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Columbia College Chicago

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Opinions: Chronicle graduates say farewell. See PG. 35



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THE COLUMBIA CHRONICLE

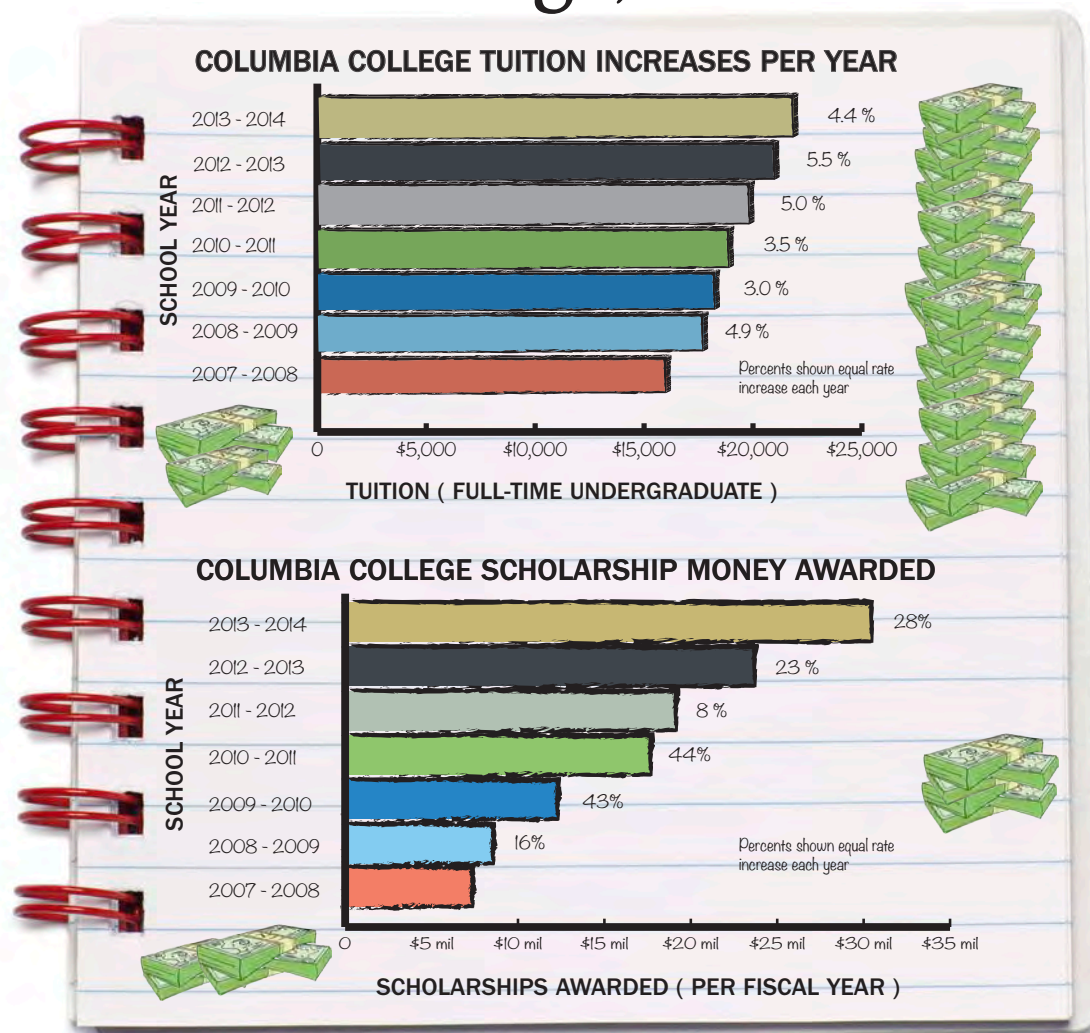
No. 1 Non-Daily College Newspaper in the Nation

MONDAY, DECEMBER 9, 2013

THE OFFICIAL NEWS SOURCE OF COLUMBIA COLLEGE CHICAGO

VOLUME 49, ISSUE 15

Columbia tuition hikes top national average, aid increases



TATIANA WALK-MORRIS
Assistant Campus Editor

COLUMBIA'S TUITION HAS been climbing at a 70 percent faster rate than other private colleges over the last decade, according to a new report from the College Board, whose standardized testing helps govern the college admission process.

