a need to evacuate students to the basement."

Despite several requests for comment, the management companies for the University Center and The Flats at East-West University, dorm facilities that house Columbia students, have not returned calls as of press time. The management of 777 S. State declined to comment on its safety procedures.

Koverman said he could not directly comment on the Residence Life procedures, but if students are

go down to the lowest level, because we couldn't handle the capacity and that might in and of itself become a dangerous situation."

Koverman said he advises students to stay on the floor they are on and to avoid glass windows and open hallways, which can create wind tunnels if a tornado hits the building.

Although some buildings lock their doors and do not allow people to go in or out of the buildings during tornadoes, Koverman said the college would not do that.

"We would never stop people from leaving in a weather emergency if that's what they chose to do. They're adults," Koverman said. "But our officers would try to discourage someone from leaving."

He added that the office of Safety & Security is always monitoring the weather and keeps students as safe and informed the best they can through a collegewide plan.

“Our basements wouldn't handle that amount of people.”

— Robert Koverman

in general campus buildings during a weather emergency they should not evacuate to basements because there is not sufficient space.

"Our basements wouldn't handle that amount of people," Koverman said. "I think it's much safer for them to move away from the windows as opposed to everyone try to

"We do have a plan and we continually monitor what's happening," Koverman said. "It's a matter of paying attention to what the weather reports are and reacting to whatever we see, as well as what the city of Chicago is doing."

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STOCK PHOTO

» **THEFT**

Continued from PG. 3

security if they witness suspicious behavior. According to Koverman, the security team's average response time is two minutes.

Students should also install and activate GPS-locating software on their devices because it helps the security team find the items if they are stolen, Koverman said.

"In nearly every incidence of thefts that occur in our buildings ... certainly someone has seen something that's suspicious," Koverman said. "We really encourage students, staff and faculty to call 1111 [for campus security] if they see something suspicious, even if they're not sure."

In light of the theft in her class-

room, Heller said she keeps the door locked and asks that students leave the room minimally.

Although security helped her complete a crime report, she said it is surprisingly easy for unidentified persons to enter Columbia buildings, Heller added.

"It's an awful feeling to get robbed, especially in a room where I should feel secure surrounded by people," Heller said. "I don't know what the solution is when you have thousands of people coming and going every hour that belong here, so one or two people who slip through."

Jennifer Wolan, sophomore journalism major and social media editor at The Chronicle, said her phone was stolen Nov. 6 in the 33 E. Congress Parkway Building. Wolan said she saw a young male near her desk,

seemingly in need of assistance.

After briefly leaving her desk unattended, Wolan said the phone was gone when she returned. Campus security arrived promptly to assist her with the report, but she said she declined to call the police.

Wolan said she is more cautious about leaving her personal items unattended following the phone and that it would be helpful to prevent future theft if the campus buildings were as secure as the residence halls.

"I think security did a really good job of coming really fast and [notifying] other buildings," Wolan said. "I keep my stuff on lock, and I hate that feeling that someone's going to take something."

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Tumor paint puts cancer on canvas

VANESSA MORTON

Assistant Sports & Health Editor

REMOVING BRAIN TUMORS is an intricate skill perfected by an elite few and when done successfully can save many lives. However, even the most advanced surgeons run the risk of leaving behind undetected cancerous cells or removing healthy tissue.

One pediatric oncologist, a doctor trained in the field of cancer, has dedicated more than two decades to researching effective methods that minimize the chances of overlooking cancer cells during surgery.

The current method of excising brain tumors was too unreliable for Dr. James Olson, professor of Pediatric Hematology-Oncology at the University of Washington School of Medicine and physician at the Seattle Children's Hospital. So he created Tumor Paint, introducing the product Oct. 25 at Pop! Tech's annual conference in Maine.

Tumor Paint is a two-part molecule that attaches to cancerous cells in the brain, illuminating them so that surgeons can better distinguish them from healthy cells.

Currently, doctors take MRI scans of a patient prior to surgery to help detect the relative location of a tumor. However, problems can arise during surgery because cancerous cells can closely resemble healthy cells, according to Dr. Daniel Orringer, a neurosurgeon at the University of Michigan.

There is no set standard for removing tumors during surgery, forcing surgeons to rely solely on their eyes and hands to look for differences in color and texture, Orringer added. This has led to many instances of surgeons not being able to remove all of a patient's cancer cells, and in some cases accidentally removing healthy brain tissue.

"The problem we are often faced with in surgery is that we can expose the brain tumor and have it sitting right in front of our eyes, but we can't see the margins of the tumor very well," Orringer said.

Tumor Paint is composed of the mini proteins contained in scor-

pion venom and a fluorescent molecule that glows green when a certain wavelength of light hits it, according to Olson.

Searching for a safe way to spotlight cancerous cells, Olson came across existing research conducted by a scientist at the University of Alabama who was utilizing the venom proteins of the Israeli Deathstalker scorpion to target brain tumors.

The research showed the proteins attached to cancerous cells without affecting healthy tissue. Olson then hypothesized that attaching a molecular flashlight to the venom protein would distinguish healthy cells from cancer cells.

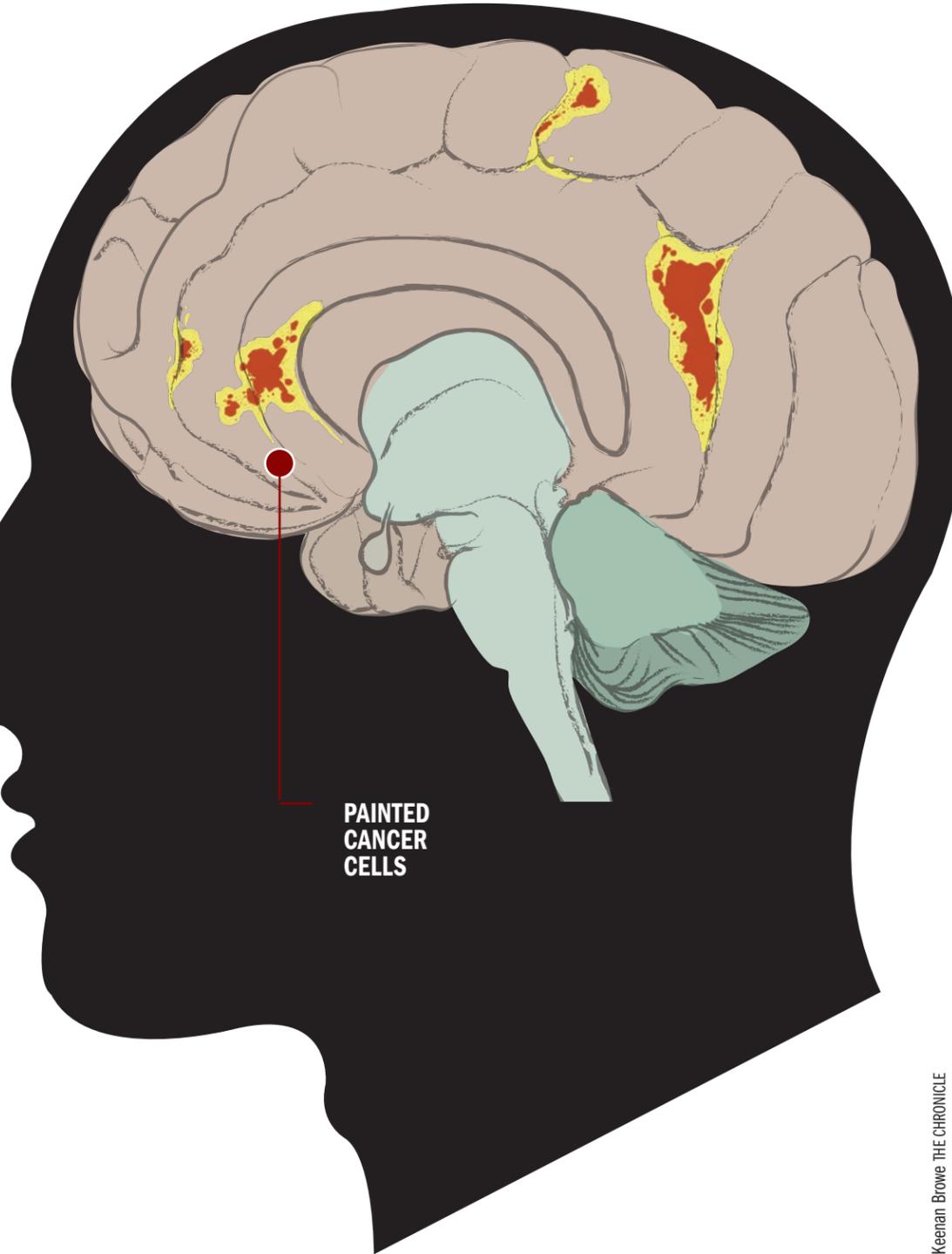
Tumor Paint would be injected into the patient's bloodstream the day before surgery, Olson said, and because the light is emitted in the near infrared range, surgeons would use either an endoscope or exoscope camera connected to a computer screen in the operating room to view the paint.

During the pretrial testing phase, Olson said he and his research team found the paint not only worked for brain cancer but also breast cancer, colon cancer, prostate cancer and glaucoma.

Three years ago, Olson and one of his partners founded Blaze Bioscience, a company to develop and commercialize Tumor Paint that has since received \$19 million in investments, said Heather Franklin, president and CEO of Blaze Bioscience.

"We took some of the researchers who had developed the technology platform and then we added product manufacturing expertise and formed a company that has taken what [Olson] did in the lab and right now we are on the verge of starting clinical trials," Franklin said.

While Olson's approach seems to be key in changing the way surgeons see cancer, Orringer, who is also conducting research on alternative methods for removing cancer cells, said he is excited but skeptical about how effectively the paint will highlight specific cancerous cells



Keenan Browne THE CHRONICLE

because of the different makeup of genes and proteins.

"If we try to attack [cancerous] cells with a single agent, it's unlikely that we are going to get a big fraction of [cells] to light up," Orringer said. "The goal is to take out as much as we can without hurting patients, but it's difficult and we think we can improve that whether it's with our technology or Tumor Paint. Regard-

less our current ability to take out tumors is not optimal."

Despite skepticism, Olson's work continues to move forward. Last August he created Project Violet, an initiative named after one of Olson's patients who died of a brain tumor, that allows people to donate money to support research.

"We're building candidate drug library platforms that we hope to

share with researchers all over the world to not only work on cancer but other kinds of diseases that we currently consider incurable," Olson said. "And it's only when the public steps up and participates that it keeps these libraries available to be used by people that are working on rare diseases."

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SUNDAY, DEC. 1
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IHMOUND'S MOODS

Nader Ihmoud
Office Assistant

Innocent until proven guilty

EVERY SO OFTEN, it seems a high-profile American athlete is in hot water for serious, potentially career-ending criminal allegations.

Jameis Winston, the Florida State University Seminoles' Heisman candidate quarterback, has been accused of sexually assaulting a woman at an off-campus apartment in December 2012.

The case has extreme implications for both parties. On one hand, you have a star athlete who has a lot of flashy opportunities coming his way if he continues to play at a high level, but all those things could disappear if he's indicted. The other party, whose identity is being withheld because of the sensitivity of the situation, is in the potentially compromising position of seeking justice against Florida's most beloved athlete.

Until the dust settles and Winston is either proven innocent or found guilty, no one should rush to judgment on whether he should be excluded from winning the Heisman trophy, awarded annually to the nation's most outstanding collegiate football player.

No athlete is above the law, but this case is a huge mess, and

reports indicate that it is due to law enforcement's celebrity-compromised handling of the investigation up to this point.

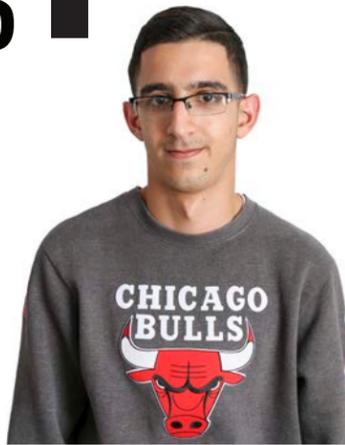
According to multiple reports, the accuser immediately notified police and was cooperative until February. Her family released a statement Nov. 20 claiming that a Tallahassee Police Department detective warned her attorney that her accusations against Winston would make her life "miserable." Although she reported the incident to police nearly a year ago, the case wasn't handed to the state's attorney's office until Nov. 13.

The nightmare in Tallahassee does not end there.

Winston's attorney has stated several times that his client will be cleared of the allegations, but a DNA analysis recently leaked to the media has plenty of people questioning Winston's innocence.

ESPN reported Nov. 21 that the DNA sample the quarterback willingly gave to investigators on Nov. 19 matched the DNA sample taken from the accuser's underwear.

Winston's attorney has publicly said the encounter was consensual, a claim witnesses have supported.



Winston has not been charged with a crime as of press time, and multiple news outlets are reporting the state's attorney's decision could be made in the next week.

Florida State's Athletic Department has a rule that would make Winston ineligible to play if he is charged with a felony, regardless of whether or not he is ultimately found guilty of the crime.

Everyone is innocent until proven guilty, even if the evidence seems to lead one way, but that doesn't mean either party will find relief any time soon.

If Winston is proven guilty, the consequences should be just. I hope future cases are handled more promptly and professionally, regardless of who is involved.

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FEATURED ATHLETE

TODD LODWICK

Sport: Nordic combined skiing Team/School: Team USA



Courtesy TODD LODWICK

AIDEN WEBER

Assistant Sports & Health Editor

REACHING THE OLYMPICS is the ultimate dream for competitive skiers. However, only a few fortunate ever make it there. Even fewer make it twice. Nordic combined skier Todd Lodwick, 37, of Steamboat Springs, Colo., has reached the Olympics five times and is now preparing for his sixth trip to the legendary games.

When he won two gold medals in the 2009 World Championships—only a year after returning from retirement—Lodwick became the only skier to place first in both the normal hill jump and cross-country ski race. The feat remains unmatched.

After missing an individual medal by 2 seconds at the Vancouver 2010 Winter Olympics, Lodwick turned in the longest jump and the fastest ski time by far for the American team, helping them achieve a silver medal in the Nordic Combined Team Competition. Lodwick has skied an estimated 10,000 kilometers this year in preparation for the Sochi Winter Olympics in February.

The Chronicle spoke with Lodwick about his fondest Olympic memory, love of the outdoors and ongoing pursuit of an individual Olympic medal.

THE CHRONICLE: What will make your upcoming Olympics a success?

TODD LODWICK: Everything I do is day by day. I can't get too far ahead of myself. I'm not going to say, "I've already got the gold in my pocket," or "I'll be carrying the flag at the opening ceremony." That's not realistic. Making sure I'm training as hard as I can and taking care of myself in a healthy way gives [me] the best chance for those things to come. I would love to have an individual medal. That's high on the priority list. That's high on the dream list. But [it's also important] to back up what the team has done at the last Olympic games and especially at the last World Championships. With a lot of young guys coming up, being a good supporting team member to them is really important to me.

What is it like to ski jump?

Say you're driving down the road at 60 mph and you're approaching a cliff and you don't let off the pedal,

and when you reach it you're basically going off a 40-story building, freefalling, and then landing as softly as can be. As far as distance, it's like flying on skis across a football field, rounding the goal post and flying all the way back to the end zone you started in. The anxiety is strong but it's also a lot of fun. It's a blast. It's second to none.

Where are your favorite places to be outside?

I'm a huge outdoorsman; I grew up in the mountains of Colorado. Whether it be the big mountains, big streams or rivers, I'm either bow-hunting or fishing or hiking around them. That's just who I am. To be able to outsmart an animal and put it in the freezer [is] something I learned from my dad and grandfather and [is] something I'm going to pass onto my kids is something very special. As far as competing, Oslo, Norway is one of those places where you know you're in the heart of the Nordic world. They come out in force and cheer you on and take great pride, not only in their own countrymen, but all the athletes who are competing. I remember in '98 at the world championships there were 50,000 people in the stadium and there were 100,000 people throughout the whole 50 kilometers course, and they had camped out for two days in the snow, barbecuing and drinking. They live for that moment. They show their support no matter who you are. To be around that atmosphere is one of the coolest feelings in the whole world.

What is your most memorable Olympic moment?

In Vancouver, at the first event I jumped to second place, so I knew I had a medal if I could just get to the finish line fast enough. And I came up seven tenths of a second short and got fourth. And that was the biggest failure of my career. How do you train 20 years to fail? And I'd given it everything I had... But then knowing that I had to pull myself back together because I had a team that relied on me, I can't tell you how much fun I had in the team event. I've never had so much fun. The emotions of Vancouver were everywhere! To pull off [a personal record jump] like I did to help us capture the silver medal, it's a memory I'll never forget.

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Lacing up for skating season

SAMANTHA TADELMAN

Photo Editor

WHILE CHICAGOANS CAN watch the Blackhawks skate in any local sports bar, living in an urban environment can make it difficult for everyday people to find a place to lace up their skates and hit the ice. However, the city has several seasonal rinks to meet that need.

Most local ice rinks open Nov. 29, but some have already frozen over and are hosting skaters, such as the McCormick Tribune Ice Rink in Millennium Park, which opened Nov. 15.

The rink located in Millennium Park, 201 E. Randolph St., is the closest skating spot to Columbia's campus and is 12 years old. This year, the park will offer free ice skating lessons for the first time every Friday through Sunday for one hour before the rink opens, according to the city website. Skating is free, but renting a pair of skates costs \$10.

The rink attracts 100,000 skaters annually, according to Cindy Gatzliolis, spokeswoman for the Department of Cultural Affairs and Special Events.

"You have all the beauty of Millennium Park surrounding you, but then you look to the north and the west and there is downtown Chicago and the skyline," Gatzliolis said. "It's a special place because you're right in the middle of the action."

Wentworth Park, 2625 S. Mobile Ave., is opening a new ice rink Dec.



Samantha Tadelman THE CHRONICLE

A Zamboni evens the ice at the Millennium Park skating rink, which opened to the public Nov. 15. The old rink at West Lawn Park, 4233 W. 65th St., is being taken down and transported to Wentworth, according to Daniel Ryan, Wentworth Park District spokesman. When asked why, Ryan said he did not know the reason for the move.

"We're just excited; a lot of people are excited," Ryan said.

North of the Loop, McFetridge Sports Center, 3843 N. California Ave., offers open skate times every day. It is the only public indoor ice rink in Chicago, according to Moira O'Conner, McFetridge's manager. Skating costs \$5 for teens and adults and \$4 for those younger than 12. There is also a \$3 skate rental fee, according to the McFetridge Sports Center website.

"The advantage to skating here is that on cold winter days skaters don't have to bear the freezing cold and can still enjoy gliding fast around the rink," O'Conner said.

South of the Loop, Mt. Greenwood Park, 3724 W. 111th St., has open skate, family skate, learn-to-skate times and rat hockey, a pick-up hockey game for adults that prohibits checking but allows slap shots, according to the Chicago Park District website. Admission costs \$3 for adults and \$7 including skate rental, according to the Chicago Park District website.

"In this vicinity, we're the only rink around," said John Foran, a spokesman for the Mt. Greenwood Park District. "It's not like the old days where they got the hoses out in the parks and flooded each park and people skated."

All the rinks mentioned in this story will be open until Feb. 23 and closed on Christmas Day.

For more information on Chicago ice skating, visit ChicagoParkDistrict.com or CityofChicago.org.

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Using sleep to conquer fears

Study shows sleep learning on verge of becoming more than a dream

STEPHEN HALL
Contributing Writer

EVERYONE IS AFRAID of something, but new research suggests that fears can be quelled during sleep.

Katherina Hauner, a postdoctoral fellow in neurology at Northwestern University's Feinberg School of Medicine, published a study Sept. 22 in the journal *Nature Neuroscience* that found certain fears can be eased during sleep, providing evidence that emotional or traumatic memories can be manipulated while snoozing.

"It was really just recently found that any kind of stimuli could be introduced during sleep and processed in such a way that it affected memory at awakening," Hauner said. "Technically it's challenging because you have to introduce stimuli to patients while keeping them asleep."

According to the study, 15 paid volunteers were conditioned to associate photos of neutral faces with a mild electrical shock. Hauner said the shock was not painful but caused the participants discomfort. Small electrodes were attached to the subjects' bodies to record how much perspiration they produced, their heart rate and other vital signs. These recordings all measured subjects' fear levels. This



Illustration: Kayla Koch THE CHRONICLE

method, known as "fear conditioning," has been used clinically for many years, Hauner said.

The subjects were later conditioned to associate a smell with the fear induced by the electrical shocks. Hauner said participants were exposed to the fear-conditioned smell as they slept because unconscious subjects can't be presented with images. The olfactory portion of the study enabled Hauner

and her team to alter participants' fear memories, she said. Researchers were looking for specific changes in areas of the brain like the hippocampus and amygdala because the former is vital to memory function and the latter to fear.

When the smells were introduced to sleeping subjects, their reactions were insignificant, but upon waking, participants showed a marked improvement in their at-

titude toward the fear they were exposed to, according to the study.

Hauner said her results feed into a larger body of research suggesting the brain can be manipulated during sleep.

Northwestern graduate student James Antony published a similar study in 2012, in which participants were taught simple melodies during sleep that they then recited upon waking.

"It is not difficult to envision some practical applications for these results," Antony said in an email. "[One] could theoretically improve language skills, get better at an instrument, improve their jump shot, etc., by learning under the presence of cues and re-presenting it to themselves during sleep."

The studies' findings could be used as a practical means of learning new skills during sleeps; however, both researchers emphasized that future applications of their research remain unknown and the studies are for the sake of scientific exploration.

Ken Paller, director of the Cognitive Neuroscience Program at Northwestern, said in an email that the research indicates that the field of neuroscience is rife with possibilities. As researchers gain more knowledge about memory, it can be used to aid in education and legal contexts that often questions the validity of one's memory, according to the email.

"We hope that our work can thus help with the treatment of memory dysfunction, as in patients with neurological disorders and in healthy aging, and many other ways in which people depend on accurate memory for the past," Paller wrote.

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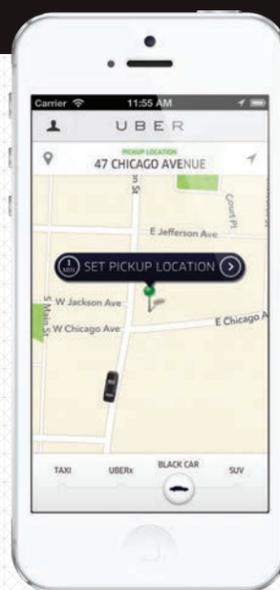
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TECH TALK

Tackling concussions head-on

VANESSA MORTON

Assistant Sports & Health Editor

IMPACT SPORTS HAVE recently provoked national criticism from players, parents and community groups about the long-term effects of repeated violent contact.

Most of the concern is centered on the NFL, which recently settled a class action lawsuit by agreeing to pay \$765 million to former players who have suffered from football-related brain injuries. A vocal players' union has demanded more attention for player safety, and as the NFL decides how to address the growing concern, scientists have been busy developing safer helmet technology.

One such scientist, Danny Crossman, a 20-year veteran of defense technology and CEO of Impact Protective, a kinematic technology-based company, said after designing combat helmet sensors for soldiers in Afghanistan, he realized there was also a need for helmet sensors in the sports industry. Thus, Crossman created Shockbox, a concussion management helmet sensor that connects to any smart device and can help detect the impact of hits on the field.

Crossman said the device measures two components: the force of the impact on the head and the athlete's rotational acceleration, or how much the brain spins.

"[Shockbox] basically measures how quickly the helmet moves from



Courtesy IMPAKT PROTECTIVE

where it was before it got hit to after it got hit, and it captures all of that data and sends it back to the smart device," Crossman said.

The helmet sensor, priced at \$149, is omnidirectional, meaning it can detect impact from any direction, and is attached to the shell of the helmet. It records what happens to the helmet and sends live data to a smart device live via Bluetooth, within a 325 feet range.

Crossman said the device is designed to record every impact to the head above 40 times gravitational force by using algorithms to calculate helmet and head accel-

eration, even though most research shows that a majority of concussions occur between impacts of 70g and 100g.

"[Shockbox] is kind of like a screening—you can raise the rate of finding concussions just because you screen and check more—and that's really the biggest issue in contact sports and concussions," Crossman said.

While Crossman has become the pioneer of helmet sensors, many other companies have found their place in the market, such as Battle Sports and CheckLight, both of which have customized their own brand of impact sensors.

However, there has been speculation as to whether the products actually work because none of the companies have published any peer-reviewed studies about the efficacy of their products.

While helmet sensors can help screen for possible concussions, they do not prevent them, said Dr. Stefan Duma, professor and head of the biomedical engineering department at Virginia Tech, adding that this is a public misconception of the sensors.

"Nothing about any accelerometer or any system is going to be able to prevent a concussion. They are not padding systems. They are

not protective equipment. They are alert systems," Duma said. "So they are simply going to provide an alert at some level of acceleration but they are not going to prevent concussions."

Dr. Greg Myer, director of research, sports medicine at Cincinnati Children's Hospital Medical Center, said while he thinks that impact sensors have great utility when measuring the number of impacts and magnitude of hits, there is still some concern about whether the sensors are useful as a prevention strategy.

"The [sensors] are not measuring how the brain is managing [impact] forces, and what the brain is actually being exposed to so the sensor won't detect a difference," Myer said. "There are a lot of strategies that athletes use to help their body anticipate forces that the impact sensor might not capture. In that respect it might not be as useful in primary prevention."

Crossman, Myer and Duma did agree that impact sensors are only effective when used with other precautions, such as proper education, tackle training, well-fitting helmets, baseline testing and regular sideline assessments.

"They all work together, but not one of them is a panacea on its own," Crossman said. "They all have to be used in conjunction with each other."

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FEATURED APP



COMPLAINTS ABOUT HEAVY wallets can be put to rest with the development of a soon to-be-released app called LoopWallet. The app scans credit cards' magnetic information into an iPhone, allowing consumers to swipe their phones on 90 percent of debit card readers. The information is stored in a custom case that trans-

mits the magnetic information over to the card reader, allowing users to purchase goods.

The case may be a little cumbersome, but it can also charge the smart phone. LoopWallet securely locks users' private information with a passcode eliminating pickpockets from having access to your finances. —E. RODRIGUEZ

GADGET LAB



PowerShell

WHEN PLAYING GAMES on a mobile device, the touch screen controls can be hit or miss. It's hard to navigate through a game with fingers blocking the view of a zombie apocalypse. Well, gaming on a smartphone is about to get a lot easier with Logitech's newest device called PowerShell.

This gadget allows users to control a game using the standard d-pad and 4 button set-up and two trigger buttons allowing for more intensive, console-style game play.

This could be a big game-changer in the mobile gaming industry. The device is listed on Apple's online store for \$100. —E. RODRIGUEZ

FEATURED PHOTO



Courtesy BITBANGER LABS

Bitbanger Labs, a small Brooklyn-based maker group that focuses on creating niche technology, has created pixelstick, a light painting device. Images can be uploaded to the pixelstick and reproduced using motion and long exposure photography to create highly detailed light-art. The pixelstick is available for a \$300 pledge on Kickstarter.



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RECIPE



Pumpkin pancakes

INGREDIENTS

- 6 ounces cream cheese
- 3 tablespoons butter
- 1 12-ounce can mashed pumpkin
- 1/2 cup dark brown sugar
- 2 tablespoons molasses
- 1/2 cup buttermilk
- 3 large eggs
- 2 cups flour
- 2 teaspoons baking soda
- 2 teaspoons baking powder
- 1 teaspoon salt
- 1 teaspoon cinnamon
- 1/2 teaspoon nutmeg
- 1/2 teaspoon ground ginger

INSTRUCTIONS

1. Heat cream cheese and butter in microwave on low until melted
2. Mix in sugar, molasses, pumpkin, buttermilk and eggs until blended
3. Mix dry ingredients in a separate bowl
4. Stir dry ingredients into pumpkin mixture
5. Heat buttered griddle on stovetop over medium heat
6. Ladle circles of batter onto pan and flip when bubbles emerge
7. Top with butter or whipped cream and syrup and serve warm



NOVICE



SOUS CHEF



GURU



Anthony Soave THE CHRONICLE

AIDEN WEBER

Assistant Sports & Health Editor

THESE SWEET HOTCAKES are the perfect complement to an otherwise savory brunch and one clever way to help breakfast steal the show from Thanksgiving dinner.

Start by placing the butter and cream cheese in a bowl and heating them in the microwave until the butter is melted and the cream cheese has softened. Heat slowly so the butter doesn't splatter. Immediately add the brown sugar and

molasses so they melt into the mixture. Add the pumpkin pulp and splash in the buttermilk and eggs, whipping them in one at a time.

Mix the dry ingredients in another bowl until all the spices are evenly combined. You can add extra ingredients like ground flaxseed, crushed walnuts, cooked oats or wheat germ to give some sustenance and texture to the mix. Shake the dry ingredient mixture into the pumpkin blend, whisking it until the batter takes on a pudding-like texture. If the batter is too thin, add

a little flour. If it is too dry, add a little buttermilk.

Ladle circles of batter onto a hot buttered pan on the stovetop. Flip pancakes when bubbles rise to the surface. These pancakes are less sturdy than traditional flapjacks, so flip with care and don't fully load the griddle.

Serve warm with whipped cream or butter and syrup, or with nothing at all. These pancakes are so full of flavor they can stand alone.

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Suicide Girls resurrect edgy burlesque tour



Photos courtesy AUSTIN GRISWOLD

The Suicide Girls will perform their touring Blackheart Burlesque show Nov. 27 at the House of Blues, 329 N. Dearborn St., with dances that parody pop culture with a racy edge, with dances mocking 'Star Wars,' 'Game of Thrones' and 'Doctor Who.'

LIBBY BUCK

Assistant Arts & Culture Editor

THE INTERNET-FAMOUS babes known as the Suicide Girls have traded in the sequined bras and feather boas of traditional burlesque for edgy body art and racy lingerie in their Blackheart Burlesque tour, the group's first show following a six-year hiatus. The tour will make a stop in Chicago Nov. 27 at The House of Blues, 329 N. Dearborn St.

The Suicide Girls are a collective of pinup girls from around the world with an alternative perspective on classic ideals of beauty and decorate themselves with body art, said Missy Suicide, co-founder of Suicide Girls.

"The idea is that confidence is the sexiest attribute a person can have," Missy said.

In the summer of 2001, Missy began taking pinup-style photos of friends who had intricate tattoos and piercings. She said she then created an online community centered around photos to honor a new perspective of beauty. To be a Suicide Girl now, women apply online and submit photos to be rated by site members. If they receive a positive response, they are selected to be an official Suicide Girl along with more than 2,500 other badass babes from around the world.

Missy said the new burlesque show features dancers with a com-

bined 50 years of experience and a choreographer who has worked with pop stars such as Beyoncé, Jennifer Lopez and Lady Gaga. The show pays homage to pop culture by parodying popular movies and TV shows, she said.

The music selections range from upbeat Disclosure songs to hardcore Marilyn Manson tracks. The choreography involves parodying media such as "Star Wars," "Game of Thrones," "Planet of the Apes" and "Doctor Who," Missy said.

Bambu Suicide, one of the five touring dancers, said her favorite number is the closing "Star Wars" bit. The girls wear Darth Vader masks and dance with powerful militant

choreography that transforms into a "twerkfest" set to Major Lazer's "Original Don."

Missy said their revamped show highlights the unique beauty that is identified with the Suicide Girls. The show gives a modern edge to the old artform and will bring something new to Chicago's involved, yet traditional burlesque scene, she said.

"We really upped the dancing and choreography," Missy said. "We wanted to take it to level 11."

Besides creating books and movies, just one fraction of what the Suicide Girls do, is the demanding task of putting together a tour. Missy said she feels it is important for fans to have a live experience with Suicide

Girls because the majority of their images are strictly online or in print.

MsPixy, a local Chicago burlesque performer, said Chicago's strong theater community allows for a well-established burlesque scene with hundreds of active performers. She said most of Chicago's burlesque shows focus on classical burlesque, which mimics the coy, feminine performances of the '50s or '20s, with dolled up and stripped down girls donning tight corsets and ornate nipple tassels.