Private, nonprofit college tuition has increased at an average rate of 2.3 percent per year during the last decade while Columbia's annual tuition rose at an average rate of 3.9 percent per year during the same period, according to a Chronicle analysis.

Students at other private, nonprofit institutions nationwide paid an average of \$30,094 in tuition and fees during the 2013-2014 academic year; however, Columbia students paid \$23,372.

"There's no question that student affordability is a national issue and there's growing concern about student loan debt," said Mark Kelly, vice president of Student Affairs. "Though it's not evident in our tuition increases ... Columbia has made its priority [to] better address student affordability."

The college has doubled the number of scholarships available to students, Kelly said.

"We were modestly above the national average [rate of increase] and that obviously puts pressure on our students," Kelly said. "The only way to make sense of the story is to bring in the scholarship picture."

Columbia's total scholarship funding awarded to students increased from approximately \$7 million in 2008 to an estimated \$30 million this

academic year, according to figures released by the Office of Institutional Effectiveness.

The number of Columbia students who receive scholarships increased from 2,179 students, or 18.8 percent of the student body, in 2009-10, to 3,857 students, or 39.9 percent, in 2013-14.

Kelly said when thinking about trends in higher education costs, students need to consider the net cost to attend college, which includes financial aid.

The net cost for incoming freshmen this fall semester, which is calculated by subtracting average student aid from cost of attendance, decreased 5.5 percent because the college increased the scholarships available to students, Kelly said.

» SEE TUITION, PG. 12



'Staying classy'

Carrell, Rudd talk reviving 'Anchorman' legend

EMILY ORNBERG
Managing Editor

WITH HIS SALON-QUALITY hair glistening on camera, Ron Burgundy winks and clears his throat to sign off his first nationwide newscast.

"That's it for our broadcast. Don't just have a good night—have an American night."

San Diego's top-rated anchor returns to the newsroom for "Anchorman 2: The Legend Continues," out Dec. 18. In the film, which takes place in the late '70s, Burgundy (Will Ferrell) joins a 24-hour global news network, GNN, and brings his Channel 4 news team—Brick Tumbland (Steve Carrell), Brian Fantana (Paul Rudd) and Champ Kind (Dave Koechner)—on his journey to the Big Apple.

The "Anchorman" sequel, written, directed and produced by former

"Saturday Night Live" writer Adam McKay ("Talladega Nights," "Step Brothers"), is chock-full of wacky antics such as a Winnebago filled with bowling balls, scorpions and hot oil, Brick sobbing at his own funeral and Brian showing off a cabinet filled with whimsically named condoms, such as "The Responsible Pirate" and "The Hooded Guest."

With celebrity cameos from Kanye West, Harrison Ford, Liam Neeson, Amy Poehler, Tina Fey, Drake, Jim Carrey, Sacha Baron Cohen, Kirsten Dunst, Nicole Kidman and John C. Reilly, "Anchorman 2" is "kind of a big deal."

The Chronicle bantered with Carrell and Rudd over the phone about getting back into character, "Anchorman" on Broadway and advice for college guys.

» SEE ANCHORMAN, PG. 30

Warm winters melt holiday tourism

AIDEN WEBER
Assistant Sports & Health Editor

THE RECENT MYRIAD of mild Midwest winters that have been a blessing to many Chicago commuters have conversely been a curse to northern Midwest towns that depend on winter sports-related tourism. But this year may offer strong winter recreation conditions once again.

Meteorologist and president of Global Weather Monitoring John Dee said higher average temperatures coupled with less precipitation

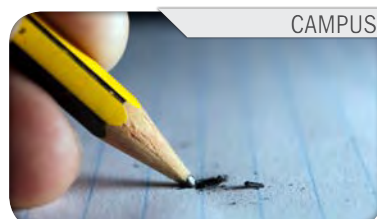
have hurt the winter tourism industry in the Midwest, which was already stifled by the economic recession. But the temperatures have dropped and snow has already begun falling this winter and Dee said he is fairly certain the accumulated snow in Wisconsin and the Upper Peninsula of Michigan will hold out until Christmas, when the biggest surge of tourists seek the North Woods for snowmobiling, ice fishing, Nordic and alpine skiing and lodging.