Vaudeville is a type of theater performance that was popular during the early 20th century and was

» SEE GIRLS, PG. 26



Photos courtesy CARISSA WERNER

A crew of Chicago filmmakers and actors have taken on the tragic tale of Edie Sedgwick, an Andy Warhol muse-turned-drug addict, in their new 15-minute mock-docudrama "Edie Superstar," which will be released early 2014.

'Edie Superstar' revisits '60s Warhol scene

JUSTIN MORAN

Arts & Culture Editor

AT THE CORE of Andy Warhol's 1960s New York pop art movement was a cult-like community of freethinkers who flocked to Warhol's silver-foiled studio known as The Factory. A space bustling with workers stretching canvases and screen-printing Warhol's paintings, The Factory was a hub for illustrious socialites, underground drag queens and rising musicians touting heaps of drugs. Among this group of what Warhol referred to as his "superstars" was a troubled heiress named Edie Sedgwick, whose status as Warhol's muse catapulted her to cinema stardom. However, her rise to fame only served to spark Edie's irreparable addiction to drugs and attention.

Taking on Edie's story is a crew of Chicago filmmakers and actors,

whose upcoming 15-minute mock-docudrama "Edie Superstar" profiles the socialite's painful struggle to find herself in the middle of The Factory scene, according to director Mark Nadolski. The film is currently in postproduction with an expected early 2014 release, which the crew hopes will be funded through Kickstarter, Nadolski said. With a goal of raising \$2,500 by Dec. 28, the film has received \$531 worth of backing as of press time.

"Edie Superstar" profiles a young Edie, played by Chicago actress Carissa Werner, from before her life at The Factory to highlighting her fleeting spotlight in Warhol's films, Nadolski said. Warhol's fast-paced world takes a dramatic turn when he decides to move on and edges Edie out of the scene to make way

» SEE SUPERSTAR, PG. 26

FOR THE RECORD by Emily Ornerberg Managing Editor

Wu-Tang no longer forever

FOLLOWING THE 20TH anniversary of its legendary debut album *Enter the Wu-Tang (36 Chambers)*, Wu-Tang Clan frontman RZA has shared some devastating news.

Although the 44-year-old Wu-Tang leader and producer said he's about six weeks away from finishing the Clan's overdue new album *A Better Tomorrow*, he said it will be their last.

"Wu-Tang is forever, I'll never take back that statement," RZA said in a Nov. 21 *Billboard* interview. "[But] this is the first album we've recorded in seven years, [and] we can't wait seven years for another album."

To commemorate the demise of their liquid swords, here are some of my favorite lyrics off the Wu-Tang Clan's influential debut.

- **"Protect Ya Neck"** When Dr. Dre and his G-Funk crew paved the way for new East Coast emcees to take the reigns, this debut single alone delivered a massive underground following to the eight-piece rap mob. From Method Man's "I'm hot like sauce/The smoke from the lyrical blunt makes me *cough*" to RZA's "Feeling mad hostile, wearing

Aéropostale/Flowing like Christ when I speaks the gospel" to GZA's slam at his ex-label Cold Killin' Records, "The Wu is too slammin' for these Cold Killin' labels Be doing artists in like Cain did Abel," this track is full of lyrical poignancy that has set the precedent for emcees to come.

- **"C.R.E.A.M."** Though the conjecture of most hip-hop tracks would lead you to believe a song titled "Cash Rules Everything Around Me" would center around poppin' bottles and makin' it rain, the Wu boys added a new perspective on the widening pay gap of the dolla dolla bills, y'all: "A young youth, rocking the gold tooth, 'Lo goose/ Only way I begin to G off was drug loot My life got no better, same damn 'Lo sweater /Times is rough and tough like leather." Deep.

- **"Shame on a N---a"** Combining their delectably menacing piano-driven production with some of their best no-f--ks-given lyrics, this track showcases the Clan at their most lethal. As great as Method Man's verse is—"I put the f--king buck in the wild kid, I'm terror/ Razor sharp, I sever / the head



from the shoulders, I'm better/ than my compeda, you mean competitor, whadeva!"—this is definitely one for the Old Dirty Bastard: "Got burnt once, but that was only gonorrhea/Dirty, I keep s--t stains in my drawers so I can get so fff-funky for you."

- **"Wu-Tang Clan Ain't Nuthin' Ta F' Wit"** If you haven't been introduced to the wonders of Wu-Tang before this column, take note from this track: RZA causes "more Family Feuds than Richard Dawson," Inspectah Deck will "bake the cake, then take the cake and eat it, too" and, if you didn't know already—"if you want beef, then bring the ruckus/Wu-Tang Clan ain't nuttin ta f--k with."

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FEATURED PHOTOGRAPH



Anthony Soave THE CHRONICLE

Travis Hard, a Chicago-native drag king, performs a Britney Spears medley Nov. 21 at Andersonville's Hamburger Mary's, 5400 N. Clark St. Local drag kings gather every fourth Thursday of the month to perform in "Drag it Out! A Drag King Review."



Photos Anthony Soave THE CHRONICLE
Creative Direction Justin Moran THE CHRONICLE



JOSEPH RIGGS
senior film & video major

WHAT WOULD YOU WEAR TO ROAST A TURKEY?
"Nothing."



ASPYN JONES
senior journalism major

WHAT WOULD YOU WEAR TO ROAST A TURKEY?
"Camo jeans and a crop top."



CRYSTAL ZAPATA
sophomore art & design major

WHAT WOULD YOU WEAR TO ROAST A TURKEY?
"A mouse suit."



ADEWOLE ABIJOYE
senior film & video major

WHAT WOULD YOU WEAR TO ROAST A TURKEY?
"Naked."



Goodman's 'A Christmas Carol' redesigned

MIKELLA MARLEY

Assistant Arts & Culture Editor

EVEN THOUGH PERFORMING the same show annually for 36 years may sound monotonous, The Goodman Theatre has added extravagantly enhanced technical elements and a new director to bring the "Bah humbug" spectacle to life.

The Goodman Theatre, 170 N. Dearborn St., opened its annual production of "A Christmas Carol" Nov. 24 with new director Henry Wishcamper and a mechanical set that magically transforms from one scene to the next.

"What's fun about the production is every year you change a little," said Richard Woodbury, sound designer for the play and music director in Columbia's Dance Department. "People who come back year after year can have new things to look forward to, but you don't change it so much that they go, 'What happened to the play that I loved?'"

Charles Dickens' classic holiday story tells the tale of Scrooge, a lonely miser visited one Christmas Eve by the ghost of his cold-hearted business partner Jacob Marley clad in chains, who warns Scrooge that he will soon encounter three more spirits. The ghosts of Christmas Past, Present and Future lead the skeptical Scrooge through a tumultuous

cathartic journey that culminates in the realization of his own potential for happiness.

This year, Scrooge's bedroom contains a mechanical bed and picture frame. The bed rises against the wall, bumping into the picture frame, which then becomes transparent, allowing the ghost of Jacob Marley, to use it as a portal into the room.

"[The old set] looked very dated," said Todd Rosenthal, the play's set designer. "It was this huge open space that made the actor feel very far away."

Atra Asdou, who plays Belle, Scrooge's love interest as a young man, said when her parents attended the show, they were amazed that elements of the set appeared on all corners of the stage. All of the major set pieces move on tracks with various flying elements, Rosenthal said.

Woodbury said one of the three staple set pieces, the Scrooge Wagon that depicts Scrooge's forlorn home, has been rebuilt and redesigned this year. He said this is the biggest physical change in this year's production and the improvements add intensity to the scene in which Scrooge is haunted by his former business partner.

"Scrooge's bedroom is so foreboding, literally off kilter," Asdou said. "It's slanting and so imposing



Courtesy GOODMAN THEATRE

Actors bring to life Charles Dickens' holiday classic "A Christmas Carol" on the technologically advanced set at The Goodman Theatre, 170 N. Dearborn St.

that it tells a story on its own. We have a mechanical piece that's a balcony for him to step on."

Rosenthal said the bedroom is furnished with Tudor architecture and hammerbeams to loosely resemble a church and faded, dark wood creates an air of deteriorated elegance. He said the frame of the room itself appears twisted and distorted to mirror Scrooge's deep-rooted melancholy.

A.C. Smith, a 1986 Columbia theater alumnus, who portrays the Ghost of Christmas Present said the technical capabilities of the set, such as the mobile house unit and

furniture, help audience members feel as though they are on the journey with Scrooge.

"I think that the set really accentuates the story and helps us in engaging the audience in discovery and surprise with us," Asdou said.

This year, Asdou said the set ranges from highly simplistic—such as the opening street scene where the stage is bare aside for the actors and strategic mood lighting—to very complex, such as the Fezziwig party scene, which features an elaborate party with candelabras, snow-covered windows and seasonal decorations at Scrooge's mentor's home.

The set facilitates a love scene between Belle and young Scrooge, and subsequently helps depict their breakup, Asdou said. She said the versatility of the piece shows how certain scenes can transform a set piece that appears the same on the outside.

Woodbury said the small changes made every year, such as the set's mechanical updates, keep the production exciting for veteran audiences of multiple generations. *For more information and tickets visit GoodmanTheatre.org.*

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BEHIND ZINE

Internet no threat to

STORY BY LIBBY BUCK,
ASSISTANT ARTS &
CULTURE EDITOR

Buried inside a Kinko's after hours in Jersey City, New Jersey in 1986, Jim DeRogatis, then an angsty teenager, used his friend's employee key card to turn on a locked Xerox machine. He typed "500 copies" into the machine and peered around to make sure no one was watching. Earlier that day he had been hastily working in his basement, smearing his glue stick on dozens of his handwritten music reviews on 8.5-by-11-inch pages to handcraft his rock zine, *Reasons For Living*.

“You can type something on your blog and press post, but if you hand someone something that you've made yourself, it's a far more intimate connection.”

— Neil Brideau

From such humble beginnings, DeRogatis has gone on to pen rock criticism for publications such as *Rolling Stone*, *GQ* and *Spin*, and has spent 15 years as a notorious *Chicago Sun-Times* pop music critic. He now juggles teaching English classes full-time at Columbia while co-hosting with *Chicago Tribune* rock critic Greg Kot on the world's only rock 'n' roll talk show “Sound Opinions,” which is syndicated to more than 100 stations nationwide.

“Punk rock, do it yourself,” DeRogatis said. “I still have this indentation in my right palm

where I can feel that f--king stapler from stapling for hours. The great untold story of rock'n'roll from 1970–1990 involved a hell of a lot of scissors and glue pots.”

Self-publishers like young DeRogatis shaped early underground counter-cultures through zines dedicated to artwork, editorials, poetry, cartoons, politics, film and short stories. The do-it-yourself fanzine craze has evolved into a culture that continues to thrive—particularly in Chicago—despite the misconception that print is dead. Though pundits claim blogs have taken zines' place, the Internet has provided new resources for marketing and selling zines, extending their reach and allowing both media to coexist and even benefit each other.

The Chicago Zine Festival, a small literary festival hosted in the spring at Columbia for zinesters to showcase their work, attracts more than 200 exhibitors to participate in workshops, lectures and tutorials to educate fellow zinesters. Now in its fifth year, it will take place March 14 and 15 in the 1104 S. Wabash Ave. Building.

According to John Wawrzaszek, one of the organizers for Chicago Zine Fest, zines are known for having no strict definition, often produced in limited numbers and focused on the intimate nature of self-publishing. And because zines are independently curated and often do not seek advertising, they are idiosyncratic and quirky, serving as a central source of communication within their niche communities.

Local zines plugged into highly specific audiences include *Chicago IRL*, which profiles the artwork of local queer culture; *Spider Teeth Wherein our Protagonist Flies to Thailand to Get a Brand New C--t*, a memoir zine by Ellie Navidson that explores

the politics surrounding transsexual operations; and Sean Linn's *One Night at the Jackson Stop*, a photo zine chronicling the Jackson Blue and Red Line platforms.

Joseph Varisco, co-founder of Chicago IRL, said he became involved with publishing zines because he wanted to establish a tangible archive of queer culture for future generations to use as a historical document to explore cultural changes.

“It is intended to be a time capsule for Chicago's queer community,” Varisco said. “We wanted a physical space to celebrate their artwork.”

Jordan Vouga, founder of *Ancestry Quarterly*, an architecture and design zine, said he publishes strictly in print. Although his zine is not online, he said websites can be used to preview a publication, providing incredible marketing options.

“It's the same reason I go back to vinyls—you just can't get that same sound,” Vouga said. “[Similarly], you just can't get that same feeling of holding a magazine from a digital publication.”

The feeling of holding a physical publication is more rewarding than clicking or swiping a screen to flip pages, according to Neil Brideau, a sales clerk at local bookstore *Quimby's*, 1854 W. North Ave.

“There's an intangible quality to tangible things,” Brideau said. “You can type something on your blog and press post, but if you hand someone something that you've made yourself, it's a far more intimate connection.”

Molly Soda, an Internet-based artist with more than 30,000 Tumblr followers, makes digital art using GIFs and screenshots. Soda creates 50 copies of her zine each month comprised of digital images that would typically belong on the Internet, such as videogame-style animated women. Soda curates zines by taking screenshots of images she finds online and saving them to her desktop. Once she feels she has enough material, she dives into putting the zine together.

THE ZINES

Thriving zine culture

A pixelated, glittery font marks the covers of Soda's zines, which are simply colored paper run through her home laser printer and stapled together. Futuristic animated girls are portrayed in an updated, Internet version of a teen girl magazine of the likes of BOP or J-14. Cell-phones, Betty Boop and screenshots of Internet windows are layered on top of one another, making Soda's zines look like a 14-year-old girl's computer screen. Soda cre-

to take on the risk, but we have a setup where we don't pay for things before they sell, which takes out any financial danger and lets us become a space for awesome things from all of the world that we [sometimes] don't even know exists."

“Most publications that are [popular now] started out nothing more than a kid in a basement with something to say.”

— Jim DeRogatis

ated one zine that featured scans of her fifth-grade diary entries.

"You can have someone's GIF saved on your computer, but it's not the same as having it in [physical form]," Soda said. "I was inspired by the surge of zine culture online."

Chicago's zine scene revolves around Quimby's. Packed onto shallow shelves, piles of stapled and folded zines line the walls and customers stand slouched with their noses buried in the pages of the DIY zines, whose clashing colors and artwork bring life to the otherwise dreary storefront.

It is quite simple to get a publication on store shelves, according to Brideau. Quimby's has an open consignment policy, allowing the author of any zine to fill out paperwork and put five copies on sale at Quimby's, which then takes 40 percent of the retail price, leaving the publisher with 60 percent commission. With most zines priced at less than \$10, an author's profit sits around a maximum of \$6 per issue, Brideau said.

"What our setup allows us to do is give a platform to anybody that has something to say through printed matter and give them a voice and an arena in which to use it," Brideau said. "Other stores don't want

Other markets for indie publishing include bookstores such as Women & Children First and Chicago Comics and events like the The Chicago Zine Fest. There are other resources for Chicago zinesters to create their physical zines and learn more about the business of self-publishing, Wawrzaszek said, adding that he created a nonprofit organization called Chicago Publisher's Resource Center that offers a space for zinesters to make their own projects and interact with others in the culture.

"There are zine libraries at University of Chicago and DePaul [University]," Wawrzaszek said. "The Read/Write Library has a storefront space that's a library of all local zines; there are a lot of places to congregate in Chicago to learn about zines, which has made Chicago a gateway to international zinesters [who flock] to the city."

Also, through websites like Etsy.com, artists can reach customers outside their physical confines to market and sell their printed zines, Wawrzaszek added.

DeRogatis said he thinks the influence of self-made zines on contemporary independent publishing has been considerable.

"Most publications that are [popular now] started out nothing more than a kid in a basement with something to say," DeRogatis said, "I think it's noble and wonderful."

DeRogatis said he stayed in the fanzine culture for 10 years before establishing a career in journalism. Fanzines in the '80s punk rock culture were created out of love, mostly by music fans. DeRogatis said he moved from his own publication to Jersey Beat after consistently nagging the creator at New York's rock club Maxwell's to give him a chance to write. Years later, he worked with a Chicago zine called Matter, and finally a Philadelphia-based zine The Bob a few years after that.

"As a fat, young, indie rock-inspired critic from New Jersey, it was not easy to [immediately] break into writing for the Village Voice," DeRogatis said. "I started writing about music as a passionate fan with passionate opinions to inflict on people."

DeRogatis said that society must stray from the idea that print has reached its end. Digital press is a separate entity from printed press, and the Internet actually serves as a promotional platform for zines.

"Fanzines both saved and formed my life; people were making zines for the purest of reasons because they loved doing it, and this is not an extinct motivation," DeRogatis said. "If anything, [zine culture] is far from dead—it's more alive than it's ever been."

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ILLUSTRATION &
LAYOUT BY DONALD WU,
GRAPHIC DESIGNER



Kokorokoko Vintage

A closer look at the retro Wicker Park store's merchandising process

MIKELLA MARLEY
Assistant Arts & Culture Editor

ALTHOUGH PREVIOUSLY DEFINED by '20s flapper dresses and '70s bell-bottoms, the vintage designation is now epitomized by the eccentric neon Reebok windbreakers and sparkling Stuart Weitzman prom heels as seen on ABC hits "Full House" or "Family Matters."

American Apparel has spearheaded this movement worldwide, selling items like lamé leotards and high waisted trousers, but Wicker Park's Kokorokoko, 1323 N. Milwaukee Ave., has been a local presence showcasing throwback pieces that co-owners Sasha Hodges and Ross Kelly uncover by scouring the nation for overlooked gems.

The 1989 brand Cross Colours, which aimed to establish a fashion market around black youth, old-school pieces from Esprit and Con-tempo Casuals along with vintage pieces from Guess are all jackpots when the two hunt for clothing to fill Kokorokoko's racks, Kelly said.

"When we first opened, people were a little skeptical because it was pretty rare for people to think of ['80s and '90s clothing] as part

of the vintage time period," Hodges said. "Since then, a lot of the college students born in the '90s see it as older stuff so we've kind of grown with that [notion]."

When thrifting for new merchandise for Kokorokoko, Hodges said she gravitates toward wilder prints and pieces with a hip-hop edge. Sports teams starter jackets, colorful Nikes and anything Michael Jordan are among their best-selling products.

Storage spaces, home buys, yard sales, estate sales, flea markets and Craigslist have all been successful venues for Hodges to pick up unique, urban apparel. But because finding vintage pieces is like a lottery, she said no one source is consistently better than another.

"I just came back from Los Angeles and Sasha just did some [thrifting] in New York," Kelly said. "We are constantly restocking [Kokorokoko] because of the piece-by-piece nature of gathering [vintage clothing]."

Kelly said deadstock wholesalers are the most reliable for finding Kokorokoko merchandise because he always knows what items they have so he can plan ahead and not worry about stumbling upon a piece by

chance. Although wholesalers have a more consistent stock, he said they often dry up without notice if word spreads, given the current popularity of '80s and '90s styles.

"A big part of this business is word of mouth," he said. "Many people who do this are semi-secretive about how they're [operating]. Even small sellers I deal with a lot of times won't tell me where they're getting [merchandise from]."

Although buying apparel from the public is not the easiest way to acquire their products, Hodges said doing so feeds their niche as an '80s and '90s store because customers will bring in pieces that other shops refuse to buy because of their time periods, Hodges said.

Most people are not interested in dressing head-to-toe vintage, so Hodges said she always considers how a piece will look when it is mixed with contemporary fashion before buying items.

"We look at current fashion and think ahead of what's the next style inspiration from the past," Hodges said. "Contemporary designers are inspired a lot by the past, so we're aware of that when we're buying."

» SEE VINTAGE, PG. 27



Photos Carolina Sanchez THE CHRONICLE

Kokorokoko Vintage, 1323 N. Milwaukee Ave., opened in March 2009 with a hand-selected stock of high quality '80s and '90s clothing and accessories.

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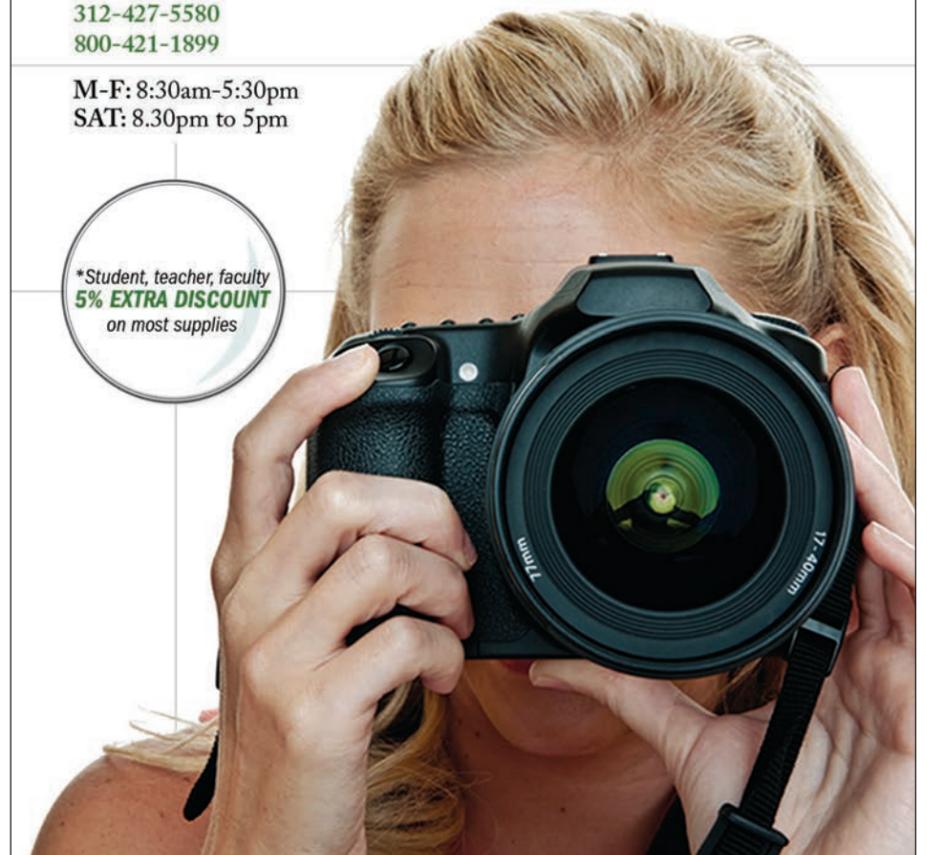
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AUDIO OFF THE

Folk-rock Lissie returns to home state

JUSTIN MORAN
Arts & Culture Editor

"I DON'T WANT to be famous if I got to be shameless," wails folk-rock singer-songwriter Lissie as her husky voice grinds atop harsh, '70s-tinged guitars on "Shameless" from her Oct. 14 release *Back To Forever*.

Lissie's indie acclaim stems from working Los Angeles' local venue circuit, strumming her acoustic guitar for anyone who would lend an ear. It was not until her grungy Americana edge piqued the interest of Lenny Kravitz that Lissie's earnest voice was heard nationwide as an opening act on his 2008 Love Revolution tour. With viral covers of Kid Cudi's "Pursuit of Happiness" and Lady Gaga's "Bad Romance," Lissie's gritty aesthetic sanded down the Top 40 hits with raspy vocals and raw instrumentation, securing her place in the mainstream spotlight. Lissie has since proven to be a mighty force in the alternative scene, opening for rock legends Bruce Springsteen and Tom Petty.

In a collision of fragility and aggression, Lissie's sophomore album explores the darker complexities of her psyche with minor melodies, restless lyrics and a confrontational edge, all contributing to her oftentimes pessimistic perspective of the world. It is an altogether confident departure from her punchy 2010 debut *Catching a Tiger* with the soulful single "When



Courtesy COLUMBIA RECORDS

Folk-rock songstress Lissie will return to her native Illinois Nov. 29 when she performs her new album *Back To Forever* at Park West, 322 W. Armitage Ave.

"I'm Alone," chosen by iTunes UK as their 2010 song of the year.

On Nov. 29, Lissie will return to her home state of Illinois to ignite Chicago's Park West, 322 W. Armitage Ave., belting out tunes with her signature blonde head-bangs in support of her new album.

The Chronicle talked with Lissie over-the-phone about her songwriting process, harsh worldly observations and love for National Public Radio.

THE CHRONICLE: What is the best environment for you to write songs?

LISSIE: Some of my best [music] comes when I'm running around,

getting my errands done, doing a million things at once.... doing the dishes and then suddenly, without thinking about it, some of my best lyrics float through my head. They've done a study on creativity [proving] that our best ideas come when we're not trying to [create them]—I think that's true for my songwriting.

Do you find it easier to write lyrics from a place of happiness or sadness?

Definitely sadness.... Not even necessarily just sadness, but [also] frustration. If I feel lost, it's really helpful for me to work through it with a song because it's a way for

me to lay out the details and let [my pain] go. It's like journaling—you feel better when you get it out of yourself, when you can summarize it and pinpoint what's making you feel how you feel.

Back To Forever has a harder edge than your last album. What inspired this sound?

[I was] taking some hard looks at my past relationships and saying things out loud to get out of my patterns and cycles. The [album's] harshness and aggressive tone is just me reacting to the

» SEE LISSIE, PG. 27



Monday, Nov. 25

HUNTERS

Empty Bottle
1035 N. Western Ave.
9 p.m.
\$10

Tuesday, Nov. 26

HOLLERADO

Schubas Tavern
3159 N. Southport Ave.
8 p.m.
\$12

Wednesday, Nov. 27

CHANCE THE RAPPER

Riviera Theatre
4746 N. Racine Ave.
7:30 p.m.
\$21

Friday, Nov. 29

ZOMBI

Empty Bottle
1035 N. Western Ave.
9:30 p.m.
\$12

Saturday, Nov. 30

WHITE MYSTERY

Double Door
1572 N. Milwaukee Ave.
8 p.m.
\$21

Psychedelic MGMT mystifies Aragon Ballroom

TOPHER SVYMBERKSY

Contributing Writer

GLOWING NEON JELLY fish bubbled through the ocean, balls of light spiraled through the cosmos and geometric shapes were splattered in technicolor behind the six-man indie group MGMT, who boasted its brand of psychedelic-pop Nov. 20 at the Aragon Ballroom, 1106 W. Lawrence Ave. Touring in support of its Sept. 17 self-titled album, MGMT created a trippy, care-free jamboree of pop-washed psychedelia with a production of whimsical visuals fit for the likes of Willy Wonka.

Already possessing a well-established career, filled with Grammy nominations and a slew of hit singles, MGMT has developed a strong base of loyal followers, who dress like MGMT sounds: bright, busy and in-your-face. Inside the concert hall, fashion choices reflected some of the vibrant patterns projected across the venue, from neon geometric shapes printed across vintage '80s sweaters to tie-dye tasseled leg warmers.

The sea of tie-dye tees and neon bandanas may have been delighted to hear nostalgic renditions of old favorites such as "Kids" and "Electric Feel," but newer tracks like "Mystery Disease" gave the sugar-coated pop hooks a rest for



MGMT's Chicago set list more mystifying melodies, played through twinkling bells and twanging pitch bends. Like past tracks displaying the group's more enigmatic side, "Mystery Disease" came off as both grim and enchanting. The sound of looming organs beneath searing synths filled the room with a melancholy sense interrupted by a few shimmering chimes that came in and decorated the track with charm.

The group's recent single "Alien Days," a buoyant track painting images of bull frogs on lily pads and fancifully buzzing insects, gave front-man guitarist and vocalist Andrew VanWyngarden a chance to showcase his lower vocal range,



Courtesy WINNIE LAN

Psychedelic pop band MGMT painted the Aragon Ballroom, 1106 W. Lawrence Ave., technicolor with a slew of trippy tracks at its Nov. 20 performance.

a change from his famous falsetto in tracks like "Time to Pretend" and "Kids." It was a pleasant departure hearing VanWyngarden's baritone-leaning voice bounce and bump along to the warm guitar strums and floating synths, compared to the piping croons displayed in previous albums *Congratulations* (2010) and *Oracular Spectacular* (2008).

Paying homage to '60s psychedelic guitarist Faine Jade, MGMT took the artist's 1968 hit "Introspection" and built a theme park of psych-pop spirit around it, com-

plete with a flute solo. VanWyngarden pranced about the stage with a portable camera in hand and shot a video of the audience, the footage projected behind the group, mashing and morphing the fluid kaleidoscopic images. The dreamscape show only became more playfully bizarre when 16-year-old Alaina Plut of Plainfield, Ill., was invited on stage to play a cartoonishly large cowbell with a baseball bat-sized drumstick for the choppy electro-pop march "Your Life is a Lie."

"I felt like I was floating on a cloud of Andrew VanWyngarden's

hair!" said Plut holding a signed set list.

Plut was already back in her state of entrancement before she had an opportunity to explain exactly what she meant.

Those familiar with MGMT may be aware of the group's tendency to simply stand there while playing. For super fans like Plut though, the tripped-out eye-candy of giant cowbells, and, apparently VanWyngarden's cloud of hair, made up for the stationary stances.

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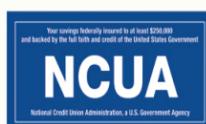
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Courtesy AUSTIN GRISWOLD

The Suicide Girls Blackheart Burlesque performance consists of sexy, parody burlesque numbers that play into pop culture in a modern, humorous way.

» GIRLS Continued from PG. 17

highly dramatized and incorporated music and dance.

“Burlesque is the art of strip tease,” MsPixy said. “It’s basically dirty vaudeville; burlesque was the outgrowth of vaudeville and was designed to be a little dirtier and more adult.”

When the Suicide Girls began their show, nontraditional burlesque was a rarity, Missy said. Parodying scenes from movies like Quentin Tarantino’s “Reservoir Dogs,” in which a cop has his ear cut off as Stealers Wheel’s “Stuck in the Middle With You” plays, was

considered edgy by the burlesque community during their first tour in 2002.

Bambu said her experience on tour has been hectic, but the craziness is offset by the tight-knit group of Suicide Girls in every city. She said the girls she meets have a certain cool factor, and they feel like family even if she is meeting them for the first time.

“It’s like being in this super-sexy biker gang,” Bambu said. “You have friends everywhere—it’s a subculture extravaganza. The audience is so supportive—I feel like I could s--t onstage and they would still love it.”

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» SUPERSTAR Continued from PG. 17

for his next muse, Ingrid Superstar, according to Nadolski.

“Andy was known for using people,” Nadolski said. “He would focus intensely on a subject, piece or person and just like that, he’d move onto something else. [We’ve] shown the threads unravel as [Edie] realizes she’s not important to Andy because he’s moved on.”

Born to wealthy, upper class parents in 1943, Edie grew up battling an eating disorder and the pressures from her highborn family. Suppressing the pain instilled by her abusive father, an aborted pregnancy and her brother’s suicide after confessing his homosexuality to his father, Edie fled to New York with an \$80,000 trust fund. There, she met Warhol, who eventually featured her in 18 underground films.

To take on Edie’s complex character, Werner, who also wrote the film’s script, spent a year studying the Warhol superstar, becoming completely enamored with every Edie video and book she could find.

“Even though Edie did drugs, she seemed wholesome and innocent,” Werner said. “I could relate to her because we’ve had some of the same issues—depression and coming from a broken family.”

Without Warhol’s admiration, Edie’s persistent drug abuse eventually led to a fatal overdose in 1971 when she was 28. This was shortly after she finished filming the un-

derground avant-garde film “Ciao! Manhattan,” which is also portrayed in “Edie Superstar,” Nadolski said.

“The very [last scene of the film] is a phone conversation between Andy and one of his superstars talking about Edie’s death,” he said. “[Andy] says, ‘Edie who?’ and asks about who’s going to inherit her money. We’ve shown the [destruction] of what Edie thought was a meaningful relationship.”

In order to understand Edie, Werner said the eccentric individuals surrounding the su-

perstar were all given equal importance within the plot: socialite Baby Jane Holzer, played by Nikeshia Koch, was a Warhol superstar prior to Edie’s arrival; Paul America, played by Chris Maher, was Edie’s co-star in “Ciao! Manhattan” who dealt drugs to the Warhol clique; and Ingrid Superstar, played by Car-

ington Rowe, who caught Warhol’s eye and fueled Edie’s demise. “These people couldn’t find their purpose; they didn’t want to work 9–5 jobs, so [they] became artists and congregated with other artists,” Nadolski said. “The film is about people who tried to act extroverted but were really introverted; people who made a [scene] that looked social, when they weren’t connect-

“Even though Edie did drugs, she seemed wholesome and innocent.”