» SEE WINTER, PG. 19



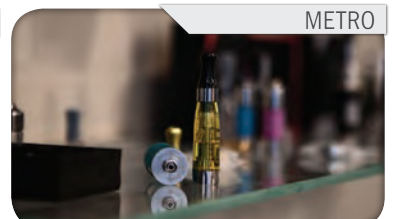
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City threatens e-cigs • PAGE 43

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

Time to talk about tuition

TUITION IS A touchy topic. Of all the costs factored into the price of higher education, tuition seems to be the most contentious, and rightfully so.

Tuition is often the most expensive bill college students pay. It represents the perceived value of the education a college offers, and if students don't feel like they're getting an education worth their tuition, they're going to be upset. But colleges also have to charge enough so they are able to provide such a worthy education, particularly at Columbia, which relies so heavily on tuition.

But during the past decade, Columbia's tuition has grown almost twice as fast as the national average for private colleges, as reported on the Front Page. The most recent tuition hike was this year's 4.4 percent bump for undergraduates, costing students an extra \$932 per year.

In fact, my tuition has gone up 15.6 percent since I started at Columbia in 2010, which translates to almost \$3,000 in extra tuition. And while my time here has been valuable, I can't say the quality of my education has climbed 15 percent during the past 3 1/2 years.

Recent tuition increases have also coincided with dipping enrollment. The math there is

pretty easy: The college loses money when enrollment dips, and current students have to make up the difference by paying more. That is absolutely unfair. Enrollment losses are the fault of the administration, not students, so asking us to shoulder the cost is wrong.

Sure, the slowly recovering economy is partially to blame for the drop in college enrollment, and tuition has to at least keep up with inflation. But Columbia's far above average annual hikes show the college is charging us for more than what can be blamed on a slow economy and inflation.

If the administration wants to cover the cost of losing students' tuition money, they should take it upon themselves, not clump the costs into our tuition. Current students who are dedicated to Columbia shouldn't be punished for the administration's inability to recruit and keep students.

Balancing a bleeding budget isn't easy, but forcing students who patronize the institution to pay more isn't the solution. Columbia needs more donors, a stable chief financial officer and a full board that's committed to bringing dollars to the college.

Columbia has done a good job of raising scholarship money—the college reported that it's giving out



\$30 million this year compared to \$7 million in 2008—but that's not a permanent solution. Columbia needs to commit to not charging its students more to cover falling enrollment.

As we've said often this semester, this is a new era for Columbia. For the past two years the college has claimed its hikes were in line with the national averages, but they're clearly not. It's time the administration is honest about our tuition hikes and committed to actually being in line with national averages. The pattern of dishonesty needs to stop, and a truthful dialogue about tuition needs to begin.

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Anthony Soave THE CHRONICLE

President Kwang Wu Kim (left) and Fernando Jones, an adjunct faculty member in the Music Department, sing a duet of "I Want To Spend Christmas With You" Dec. 5 in the lobby of the 33 E. Congress Parkway Building during the Holly Jolly Trolley event hosted by WCRX, which includes a food drive for The Greater Chicago Food Depository. A broadcast of the event is held annually during the first two weeks of December.

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Letters to the editor must include full name, year, major and phone number. All letters are edited for

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Letters can be faxed to (312) 369-8430, emailed to Chronicle@colum.edu or mailed to:

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Policy gets a double-take

KATHERINE DAVIS
Assistant Campus Editor

COLUMBIA STUDENTS WILL no longer get three strikes before they're out.

Beginning next semester, students will only be allowed two attempts instead of three to pass a course, according to Jennifer Waters, executive director of the Office of Student Financial Services.

The change is a result of a new federal regulation that limits how many times students can use federal financial aid to finance a single course, Waters said. The federal policy only mandates students who use federal aid to pay for their education, but Waters said Columbia is applying the new standard to all students, even those who pay for college out of pocket.

"It's a safeguard for students so people don't find themselves continuing in coursework or majors where they're not going to be able to progress," Waters said.