– Carissa Werner

Making a period piece in modern times on a small budget requires meticulous attention to detail, Nadolski said. Although the skyline of Chicago’s West Loop has plenty of post-industrial buildings that echo the concrete facade of 1960s New York, the filmmakers had to be mindful of the city’s contemporary skyscrapers as well as passersby carrying cell phones while the crew was filming to keep “Edie Superstar” as authentic as possible, he said.

“[Edie] had a story worth listening to,” Nadolski said. “People today are struggling to find themselves, and Edie [is an example of someone who] tried, but ultimately failed.”

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» **VINTAGE**

Continued from PG. 22

For something to be considered vintage, it should be at least 20 years old, according to Jacqueline WayneGuite, collection manager for Columbia's fashion studies collection. She said because enough time has passed since then, both eras have earned the vintage moniker and have been inspiring contemporary designers' ready-to-wear runway collections.

Many designers' spring 2014 collections echoed Kokorokoko's nostalgia including Toronto-based Jeremy Laing, which fea-

tures throwback sportswear in pastel hues and geometric patterns. Luxury house Balmain also winked at the '80s and early '90s with pinstriped high waisted pants and oversized houndstooth-printed jackets with shoulder-pads and big golden buttons.

"Not only do we see vintage fashion from the '80s and '90s [becoming more] popular, but we see a lot of contemporary designers throwing back to [these decades]," WayneGuite said. "The fashion system is cyclical, so we [will always] see trends reoccurring."

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Carolina Sanchez THE CRHONICLE

Wholesalers, estate sales and flea markets are some of the best sources for quality vintage pieces from the '80s and '90s, said Sasha Hodges and Ross Kelly, owners of Kokorokoko Vintage, 1323 N. Milwaukee Ave.

» **LISSIE**

Continued from PG. 24

energy around me. That sounds a bit new age, but there was a bit of troubled energy in the news I was hearing and the things I was observing. I [was] commenting on celebrity culture, job satisfaction and nonstop removal, [or] how we sacrifice our quality of life and nature in the name of progression.

What inspired your song "I Don't Wanna Go to Work"?

It comes across as this party anthem of being out late and feeling a bit defiant, screaming from the top of your lungs that you're not going to go to work, and they don't pay you what you're worth. I listen to a lot of [National Public Radio] and there was something recently about people who work, work, work and still can't make a living wage. A lot of college students [are not] able to find jobs worth their education, so you're in debt and you have to take a job to survive. You might wake up 20 years from now and [realize] you've been doing something that doesn't satisfy you, or you don't feel valued as a human being. I think a lot of people find themselves in that situation, so [the song] is really a commentary from me listening to human-interest stories on the news. It's a rally against [social injustice]; I want to be happy, I want to enjoy my life, I want to be my own boss because once you're caught in



Courtesy COLUMBIA RECORDS

Folk-rock songstress Lissie, who rose to fame after opening for Lenny Kravitz in 2008, explores a darker side in her music with her latest album *Back To Forever*, released Oct. 14.

a cycle of fear, then you might be caught your whole life in something you're not happy doing.

You grew up in Rock Island, Ill. Do you have any memories of coming to Chicago?

I grew up three hours west of [Chicago], but my cousins grew up in the suburbs and my siblings went to Northwestern University, so I spent a ton of time [in the city].... going to

Northwestern tailgates and Michigan Avenue to [shop at] J.Crew [to return a] sweater I got for Christmas. The summer after high school, I [lived] in Wrigleyville with my cousins [being] an 18-year-old running around the city, going to North Street beach to read and going to Cubs games.... It was endless. For more information about Lissie, visit Lissie.com.

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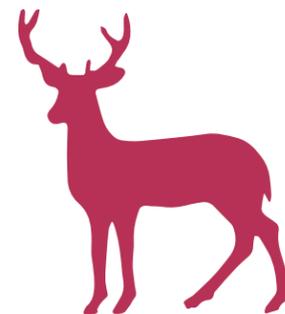
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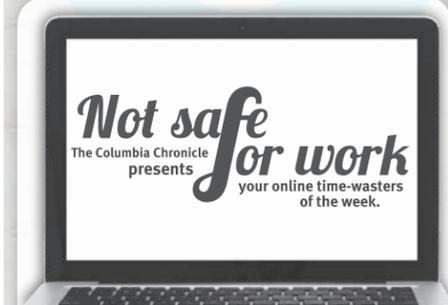
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Eddieslunch.tumblr.com

Eddie's lunch is more than just a sandwich, an apple and some chips on the side. His lunches are intricate and amazingly artistic, as he creates food-based sculptures depicting objects like lollipop stands, elephants and bridges. The Tumblr blog turns the most boring food into the coolest art. I guess his mother never told him not to play with his food.

video



"Volvo Van Damme Epic Split"

When Jean-Claude Van Damme did the splits between two trucks in a Volvo commercial, it received a ton of attention. But TheDominicShow spoof is a lot funnier. Dominic's famous accent and straight face are impressive as his two friends lift him into the splits just like the trucks in the commercial.



Tatiana Walk-Morris Asst. Campus Editor

TV SHOWS THAT CHANGED MY LIFE

"The Wire": Although this five-season HBO series was based in Baltimore, the storyline—the volatile gangsters, broken educational system, struggle of the press—resonates closely with my personal experiences growing up in a big city. It was one of the few shows on television that was very honest about how America's slums really look, sound and operate.

"My So-Called Life": Claire Danes was one of my favorite actresses long before "Homeland" aired on Showtime. Her role as Angela Chase was one of the first characters who accurately depicted what young love could be like. Aside from her love affair with the gorgeous Jared Leto, the major heartbreak of this series was that it only lasted one season.

"Daria": Daria had it all—brains, sarcasm and a whole lot of angst. She was one of the first female characters on TV that wasn't sweet, nice or boy-crazy. She used her intelligence to overcome any annoying obstacle in her path. When I watched "Daria," I realized that being the smart and sassy girl actually works out better for me.

"Sex and The City": Aside from all the raunchy scenes throughout the series, this HBO hit show made me laugh, cry and wonder what the heck the deal is with men. This show proved you can bounce back from any bad break-up.

"Masters of Sex": I've already had my basic sex-ed courses, but "Masters of Sex" gave me an unprecedented look into how little we know about people's sex lives.



Maria Castellucci Metro Editor

WAYS TO GET THROUGH THE FINAL STRETCH OF FALL SEMESTER

Make a playlist: If anyone is like me, the final weeks of the semester are the ultimate test. After weeks of tests and studying, it's easy to sleep through the next couple of weeks. It's important to have a go-to playlist on your iPod that keeps you pumped as your body begs for rest.

Remember the little things: We go to college in one of the best cities in the world. That's a lot to be thankful for right there. So when you're thinking about cursing out a professor for his final project, visit one of your favorite neighborhoods. That's a sure way to stay sane.

Make time for friends: Hopefully your friends are like mine and they help you forget the stress of the day for a while. Even if your schedule is crammed with things to do, take time to have a nice 20-minute catch up with your group.

Meditate: I use this term broadly. It does not have to be the stuff that's done in yoga class, but a few minutes of cooling breaths is key. You'll feel re-energized and be shocked you've never thought of it before. It prevents the 2 a.m. panic attacks that are common during this time of year.

Stay caffeinated: Coffee should be your best friend during the next two weeks. It's God's gift to those of us who are struggling to get up in the morning and provides that nice extra boost to start the day off right. But be warned, if you're like me, drinking too much can make you crash, so watch the intake.



Natasha Hemley Asst. Metro Editor

FOODS NOT EVEN A VEGETARIAN WOULD TOUCH

Okra: This green, pickle-looking vegetable is probably one of the grossest foods around. Sure, you can do a lot of things with it—fry, braise, grill, put it into a stew—but why? It's slimy, unappetizing and just down right yucky. I don't understand how anybody eats it.

Sun-dried tomatoes: I ask you, do we really need to "sun" dry a tomato? Tomatoes, round pieces of deliciousness, are made of mostly water. When we dry them, they turn into shriveled pieces of skin. Who wants to eat that?

Gluten-free anything: OK, so your "gluten-intolerant," but I'm not. Gluten is essential to the way delicious foods, such as breads, pizza dough and other artery-clogging treats taste. Without it, foods can look flat and dull and have an odd taste. Have you tasted a gluten-free cookie lately? I wouldn't recommend it.

Tofu: Have you ever gotten so drunk you mistook your cleaning sponge for a food group? That's what it's like biting into tofu. The spongy tasteless bean curd has been around for 2,000 years. Enough said.

Vegan sausage: First of all, any product titled "vegan sausage" is suspect. The product, which isn't even close to the texture or taste of a real piece of sausage, gets its name because of its appearance. It's really a bunch of vegetables mashed together and then stuffed into a sausage-like casing. How weird, right?

'Inside Llewyn Davis' observes artistic lifestyle

STEPHEN HALL
Contributing Writer

JOEL AND ETHAN Coen are the famous writer/director brothers whose films revel in disparity. Their films, including "No Country for Old Men" and "Fargo," showcase the inherent poignancy of human life by illustrating that no person's existence is one-dimensional. The two brothers have revisited this theme in their newest film "Inside Llewyn Davis," in theaters Dec. 20.

The film is a dark comedy, loosely based on folk artist Dave Van Ronk's memoir, about Kennedy-era folk music that allows the audience to identify with its awkward characters' sometimes outlandish but impactful stories. The film's distinction between moderate artistic success and commercial failure make it one of the more thought-provoking films to be released this year.

The film profiles Llewyn Davis (Oscar Isaac), a struggling folk singer in Greenwich Village, N.Y., in 1961. Much to Llewyn's dismay, folk music is not a trendy genre yet, so he plays to small crowds at a café. Once part of a moderately successful duo, he is now homeless, wandering from couch to couch every night courtesy of his revolving door of acquaintances across New York. This is how viewers get to know him: as a vagrant. He does just enough to get by and lambasts his friends Jim (Justin Timberlake) and Jean (Carey Mulligan) for their desire to live a bourgeois lifestyle—he calls it "careerist"—and settle down.

The grim storyline is enriched by a wealth of hysterical moments. Llewyn attempts to grill his manager and takes part in a pop song with Jim and goes on a fruitless road-trip to Chicago with an added jazz musician (John Goodman). The

Coens never let humor get in the way of character development, and Llewyn's cynical and irresponsible nature tends to come out in these scenes. He takes money over a winter coat from Mel and forfeits the royalties from the song with Jim for cash in his pocket. And yet the audience empathizes with these no-win situations and Llewyn's complete lack of foresight.

The camera work in this character-driven narrative is fluid, letting him become endearing simply by how much time his face is left alone on screen. He is saddled early on in the film with a troublesome house cat that pops up repeatedly throughout the movie. The camera purposefully stays on Llewyn's face during scenes in which he holds the cat, allowing the audience glimpses of a vulnerability he otherwise hides.

Music is used in the film in interesting ways, becoming a character

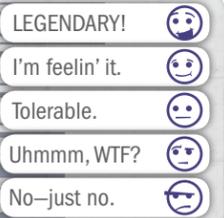


in and of itself. Llewyn has a raspy voice, giving credence to his folk songs and contrasting well with the doo-wop of Jim and Jean. The soundtrack features era-specific covers, Van Ronk's "Hang Me, Oh Hang Me" and "Fare Thee Well (Dink's Song)." Isaac, Timberlake, and Mulligan sing admirably, helping contribute to their performances in the film. The nature of

the film illustrates his struggles as an artist. His talent is evident, but he is doomed to obscurity. While humorous, the film presents the protagonist's bleak existence, leaving the audience unsure of his fate. The message is that an artist's life is dubious, even cruel, but certainly never boring.

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REVIEWS



Screen



"The Book Thief"

This touching movie has a gruesome ending. It's not completely depressing, but what else can you expect from a film set in Nazi Germany? Don't see this on a first date, forget your tissues or cry on your date's shoulder because I guarantee you will be crying 50 percent of the time. —S. Tadelman



"Where the Wild Things Are" by Bryce Vine

You may know Bryce from the Glee Project or from his "Take Me Home" pool party video. This video shows Bryce in a new light, while his other videos are angrier, darker and less self explanatory. The graphic work in the video is one-of-a-kind and brings the whole thing together. —C. Sanchez



Jean-Claude Van Damme Volvo Commercial

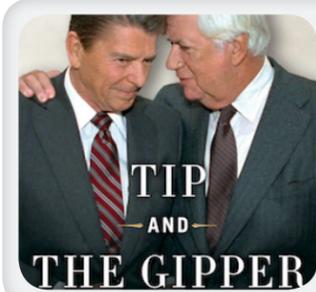
If you needed a reminder that Van Damme is the "Muscles from Brussels," here it is. Volvo created this commercial for a new steering feature, in which he performs one of his famous splits between two moving trucks. It is amazing and addictive. I promise you'll hit the replay button. —J. Durr



"Divvy Biker Lost on Lake Shore Drive"

You would think that riding a bike on Lake Shore Drive would be one of the "not to do" things while living in Chicago. One woman clearly defied this rule by riding her Divvy Bike along Lake Shore Drive with an abundance of traffic behind her. Safety first, anyone? —A. Soave

Print



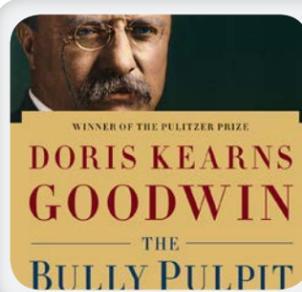
"Tip and the Gipper" by Chris Mathews

Last week, I was honored to attend a lunch that featured MSNBC anchor Chris Mathews as the keynote speaker. Everyone received a free copy of his new book, which talks about the Reagan administration, which was the last time both political parties worked together. It's a good read! —C. Jefferson



"106 Lost Girls, Saved" by Liz Brody

The latest issue of Glamour magazine featured an exclusive on the biggest child-prostitution sting in FBI history. I was impressed to see that the beauty magazine covered such a hard-hitting story, but I do think last summer's FBI victory should have been mentioned on the front cover. —K. Senese



"The Bully Pulpit" by Doris Kearns Goodwin

Goodwin has a knack for making historical figures leap off the page and back into the world, and her vivid depiction of the already larger-than-life Teddy Roosevelt presents him as the real person he must have been when he smoked smelly cigars in the White House. —E. Earl



"What It's Like to Fail" by David Raether

Raether's personal story on Pricenomics was extremely eye-opening. He helped write scripts for "Roseanne" in the '90s and suddenly after the recession, he lost the job and home. He completely opens up in this heart-warming story about hitting bottom felt. —J. Wolan

Music



"You don't know anything" by Stornoway

I'm a huge fan of the half-drunk banjophiles, but this EP is disappointing. The band's songs are usually cohesive and catchy, but these six songs are very nondescript. The one bright spot is "Clock-watching." Hopefully they'll patch it together for their next full-length album. —E. Earl



"Free" by Rudimental Ft. Emeli Sandé & Nas

I cannot stop listening to songs that make me feel inspired lately. I love the fact that I will probably blast this in my car over Thanksgiving break and not care who is watching me. The best part comes at the chorus when the instruments die down and the singer picks up. —J. Wolan



"Carry Me" by Bombay Bicycle Club

I love the more abstract sounds this song experiments with on *Vagrant*. The arrhythmia is lulling, the drumbeats almost erratic and the vocals are an extra element that just adds color instead of hinging the whole song. This track is a step forward from a band that has been a little cutesy. —E. Earl



"Alien" by Britney Spears

Spears sings over a mid-tempo synth beat on this new track. The star's extraterrestrial ballad reassures that her upcoming album may actually be worthwhile after its two lackluster lead singles "Work B--h" and "Perfume." Kudos to William Orbit for saving the album. —J. Wittich

Random



Candy Corn

Candy corn doesn't taste good. What is it supposed to taste like? Corn? I think not. The sugary treat tastes like those awful buttered popcorn jelly beans. How candy corn ever came to be a seasonal tradition is beyond me, but it's never too late to exclude them from our collective autumn palate. —A. Weber



CTA heaters

It's winter, which means the overhead incubators at El stations have clicked back on and the hundreds of people who forgot their hats that morning are a little less salty. Here's to a common sense feature that is enjoyable and helps me feel my ears. If only fixing Ventra was so easy. —W. Hager



Chicago's temperamental weather

I'm glad to live in a city with unpredictable and dramatic weather. It keeps me sharp, alert and young. The inevitable cycle of the seasons gives a long looping rhythm to our lives, while the unpredictability of the climate promotes a flexible and spontaneous spirit. —A. Weber



Thanksgiving

I really can't explain my excitement for two holidays, one being my birthday—yes, I consider it a holiday—and the second being Thanksgiving! There is nothing better than having a day dedicated to stuffing my face with turkey and mashed potatoes. Oh, and we also get a day off, which is stellar. —V. Morton

CITY EDITORIAL

City budget office must be independent

DECADES OF POOR financial decisions have led Chicago to an impending debt crisis, making budget efficiency critical.