Waters said "repeatable" classes are not affected by the new policy because they are designed to be retaken multiple times. The new policy also does not count official withdrawals as attempts, according to Waters.

The policy will immediately apply to freshmen and incoming stu-

dents, according to Keri Walters, assistant dean of faculty advising in the School of Fine and Performing Arts. Current students will be subject to the policy at the start of the spring 2014 semester.

Students who are failing a course for the second time this semester and were expecting to attempt the course a third time next semester can petition to take the class again, which will be addressed on a case-by-case basis, Walters said. The college will handle these cases after final grades for the current semester are submitted, Walters said, adding that the college will notify affected students by Jan. 6.

Walters said the new policy may cause students to switch their majors if they are unable to retake and complete required classes, but she said students are usually successful by the second attempt.

"If they haven't earned the minimum grade on the second attempt, something is going on," Walters said. "It's not in the student's best interest to be permitted by the college to continue trying to pass a class over and over again."

To avoid failing a course, students should be aware of academic progress reports, a process implemented in 2011 that gauges stu-

dents' progress in a class after five weeks, Walters said. She said the reports can help students decide if withdrawing from a course is necessary to avoid penalty.

"If the grade cannot be saved, it might be in their best interest to withdraw at that point before the end of the eighth week since withdrawals do not count as an attempt on a course," Walters said.

Natalie Jordan, a sophomore marketing communication major, said she was unaware students had an opportunity to retake courses, but she supports the policy change.

"To hear that it's being dropped down from three to two, it seems pretty reasonable to me," Jordan said. "If you can't get it by the second time, you're really not going to get it."

Although she has never had to retake a class, Jordan said the opportunity to repeat courses is valuable to many students.

"Anything can happen during a semester," Jordan said. "Being able to retake a course is really awesome and a really great opportunity to help yourself get back on the right track when you know you have the ability to do it."

kdavis@chroniclemail.com

2/3 ATTEMPTS TO TAKE A CLASS

FRESHMEN/ INCOMING STUDENTS:

- Only have one opportunity to retake a class in the event of failing it the first time. Official withdrawals do not count as attempts.

CURRENT STUDENTS:

- Are subject to this policy as of spring 2014.
- Can petition to retake classes they failed for the second time in fall 2013. Decisions will be made on case-by-case basis.

Information from Keri Walters

Donald Wu THE CHRONICLE

Anti-Admirer page shuts down, administration shuts up



Photo Illustration: Donald Wu THE CHRONICLE

KATHERINE DAVIS
Assistant Campus Editor

THE CONTROVERSIAL COLUMBIA College Anti-Admirers Facebook page was deactivated after the college administration sent requests to Facebook asking that the page be taken down for copyright infringement and bullying. However, the administration was reluctant to comment on the deactivation.

As reported Oct. 21 by The Chronicle, the college administration asked that the three unofficial Columbia Facebook pages, including Anti-Admirers, the Columbia College Secret Admirers and the Columbia College Confessions pages, be taken down for using Columbia's logos, which is a copyright violation. As of press time, the Anti-Admirers page is the only one that

has been removed. The Secret Admirers and Confessions pages have removed the college's images.

Sharon Wilson-Taylor, associate vice president and dean of students, said in a Nov. 20 email that she did not speak directly to Facebook representatives but college employees notified Facebook of copyright violations and the Anti-Admirers page was deactivated shortly after.

As reported Oct. 21 by The Chronicle, Wilson-Taylor said the college was going to request the names of the Anti-Admirers page administrators from Facebook and possibly take disciplinary action, adding that suspension and expulsion were considered possibilities.

As of press time, Wilson-Taylor did not respond to multiple requests

» SEE FACEBOOK, PG. 12

Legendary jazz saxophonist visits Columbia

TYLER EAGLE

Campus Editor

LEE KONITZ, an 86-year-old Chicago-born saxophonist who has played with legends such as Miles Davis and Elvin Jones, visited the college Dec. 2–8 as an artist in residence.

Konitz taught a series of master classes and helped the Columbia College Jazz Ensemble prepare for its Dec. 7 and 8 concerts that honored the late Bill Russo, founder of the Music Department, according to Albert Williams, a senior lecturer in the Theatre Department.

Williams said the college invited Konitz to perform at the concert because Konitz and Russo attended Chicago's Senn High School together in the 1940s and performed together in the traveling Stan Kenton Orchestra in the 1950s.

"He is a giant in the world of post-World War II jazz," Williams said. "He is a great saxophone player and a legendary figure. Lee Konitz was our dream [choice] and the fact that he was available was very exciting."

The Chronicle sat down with Konitz to discuss his visit, music and career highlights.

THE CHRONICLE: What sets your music apart from other musicians?

LEE KONITZ: I was born in an early age. I have been honored with the role of becoming an improviser early in my life and have been able to sustain it throughout my life. I feel very privileged to do that. I try not to play what I've prepared. In order to do that I have to meditate and take it easy; otherwise I'll just start moving my fingers, which can be deadly to playing spontaneously.

What defines jazz music and how does it differ from other genres?

In the traditional sense, jazz is a very rhythmic music with variations on a melody. Classical music is very practiced and arrogant in its delivery. My immediate example [of a jazz player] is Charlie Parker. He was a master saxophone player. I studied his music, which is what you're supposed to do when you're studying jazz. You listen and write down what you learn and then you analyze what you've listened to.

How did you know Bill Russo and what was your relationship like with him?

We went to high school together and we were both very musical. I learned that he was the main man

here for 50 years. Jazz musicians are always complaining about [not] having a steady job and that seems like a pretty steady job. I was sorry that he passed away, and I will dedicate some things I'm playing [at the memorial concert to him].

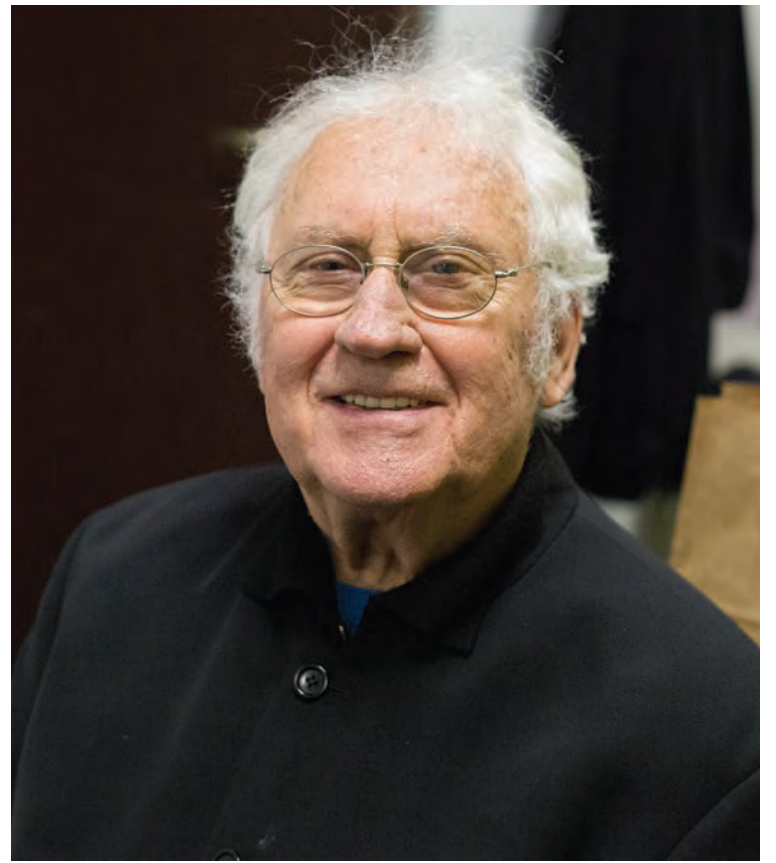
Looking back, what has been the highlight of your career?

I was involved with a lot of very interesting people early on, especially Lennie Tristano, a brilliant pianist and a great teacher. He was my teacher and was very special. I got to play with a lot of interesting people along the way. My career continues to be interesting. I'm fortunate now to get to [perform] with some younger people [at Columbia].

What was your experience like visiting Columbia?