Traditionally, the mayor drafts the budget privately and presents it to the City Council for approval, which is generally done with little opposition and no independent oversight. But the City Council approved a measure Oct. 25 to create a City Office of Financial Analysis that would work with Mayor Rahm Emanuel to develop the annual city budget rather than have his office draft it privately.

Aldermen Ameya Pawar (47), Pat Dowell (3) and Michele Smith (43) proposed the formation of the office two months ago and worked with the mayor on the details, according to an Oct. 25 press release from Emanuel's office.

Three other large U.S. cities—New York City, San Diego and Philadelphia—all have independent budgeting offices that provide recommendations and economic analyses. In particular, New York City's office has a significant influence over the city's

finances, and the percent of the budget it influences increased in 2009, according to the New York City charter. Chicago's iteration could provide accountability to the budgeting process, but only if it is truly independent.

The City Council agreed that Alderman Carrie Austin (34), who chairs the Committee on Finance, will appoint the head of the Office of Financial Analysis, according to the mayor's press release. The appointment process has the potential to be easily abused, however. Very few positions in the city are appointed, and for good reason—appointments can often be based on political favors or financial interests rather than qualifications. Accountability in this new office is the single most important feature of its proposed functions, and to achieve that members should be elected, not appointed.

There has also been a scuffle surrounding the funding of the office. Its \$500,000 budget was supposed to be partially covered by money funneled from the 50

aldermen's hiring budgets. Each budget was supposed to be cut by approximately \$6,000, but the amount was recently reduced to \$3,000, Pawar told the Chicago Sun-Times Nov. 8. Pawar did not disclose the reason for the budget reduction in the article.

The money has to come from somewhere, and the 2014 budget has very little cash to spare, even for an office that would aid financial policymaking. Instead of forcing incomplete plans, the City Council should either retain the original funding plan or ensure the office's impartiality before using the city's general fund to pay for it.

The investment is only worthwhile if the office's independence is certain. The Office of Financial Analysis would be useless if it became another venue for corruption because of funding complications or political favoritism. Electing the board officials could provide some insurance of the office's independence from the mayor and lend accountability to the City Council when making decisions.

CAMPUS EDITORIAL

Digitize textbooks to promote affordability

COLLEGE STUDENTS OFTEN pony up hundreds of dollars for a single textbook, leading some to skip buying them entirely. One way to make textbooks more affordable is to make them available online, but digital texts sometimes face copyright issues.

Google's online library—which currently contains more than 20 million digitally scanned books in its database—has been the subject of a class action copyright lawsuit since 2005. A court dismissed the case Nov. 14, ruling that Google's book scanning is fair use.

The ruling favors college students, who often can't afford steep textbook prices on top of rising tuition costs. But offering copyrighted works for free to such a large audience is clearly unfair to book producers and authors, and despite the court's ruling, stifling writers out of book sales is unethical. The court's reasoning that Google is providing a service for educational purposes is logical, but it has the potential to cause writers to lose all copyrights to the sea of Internet databases.

In one sense, the movement toward free online resources is natural and inevitable, but it doesn't justify an act of piracy.

Fortunately, politicians have recognized the textbook dilemma. On Nov. 14, Sen. Dick Durbin (D-Ill.) introduced the Affordable College Textbook Act, which would create a grant program that would pay institutions to write a textbook and make the full text available online for free. The average cost per textbook has risen by 82 percent during the last decade, according to Durbin's Nov. 14 press release, so any method of providing cheaper textbooks would be a welcomed relief to students. The use of federal funding defers the cost to students.

Durbin's bill corresponds with a growing movement called Open Education Resources that promotes publishing educational material online for students and teachers to use for free. Some professors have criticized the

movement, claiming that offering class materials for free could lead to alteration and misuse outside of the classroom, according to an excerpt from a 2010 book about online learning published by Springer Link, a research publishing firm. The book notes that professors in certain fields, such as medicine, depend on demonstrations and real-world contact for evaluation and are hesitant to make their materials available online.

Online resources may not convey the full experience of attending class, but that may actually benefit a college in the long run—when students are able to locate educational material about a particular subject before class, they are more prepared for engaged and informed conversations. If students can search for free class material online, their educational experiences may improve, especially if they can't afford a pricey textbook.

Seven in 10 college students have skipped purchasing a textbook because of the cost, according to an August 2011 survey conducted by the U.S. Public Interest Research Group. When students have to manage without textbooks, they often must learn the material by searching for pirated online versions of the textbook or scanning it from the college library, which could damage their understanding of the course material. If textbooks remain unaffordable, students may continue to go without, and hurt themselves and their college's reputation in the long run.

Even if professors object to posting their lecture notes online, Durbin's textbook bill could relieve some students' financial stress without committing an act of piracy, as in the case of Google's online library. Legitimizing online educational resources is the next logical step in reducing the cost of higher education, and institutions should embrace it instead of clinging to the expensive hardbacks in their bookstores.

NATIONAL EDITORIAL

Ban on body art violates free speech

AS THE CURRENT generation enters the workforce, more body art has started to protrude from the edges of cuffs and collars. And while employers can rightfully regulate what ink employees show while on the job, a handful of politicians want to ban some body art entirely.

The Arkansas state legislature passed a bill in April that prohibits subdermal implants, scarification and piercing anchors beneath the skin. New criticism of the bill has recently cropped up among Arkansas' tattoo artists and enthusiasts who claim the act infringes upon freedom of expression. The bill's sponsor justified the law by saying the implant and scarification processes disturb many people and increase the risk of staph infections, according to a Feb. 27 Arkansas Times report. This argument fails in two respects: Why is scarification more infection-prone than other types of surgery? And whether it's unpleasant to look at is a matter of taste.

The Arkansas ban oversteps the rights of the government to regulate free speech. To many people, branding or subdermal implants are a form of self-expression and a private matter.

Nevertheless, even though all body modifications are constitutionally protected and this law clearly violates the First Amendment, many forms of body art still have not received cultural acceptance. Even the more tame instances are disturbing to some, so individuals with tattoos, piercings or subdermal implants must consider how it will affect their professional lives.

Employers have the legal right to dictate their employees' appearances with the exception of genetic characteristics such as race, gender, age or disability. If an applicant has altered his or her body in a voluntary way—with visible tattoos or piercings for example—an employer is justified in not hiring that person if his or her appearance could negatively

affect the business. A company wants to put forth a particular image, especially when it is trying to sell a product, and a business owner should not lose profits because a potential customer is offended by an employee's choice of body art. Employers shouldn't hire and fire based solely on looks, but when it comes to personal choices such as body art, companies should be allowed to make employment decisions based on what's best for their brand.

When an individual applies for a job, he or she is subject to the rules the owner has deemed appropriate for the business. The federal government has no reason to regulate what citizens do in their private lives. Just because American culture does not widely accept all forms of body art does not mean the government can outlaw people's freedom to choose how to modify their own skin, and if people are told how they can and can't express themselves, it is an unwarranted intrusion.

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—The Columbia Chronicle Editorial Board

McCown for president, impeach Cutler



LINDSEY WOODS
Editor-in-Chief

JOSH MCCOWN, THE Chicago Bears' backup quarterback who's been subbing for Jay Cutler the past few weeks, is the only reason the Bears still have a good shot at the approaching playoffs.

While Cutler's injury report could have left the Bears in the lurch, McCown has confidently stepped into his new leadership role, even through the high winds and torrential rains of the Nov. 17 tornadoes, which delayed the Bears' game against the Baltimore Ravens for nearly two hours. And while McCown's success has been a godsend for the Cutler-less Bears, it could also spell trouble for Cutler when the Bears decide whether to

re-sign their main man at the end of the season.

The Nov. 24 game against the St. Louis Rams marked the fifth McCown start in 12 games this season, including wins against defending Super Bowl champions the Baltimore Ravens and bitter rivals the Green Bay Packers. While Cutler rehabs his tender groin and sore ankle, McCown maintains a superior passer rating and cool composure under pressure, refusing to let barreling defensive linemen force him to make bad decisions.

Bears Head Coach Marc Trestman has stated many times to a McCown-frenzied fan base that Cutler is and will remain the team's primary quarterback this season and McCown will continue on as the backup. But Cutler's laundry list of injuries this year and in past years should be considered when contract time arrives.

To be fair, Cutler was playing well through the first six games of the season before he tore his groin in an Oct. 20 game against the Washington Redskins. In fact, he was playing better than he ever has in his five years as a Bear. He squeaked out a couple of close games against the Minnesota Vikings and Cincinnati Bengals

to open the season 3-3 and threw 13 touchdowns in the games he played. But once again—as was the case in the past two seasons—his aggressiveness and the offensive line's inability to block has left the team relying on backup at a critical juncture in the season. Without Cutler, the Bears could have fallen into a tight spot without a shot at the playoffs.

If it's McCown and not Cutler who leads the team to the postseason, the Bears should drop Cutler in favor of a more reliable quarterback. Trestman deserves a lot of credit for working with both Cutler and McCown in the offseason and giving them an effective offensive strategy, which the Bears lacked in previous seasons. But even with Trestman's

The prospect of cutting Cutler and losing McCown to another team leaves the Bears with a potential quarterback conundrum. Luckily, Trestman's talents lie in his ability to shape quarterbacks, but rebuilding a team and especially an offensive around a new leader isn't an easy task, and that's assuming they can find a suitable replacement.

For now, the Bears need to focus on the immediate challenges of beating out the Detroit Lions and Packers for a division title and making the playoffs for the first time since 2010. Cutler may have one eye on his contract, but he shouldn't rush back as he tried to for the Nov. 10 game against the Lions. His one glimmering hope of renewing his contract lies in a possible postseason success, so to jeopardize that would be stupid. For now, he should sit back during recovery and learn a few lessons about taking risks before he adds another line to his already extensive injury record. The team is lucky to have McCown at the helm while Cutler recovers, but if Cutler can't step up later in the season, the Bears may have to start scouting some new talent.

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With Jay Cutler down, the Bears should consider Josh McCown as their starting quarterback

Thank the football gods that this year the backup was McCown and not the 2011 disaster Caleb Hanie. In the highly competitive NFC North division, the Bears got lucky with a highly capable backup quarterback. Their biggest rival is diminished until Green Bay Packers quarterback Aaron Rodgers returns from a Nov. 4 collarbone fracture courtesy of Bears' defensive end Shea McClellin, but Rodgers could be back any day and the Packers could make a convincing Super Bowl run against the Bears.

guidance and expertise, Cutler couldn't keep off the bench despite being fronted by a better blocking offensive line.

Not to say that McCown should be Cutler's permanent replacement, but he definitely has the skill and potential to be a starting NFL quarterback. His 11 years of league experience and this season's convincing proof that he can hang with the starters could put him in demand during next season's contract time for a starting position or at least a heftier contract with another team.

How do you find affordable textbooks?

STUDENT POLL



I buy them before school starts. It's easier and I can get the books before I go to school. That way I have less to bring with me.

Jessica Rosen freshman fashion studies major



I try to find used textbooks mostly. No offense to the bookstore, but I just go online. It's cheaper.

Javier Delgado sophomore journalism major



I use the book charge. It's crazy because we should already have our money in our accounts when school starts.

Asia Bronson freshman education major

Tits 'n' crass: down & dirty women comics



KALEY FOWLER
Managing Editor

CERTAIN PROFESSIONS, SUCH as comedy, are traditionally male-dominated and often foster a boys' club atmosphere that unfairly excludes women, leaving them to resort to one of two options: sit by and allow the boys to do the talking or step up and compete with the men, the latter of which has comedian Sarah Silverman under fire in a recent misogynistic review.

Variety television columnist Brian Lowry's Nov. 20 review titled "Sarah Silverman's bad career move: being as dirty as the guys" is sprinkled with sexist gems that reinforce the outdated notion of

allowing a male comic to get away with being as vulgar as he wants, while expecting a female comedian to maintain a lady-like image. Categorizing comedians into gender roles that predetermine how effectively they can tell a joke is bigoted and closed-minded, yet it happens all too often.

In his review of Silverman's latest comedy special, "We Are Miracles," Lowry claims that despite Silverman's "career-friendly gifts—from her looks to solid acting chops," she has "limited herself by appearing determined to prove she can be as dirty and distasteful as the boys," and while many of Silverman's jokes are foul, insensitive and littered with profanity, it is unfair to imply that only men can successfully pull off this type of humor. Lowry doesn't condemn raunchy comedy as a whole, but only when it's coming from a woman's mouth. It's incredibly doubtful that he would have penned a negative review of a male comedian for slinging the same bawdy jokes.

This isn't the first time Silverman has been accused of attempting to prove she can

hang with the guys, but it's a gross misrepresentation of her entire body of work to assume that her sole motive is to emulate male comics, particularly when Silverman has proven on multiple occasions that she is perfectly capable of pushing the envelope as far as anyone else.

The 2005 film "The Aristocrats" features clips of notable comedians—mostly men—telling their version of a notoriously filthy joke. Silverman shares her rendition, which ends with a deadpan stare into the camera and her blatantly declaring, "Joe Franklin raped me." When she dumbly states the accusation against the iconic comedian, the scene instantly becomes awkward, but it's important to note that the whole point of the joke is to take it too far—and Silverman did that.

Her interpretation of the infamous joke was painfully raunchy, but she successfully made her peers uncomfortable. Just because Silverman is a woman does not mean certain words or subject matter should be off limits, nor does it mean she should be constantly under fire for behaving in ways similar to her male peers.

Silverman is just one example of how industry norms allow men to speak freely without consequence, while women are blasted for taking the same approach to humor.

Comedic staple Joan Rivers has been widely condemned for her blunt, critical humor that savagely criticizes celebrities. In the past year, Rivers has been reprimanded for calling Adele fat, referring to actress Jennifer Lawrence as arrogant and making a Holocaust victim comparison to model Heidi Klum. Similarly, comedian Lisa Lampanelli is notorious for her controversial skits that are rife with profanity and frequently target marginalized groups, such as racial minorities and homosexuals. Though she is widely criticized for the content of her jokes, Lampanelli doesn't hold back in her responses to outcry at her crassness.

"I can get away with it because I'm a nice person, I have a warm personality, my intention is good behind it. The thing is, people [can] sense when you have the least bit of anger or hate toward a group—that's why you never make fun of people you don't like," Lampanelli said in regards to her racist comedy

during the Comedy Central Roast of Flavor Flav in 2007.

Comedians Kathy Griffin, Margaret Cho, Chelsea Handler and a whole slew of other ladies are ridiculed for making jokes that are equally as offensive as the cracks made by revered male comedians such as Bob Saget, Bill Burr or Dave Attell, but they shouldn't be because it reinforces a grossly sexist industry in which comedians are unable to explore and experiment with the facets of their work, even when that work may include fart jokes. If male comedians are allowed to use topics considered dirty for their routines, then there's no reason women should be restricted.

There is a glass ceiling hovering above women in comedy and other industries, and critics like Lowry are only keeping it intact by insisting there are differences between what jokes men and women can make. Although there's still work to be done, comedians like Silverman are making strides toward shattering the ceiling, evidencing that doing so doesn't require a penis.

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Communities demand more park space, safety

MARIA CASTELLUCCI
Metro Editor

COMMUNITIES THROUGHOUT CHICAGO are lacking adequate park space, according to residents, leading to several pushes to increase the number of Chicago parks.

Little Village, a South Lawndale community, does not currently have any open spaces, but the city is working to construct a new park in place of a vacant asphalt factory.

Construction of the park, which will be located on 31st Street and Albany Avenue, is slated to be underway by the end of November, according to a Nov. 13 press release from Mayor Rahm Emanuel's office.

Once the site of asphalt production, the 22-acre space will become an open facility with multiple fields, a playground, a skate park, basketball courts and walking trails and will cost more than \$10 million, according to the press release. The park is expected to be completed in fall 2014.

The park's construction and city funding coincides with Emanuel's five-year initiative to further invest in Chicago parks, according to the press release.

The announcement follows years of pushing from community members and the Little Village Environmental Justice Organization, according to Antonio Lopez, executive director of LVEJO.

Lopez said the site was hugely contaminated with the leavings of Celotex, an asphalt company that has since been demolished, and LVEJO was pivotal in cleaning up the area and surrounding homes. The organization targeted the site as a potential park because residents, specifically on the eastern side of the neighborhood, do not have access to a suitable outdoor space, Lopez said. The eastern portion of Little Village is lacking recreational space more than the western portion because there are no parks further east and gangs dominate existing parks, preventing children from safely using them, Lopez said.

Although gangs and park safety concern the community, Lopez said he thinks the new park will deter crime by providing children with a healthy outlet for physical activity, discouraging them from future gang involvement.

"Young people have to have more opportunities and more open space," Lopez said. "More programming is going to only mitigate the violence in the neighborhood."



Parks not only provide opportunities for children but are also essential to neighborhood growth, according to Donald Lee, a Near North Side resident. Lee said several businesses have opened in his neighborhood, such as a Whole Foods, and as a result, the population has risen, intensifying the need for parks in the area.

In light of this concern, Lee said more than 2,000 residents have signed a petition advocating for a park to be built on the 11-acre site of the former Near North Career Metro High School, 1450 N. Larrabee St., which closed 12 years ago. He said he would like the Chicago Park District to fund the park, but he knows many community members would be willing to donate out-of-pocket funds. Lee has been actively involved in the transformation of the unused site, which he said would not only benefit community members but also businesses.

"There is a lot of business development in the area, and by having that open space, it is creating a draw not only to the commercial space, but it is creating an environment where people can socialize and interact," Lee said.

Parks are an important social mechanism for communities, which is reflected by the acquisition of funds for the redevelopment of Smith

Park in the Brighton Park community, said Diana Olivares, development team manager for the Brighton Park Neighborhood Council.

Olivares said Smith Park is the only park in the neighborhood and is too small and in poor condition. She said the park is often riddled with gang violence, causing community members to feel unsafe.

In response, community members collaborated with the Brighton Park Neighborhood Council to advocate for the park's redevelopment because they think it is important for the community's sustainability, Olivares said. She added that it was the community members' strong effort that led the Chicago Park District to approve funding for the redevelopment that is set to begin next fall.

Lopez said Little Village community members also collaborated to secure their park, and it reflects the challenges many low-income neighborhoods face.

"There are places that have great parks and those are not in communities of color," Lopez said. "It becomes an issue of equity and environmental racism. We share a lot with other communities of color and low-income communities in terms of what we need."



Photos Jon Durr THE CHRONICLE

The Chicago Park District will construct a new park in Little Village, a neighborhood severely lacking in outdoor space, next fall. The park will occupy the vacant site of a defunct asphalt company.

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

Whole-heartedly backing Whole Foods

THE CHICAGO PLAN Commission approved a proposal Nov. 21 to construct a Whole Foods grocery store in the Englewood neighborhood, a long overdue effort that will provide relief to one of the city's most barren food deserts.

Englewood is severely lacking in places to buy fresh produce, leaving residents without nutritious options and contributing to the area's overall poor health. Concerns have arisen about the decision to construct an upscale grocery store in a low-income neighborhood, but the store will be modeled after a Whole Foods located in Detroit that offers an affordable "value line" of products and charges for produce by the piece rather than the pound.

Alderman Joann Thompson (16th Ward) told the Chicago Sun-Times she is confident her constituents will take advantage of the new supermarket when it opens in late 2015.

"I visited the Detroit store. I went there to see for myself," she said. "The store is priced very well. People will be able to afford it.... People from my community are

traveling down to Roosevelt [Road] to go the store. Now, they won't have to go that far."

The venture is in conjunction with Mayor Rahm Emanuel's initiative to alleviate food deserts and is projected to be funded using \$11 million in Tax Increment Financing funds. The only snag in the plan, however, is that construction is slated to take place at the corner of 63rd and Halsted streets, which is located in the Englewood TIF Mall, a development fund that will soon expire. If the city chooses to renew the TIF district, property taxes generated from the area's existing TIF projects will be funneled into the TIF Mall to be used for future projects, such as the grocery store.

According to a June 30 city audit, the Englewood TIF mall currently contains \$4.8 million and generates about \$350 million in annual property tax revenue. If the city opts to let the fund expire, the entire balance will be used toward constructing the Whole Foods store, with the remaining balance to be siphoned from a neighboring TIF district's reserve.



Despite confusion over which specific districts will finance the store, the city's allocation of TIF money to building a Whole Foods in Englewood is a commendable use of public money to benefit a blighted community, which is the intended reason for awarding TIF grants. Recently, however, TIF funding has been allotted to superfluous projects, such as shopping malls, hotels and DePaul University's new basketball arena, watering down TIF's mission of improving decaying areas.

By helping to relieve a food desert and frame TIF in a more positive light, Whole Foods is bringing more than just produce to Englewood.

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Man charged with labor-trafficking offense

**JEREMY GORNER,
ROSEMARY REGINA SOBOL &
STEVE SCHMADEKE**
MCT Newswire

A 28-YEAR-OLD SOUTH suburban man became the first individual to face labor trafficking charges in Cook County after being charged with forcing his tenants to pay him money by using violent tactics such as burning them with a heated butcher knife or sexually assaulting them with a power drill.

Roy Estivez, of the 300 block of Campbell Avenue in south suburban Calumet City, is being charged with aggravated involuntary servitude, involuntary servitude and two counts of aggravated criminal sexual assault, according to Sally Daly, a spokeswoman for the Cook County state's attorney's office.

In court Nov. 19, Cook County prosecutors alleged that Estivez preyed on the mentally challenged men. They said vEstivez threatened,

tortured and exploited the men, after renting an apartment to them.

The alleged abuse came to light when one of the men's bosses noticed injuries and the victim told him what happened, according to Assistant State's Attorney Mary Anna Planey. Judge James Brown ordered Estivez to be held on a \$500,000 bail.

Estivez burned the men's faces and bodies with a heated knife, beat them with an electrical cord and poured hydrogen peroxide in their wounds, according to Planey. Estivez often denied them food, prosecutors said.

When one of the victims lost one of his jobs, Estivez began torturing both victims, while telling them they needed to get another job, the prosecutor said. The victims were afraid to leave because Estivez threatened to kill them. Estivez's attorney said his client is married with two children and helps care for his 74-year-old grandmother.

On Oct. 20, one of the victims' bosses observed visible injuries and the victim told him about the abuse, the prosecutor said. The victim never returned to the apartment, and Estivez tried to find him.

Estivez was arrested after a man came to police telling them Estivez heated a butcher knife and had burned his body to get him to give Estivez money, according to a police report.

The man reported the incidents, which happened between August and October, to police. The man told police that Estivez has keys to his apartment on South Baltimore Avenue in the South Chicago neighborhood, the report said.

Authorities said the incident was initially reported to Chicago police as an aggravated battery but after further investigation, prosecutors approved the labor trafficking charges.

chronicle@colum.com



MCT Newswire

A resident of Calumet City, a south suburb, was charged with labor-trafficking after several victims reported to police that he used various torturing tactics against them, such as burning them with butcher knives and making murder threats.

x Notable Native

JIMMY ODOM

Occupation: CEO of WeDeliver Neighborhood: Homewood Flossmoor



Courtesy JIMMY ODOM

MARIA CASTELLUCCI
Metro Editor

JIMMY ODOM'S ENTHUSIASM was almost palpable during a phone interview with The Chronicle as he discussed WeDeliver, his Chicago-based company that provides delivery services to local businesses.

Odom, a lifelong resident of Homewood-Flossmoor and a 2009 Columbia film & video alumnus, founded WeDeliver in 2012. The company has since taken off, winning Techweek Chicago's LAUNCH competition in June and beating out more than 70 other companies to secure a \$100,000 cash prize.

Odom said he has always been an entrepreneur and leader at heart, which he put into practice by opening a pizzeria 12 years ago and working at Apple Inc. for four years, a job he left to begin WeDeliver. The idea came to him one night while watching television when his mother called and asked if he could pick up her prescription. The idea for WeDeliver was born, and Odom ran with it.

The Chronicle spoke with Odom about the importance of self-confidence, entrepreneurship and Apple.

THE CHRONICLE: What were your dreams during college?

JIMMY ODOM: I wanted to be a filmmaker, and still to this day I absolutely will make films some day in my life. I've got a few productions out there. That's just where my absolute passion was, but it became really apparent that not everyone can become a filmmaker. So I had to make the decision that I'm going to step away from film right now in my life, and I'm going to focus on building products. The Internet was booming, technology was booming and I really wanted to code, so it all just happened simultaneously. As a child I didn't know what entrepreneurship was. I was the kid in high school that got in trouble because I stole candy ... because of me my school instituted a candy permit license. You have to have a permit to sell candy at Homewood-Flossmoor High School now.

How important was it to believe in yourself when people doubted your idea?

[Believing in myself] was the difference between going after a dream that I believed in as opposed to not. It's not that [my family and friends] weren't encouraging, they were not encouraging about this idea. I'm the kind of person that's going to try and figure out how to make it in spite of you. I think everything's possible, you just have to figure out how to make it work. Don't tell me it can't be done—figure it out. It's who I am. It was slightly disheartening to have people keep telling you, "Yeah you don't know logistics," but this is one of the ideas that I just believed in to my core and I thought, "I'm going to make this happen."

How important is self-encouragement for aspiring entrepreneurs?

I think it's important for entrepreneurs, or anyone for that matter, to not just take other people's word for it because they're intelligent or because they have made \$40 million or because they have sold their company four times. They don't know everything. We don't know everything. Entrepreneurs should be extremely cautious to take blanket advice from advisers and people they consider mentors because they're not always right. Period. At some point you have to believe in yourself and say either I believe in it or I don't.

How did working at Apple Inc. influence you?

Apple changed my life, honestly. I have amazing mentors. I began to find mentors and some of the leaders that were in our South Chicago and North Chicago market. They really began to take me under their wing and they saw greater things in me than I had been doing at the time and they really just began to nurture me. So they grew me in customer service, customer experience and leadership qualities, exposing things about myself that were there. They were just honing and really helping me become a better leader and that all shaped my entire focus on the outlook of life. Now, I'm more about creating amazing experiences rather than just creating transactions of experiences.

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Legalized gay marriage signifies cultural shift

NATASHA HEMLEY
Assistant Metro Editor

THE PASSAGE OF THE Religious Freedom and Marriage Fairness Act will change the landscape for LGBTQ youth and the way they are received, experts say. The legislations passing makes Illinois the 16th state to recognize gay marriage.

The new law will afford same-sex married couples the same legal rights as heterosexual spouses, such as joint property rights, tax benefits and shared custody of children. Experts said the legislation will also change the way teens publicly identify themselves as gay.

According to clinical psychologist Katherine Uphoff, society plays a major role in the lifelong process of coming out.

"In our society, there has been such pressure on people to be heterosexual that a lot of times when kids or teenagers start to have feelings about the [same] sex, they start to have feelings of tremendous amount of shame," Uphoff said. "What [the bill] teaches kids is they don't have to feel that there is a stigma [surrounding their] sexual orientation."

Uphoff said the law brings same sex relationships into the mainstream field.

Williams Institute Public Policy Researcher Angeliki Kastanis said

young people will have an easier time coming out to their family and friends than previous generations

"As far as marriage equality and youth, it might alleviate some of the stigma," Kastanis said. "Youth are coming out in a space where same-sex relationships are more the norm."

Victor Salvo, executive director of the Legacy Project, a nonprofit organization said future generations' acceptance of same-sex couples will influence policy.

"What's going to change society is not court victories or legislation, it's people like you that are growing up and voting," Salvo said.

Dr. Kevin Osten-garner, executive director of LGBTQ Mental Health and Inclusion Center at the Adler School of Professional Psychology, said the legalization of same-sex marriage sends a positive message to youth

"The sanctioning of same-sex marriage by the state of Illinois provides an affirmative message that [LGBTQ] youth may not hear in their support systems," Osten-garner said.

Quinn signed the bill into legislation on Nov. 20 at the University of Illinois at Chicago Forum. The law will officially go into effect June 1, 2014.

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Photos Anthony Soave THE CHRONICLE

(Above) Ellen Euclide, Barbara Marian and Jerry Powers show their support for marriage equality Nov. 20 outside the University of Illinois at Chicago Forum, where Gov. Pat Quinn signed the Religious Freedom and Marriage Fairness Act into law. (Below) Government officials surround Quinn as he signs the bill into law.

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» **PETCOKE**

Continued from Front Page

residents cannot go outside or open their windows, said Tom Shepherd, a member of the Southeast Environmental Task Force.

Despite the lawsuit and community concerns, KCBX spokesman Jake Reint said in an email that the company has been properly storing petcoke from Indiana in Chicago for more than 20 years and that residents' health is important to the company.

"We put a priority on regulatory compliance and managing operations in a manner that protects the health and safety of employees, the community and the environment," Reint said in the email. "We are committed to doing the right thing—we want to be a good employer and good neighbor in Illinois and in every community where we operate."

Shepherd said he is relieved that after working to spread the word about the pollution, more officials are stepping in. However, a majority of residents would like the company to be removed from the area entirely, Shepherd said.

The refinery has been able to pollute the air for several months now because government officials give less priority to problems in areas other than downtown, said Josh Mogerman, spokesman for the Natural Resources Defense Council.

"I think unfortunately things that go on in the Southeast Side are

not necessarily always recognized everywhere else in the region," Mogerman said.

Mogerman said it is well-documented that inhaling particles containing chemicals is dangerous and can lead to respiratory problems.

Being subjected to inhaling dangerous substances is not a new phenomenon for Chicagoans, Mogerman said. In August 2012, Midwest Generation's Fisk and Crawford stations, coal plants in the Pilsen and Little Village neighborhoods, were closed down as a result of the health risks they posed, Mogerman said, adding that the city's history with these types of facilities makes the current state of the Southeast Side all the more unacceptable.

Southeast Side residents are not strangers to the industrial environment, Shepherd said. For decades, the area was abound with steel plants, and both residents and the economy were largely dependent on such companies. But the stockpiles of petcoke do not provide any economic benefit to the community and residents feel "dumped on in a bigger way than ever," according to Shepherd.

Mogerman said despite the neighborhood's industrial past, the current state of the community is saddening.

"This is blight, and this is something that we shouldn't be accepting in Chicago," Mogerman said.

mcastellucci@chroniclemail.com



Photos Jon Durr THE CHRONICLE

Residents of Southeast Chicago are demanding the removal of petroleum coke piles stored at 3259 E. 100th St., which are causing air pollution that inhibits residents from going outside or opening their windows.

Sohei Nishino
Diorama Map Tokyo
2004
© Sohei Nishino, courtesy of Michael Hoppen Contemporary

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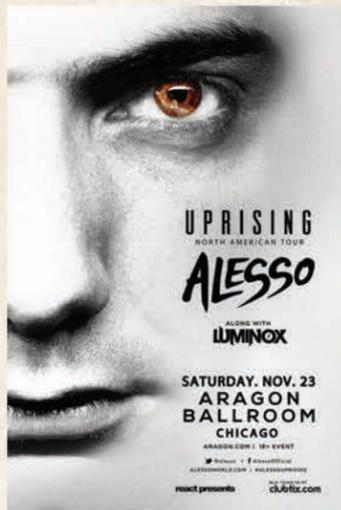
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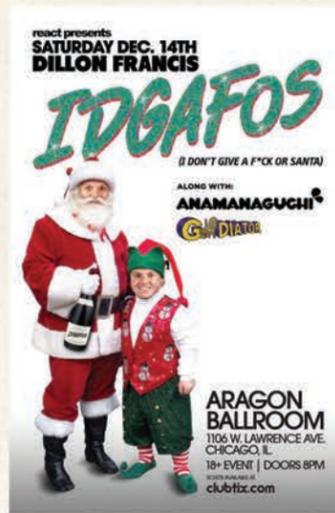
NOV. 23RD
ARAGON BALLROOM // 18+



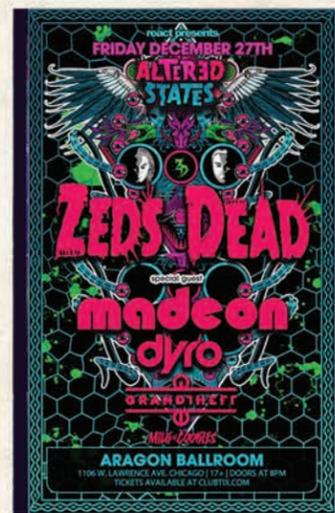
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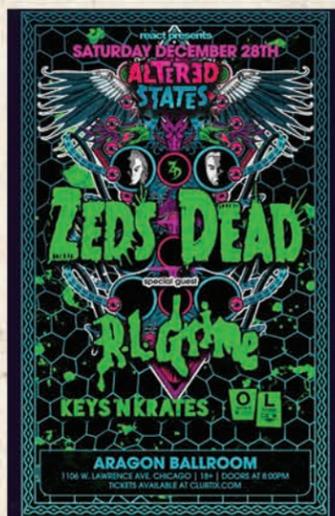
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DEC. 27TH
ARAGON BALLROOM // 17+



DEC. 28TH
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DEC. 30TH
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DEC. 30TH
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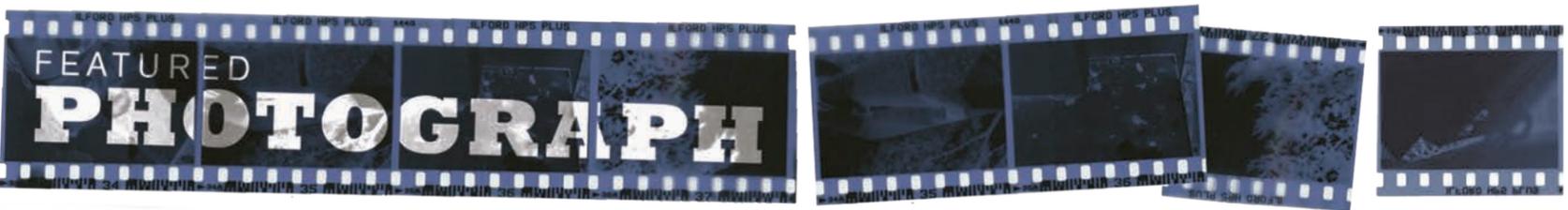
DEC. 31ST : NEW YEARS EVE

AUDITORIUM THEATER // 18+ ARAGON BALLROOM // 18+



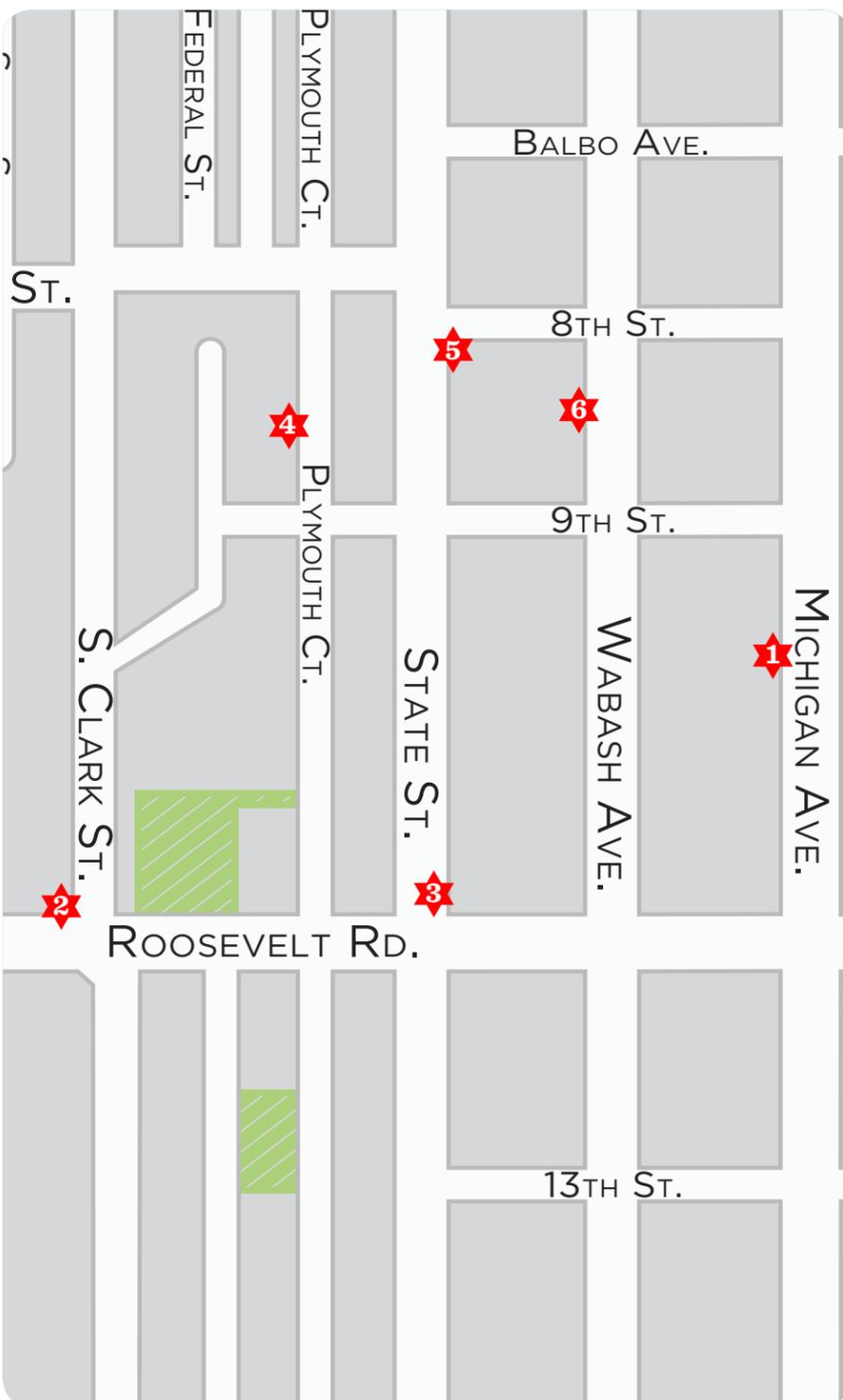
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Jon Durr THE CHRONICLE

A violent EF-4 tornado with 190 mph winds tore through Washington, Ill., on Nov. 17, demolishing homes and cars in its path. Illinois' strongest November storm since 1950, the tornado was one of 24 reported in the state by the National Weather Service.



OFF THE BLOTTER

- 1 Without a trace**

A man reported his car, a red 1997 Mercury Mountaineer, stolen Nov. 18 after he parked it in the Best Western Grant Park hotel garage, 1100 S. Michigan Ave. The man said he locked his car doors before leaving for several hours and returned to discover it missing. The car has not been recovered as of press time and the offender remains unknown.
- 2 Employee discount**

An H&M employee was charged with retail theft Nov. 18 after the store manager observed surveillance tapes of him giving away \$229 worth of merchandise and charging customers less than the listed price during their checkout. He was detained at the store, 150 W. Roosevelt Road, until police arrived and took him into custody.
- 3 Dropped calls**

A woman lost her cellphone Nov. 19 on the Red Line train. The woman told police she boarded at the Roosevelt station, 1167 S. State St., with her phone. She got off the train at the Grand stop and noticed her cellphone, owned by her employer and valued at \$150, was missing. The phone has not been recovered as of press time.
- 4 Electronic joint**

A police officer patrolling Dearborn Park, 830 S. Plymouth Court, on Nov. 19 smelled burning marijuana and discovered a man and woman smoking. When the officer approached them, the man was smoking marijuana from an electronic cigarette. The man also had ecstasy pills, and the woman had pot on her. They were arrested on drug charges.
- 5 Wallet workout**

A man reported a theft Nov. 19 after exercising at XSPORT Fitness Center, 819 S. State St. The man told police he stored his wallet in a secured locker and upon returning, the lock was broken and his wallet was missing. The wallet, which contained several credit cards, has not been recovered and the credit card accounts have been closed.
- 6 Do the laptop stomp**

An 18-year-old East-West University student reported that her ex-boyfriend damaged her computer Nov. 19 after she refused to let him in her apartment on the 800 block of South Wabash Avenue. The woman said when she told him to leave, he threw her laptop and stomped on it. Police charged the man with damage to school property.

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#002

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SUDOKU

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Generously written for our readers by

The Chronicle Staff Oracles

HOROSCOPES

ARIES (March 21–April 20) You will suddenly miss your drunk uncle's presence during dinner on Thursdays when your aunt brings her new 20-year-old boyfriend instead.

TAURUS (April 21–May 20) Your Thanksgiving turkey will take until 11 p.m. to cook. You're the genius who put it in the oven at 6 p.m.

GEMINI (May 21–June 21) Your family will question your vegetarian lifestyle at least 30 times on Thursday.

CANCER (June 22–July 22) The food coma you fall into this week will last until Christmas, so don't worry about saving that extra holiday cash.

LEO (July 23–Aug. 22) No-Shave November might be getting the best of you, but keep strong because frostbite is not fun for your chin.

VIRGO (Aug. 23–Sept. 22) Just because your roommate is staying home for Thanksgiving doesn't mean you should bring leftovers home.

LIBRA (Sept. 23–Oct. 23) Invest in a samurai sword; you'll need it to defend yourself from your overly affectionate aunt.

SCORPIO (Oct. 24–Nov. 22) There will be another salmonella outbreak after Thanksgiving, so get your turkey extra crispy.

SAGITTARIUS (Nov. 23–Dec. 21) The cute DJ mixing Christmas music in the mall on Black Friday is related to you. The cute ones always are.

CAPRICORN (Dec. 22–Jan. 20) Combining eggnog and pumpkin beer does not mean you have holiday spirit.

AQUARIUS (Jan. 21–Feb. 19) There may be an event in your life that causes guilt soon. It's called 5 pounds heavier Friday morning.

PISCES (Feb. 20–March 20) You will establish a new warm and cozy relationship this week—with your food.

CROSSWORD

- ACROSS**
- 1 Luzon people
 - 4 Fastener
 - 8 Inspire
 - 12 Eat
 - 13 Vivacity
 - 14 Bad (pref.)
 - 15 According to (2 words)
 - 16 Pallid
 - 17 Biblical giants
 - 18 Ankles
 - 20 Site of Hannibal's defeat
 - 22 N. Caucasian language
 - 25 Glacial pinnacle
 - 28 Tube
 - 31 Gambol
 - 33 Bantu language
 - 34 Commotion
 - 35 Son-in-law
 - 36 Standard (abbr.)
 - 37 Self (Scott.)
 - 38 Nutmeg husk
 - 39 Migratory wolver
 - 40 Siberian antelope
 - 42 High definition television (abbr.)
 - 44 Yemen capital
 - 46 Rockies peak
 - 50 Yahi tribe
 - 52 "Carnique de Noel" composer
 - 55 Age
 - 56 Sign
 - 57 Inclined way
 - 58 Turk. title
 - 59 Dely
 - 60 Revise
 - 61 The (Ger.) (abbr.)
- DOWN**
- 3 Three-banded armadillo
 - 4 Mild
 - 5 Axilla
 - 6 Rom. first day of the month
 - 7 Slavic prince
 - 8 Environment
 - 9 Alle
 - 10 Here (Fr.)
 - 11 Read-only memory (abbr.)
 - 19 Fr. author
 - 21 Heb. zitherlike instrument
 - 23 Fancy
 - 24 Easy job
 - 25 High (pref.)
 - 27 Pet lamb
 - 28 Approve
 - 29 Design
 - 30 Emery
 - 32 Act
 - 35 Federal agent
 - 39 Egg (pref.)
 - 41 Pedestal for a bust
 - 43 Allure
 - 45 Berne's river
 - 47 Conduct
 - 48 Goad
 - 49 Mosselle
 - 50 Iodine (pref.)
 - 51 Small (Scott.)
 - 53 Family member
 - 54 Male friend (Fr.)

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EVENTS

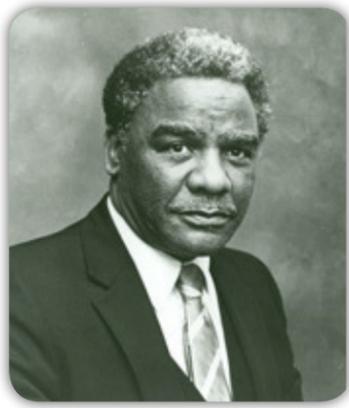
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| FRIDAY  Funny Ha-Ha Noon <i>Hideout</i> 1354 W. Wabansia Ave. (773) 227-4433 FREE | SATURDAY  The College of Complexes 8 p.m. <i>Lincoln Restaurant</i> 4008 N. Lincoln Ave. (312) 842-5036 \$3 | SUNDAY  Derrick Carter, Michael Serafini, Garrett David 10 p.m. <i>Smart Bar</i> 3730 N. Clark St. (773) 549-4140 FREE | |

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| MONDAY | MON. NIGHT | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY | SUNDAY |
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|  |  |  |  |  |  |  |  |
| Windy and not as cold 40 | Mostly cloudy 27 | Partly sunny and chilly 37 23 | Mostly sunny and chilly 35 25 | Partial sunshine 38 25 | Clouds and sun 39 23 | Cloudy 36 26 | Dull and dreary 36 28 |

CHICAGO HISTORY



Nov. 25, 1987

ON THIS DAY in Chicago history, Mayor Harold Washington suffered a fatal heart attack in his City Hall office. Washington had recently been re-elected to a second term. Washington slumped over at his desk while talking to an aide and was rushed to the hospital, where he was pronounced dead.

ARCHIVE



Nov. 25, 1996

THIS WEEK IN 1996, The Chronicle reported that Phan Thi Kim Phuc—the 9-year-old Vietnamese girl famously photographed running away from a napalm strike in 1972—came to speak to Columbia students for an hour and a half about her experience, the tragedy of war and learning to forgive others.

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WORLD NEWS



TWEETS OF THE WEEK

 **Pimp B. Clinton** @PimpBillClinton
Hillary's neck beard is already starting to grow in. She's gonna look like the bass player in an indie rock band by next week. FML

 **Mary Charlene** @lamEnidColeslaw
can I call it a date if I press all the buttons when a guy gets into an elevator with me

 **Bill Murray** @BillMurray
My friend says I don't understand irony, which is ironic because we were waiting for the bus!

 **Ellen DeGeneres** @TheEllenShow
Not sure what your weekend plans are, but may the odds be ever in your favor. #CatchingFire

WEEKLY INSTAGRAM

 **Instagram**
Photo of the week



Hip-hop artist Nelly aka Cornell Iral Haynes, Jr., visited Columbia Nov. 22 to watch the "I Love the '90s Tribute Show." Photo by Rena Naltsas.

BY @CCCHRONICLE
NOVEMBER 22

- » During a Toronto City Council meeting on Nov. 18, a series of votes stripped Mayor Rob Ford of his remaining powers, according to a same-day Al Jazeera America report. The mayor—who has been at the center of a series of scandals, which include crack smoking and death threats—charged the City Hall floor during the meeting, knocking over Councilor Pam McConnell.
- » A convoy of four Egyptian military buses was struck by a suicide bomber in Sinai, Egypt Nov. 20, wounding 37 and killing 11, according to a same-day The Guardian report. The convoy was travelling between the cities of Rafah and el-Arish on its way to Cairo, when the car loaded with explosives rammed into it. Since the fall of President Hosni Mubarak, the Sinai peninsula has been fraught with attacks.
- » Two explosions near the Iranian embassy in Beirut killed more than 20 people and wounded more than 140 Nov. 19, according to a same-day Al Jazeera America report. The initial blast came from a suicide bomber outside the gates of the embassy with the second blast coming from another suicide bomber in a car laden with 110 pounds of explosives, not far from the first explosion.
- » A man and woman were arrested in south London Nov. 21 in conjunction with a slavery investigation involving the 30-year captivity of three women, according to a same-day The Associated Press report. The three women were released weeks ago with help from Freedom Charity, a group that raises abuse awareness. The charity aided the police in the investigation resulting in the arrests.