It's a reminder that I never went to college. I studied some subjects but never went on to get a degree. It's been potent to see all the young people here studying to pass their tests, but I've gotten to see some great young players.

What inspires you to perform and what do you hope people take away?



Anthony Soave THE CHRONICLE

A noted saxophonist, Lee Konitz, visited the college Dec. 2–8 as an artist in residence and to perform in a scholarship fundraising concert in honor of Music Department founder Bill Russo.

The feeling of the people I'm associating with at the time. Whatever I've experienced when hearing music and trying to play with that music. I love listening to great music. I hope people leave with a feeling

that I'm being truthful. I'm not really playing for the people, I'm playing the music I believe in and I hope people respond.

teagle@chroniclemail.com

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

Music Department Events

Monday December 9

Pop Orchestra in Concert 12:00 pm
The Singer's Showcase 7:00 pm

Tuesday December 10

Songwriting Recital 1A 12:00 pm
Pop Jazz Fusion Ensemble in Concert 7:00 pm

Wednesday December 11

Jazz Pop Choir in Concert at the Conaway 12:00 pm
Columbia College Laptop Ensemble in Concert 3:30 pm
Pop Rock Ensemble: Showcase in Concert 7:00 pm
Composition 1 Recital at the Sherwood 7:00 pm

Thursday December 12

Songwriting Recital 1B 12:00 pm
Jazz Combo Fest* 4:00 pm
Composition 3 Recital at the Sherwood 8:00 pm

Friday December 13

Digital Music Composition 1A Recital 12:00 pm
ChicagoVox in Concert 7:00 pm
Student Piano Recital #6 at the Sherwood 7:00 pm
Student Piano Recital #7 at the Sherwood 8:30 pm

* Events with an asterisk do not give recital attendance.

Columbia
COLLEGE CHICAGO



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DIVIDED ON DIVERSITY

COLUMBIA COMMUNITY COMMENTS ON CAMPUS DIVERSITY

Story by Alexandra Kukulka

Design by Keenan Browe



“COLUMBIA IS AN urban institution whose students reflect the economic, racial, cultural and educational diversity of contemporary America.”

Columbia’s mission statement promotes diversity, but is the college truly diverse?

Based on his experience as dean at the City University of New York, Robin Bargar, dean of Columbia’s School of Media Arts, said he thinks Columbia is not as diverse as other colleges.

“Given the worldwide importance of creative industries, you would think that people of every race and persuasion would be interested [in Columbia],” Bargar said. “[Columbia has] a ways to go to have the kind of diversity that would be healthy.”

But, Mark Kelly, vice president of Student Affairs, said Columbia has the most diverse student body compared to other private, non-profit four-year institutions such as the School of the Art Institute of Chicago.

President Kwang-Wu Kim said diversity stretches beyond race to include ethnic, cultural, sexual and gender orientation, socioeconomic and geographical differences, although the college is only able to measure racial and ethnic diversity, which fluctuated during the last decade. Columbia has approximately 56 percent white

students, 17 percent black students, 10 percent Hispanic students and 3 percent Asian students as of this fall, according to college data.

According to Kelly, the college uses other media to measure diversity though, such as when TheDailyBeast.com, a news blog, ranked Columbia No. 19 in the Top 20 list of gay-friendly institutions in the nation, as reported Sept. 13, 2011 by The Chronicle. According to CollegeProwler.com, a website dedicated to compiling reviews and research on colleges and universities, Columbia received an A– in diversity on a national scale, compared to SAIC and Roosevelt University, which both received an A.

Student organization leaders and administrators said Columbia has a diverse student population, but the college can further develop student diversity by expanding the variety of faculty and staff, deepening the curriculum and giving students space to meet and collaborate.

“Diversity is difficult and messy and often [an] issue that is filled with tension,” Kelly said. “But ... there is an important story I hear all the time from students saying one of the reasons why they decided to come to Columbia was because the diversity was palpable to them and they value that.”

Faculty and staff diversity is an important factor because the new part-time faculty contract divides part-time faculty members into three groups based on seniority to determine class assignments, Bargar said.

The first group, which gets class assignment priority, is not the most age-diverse because it is mostly older part-time faculty members, Bargar said.

“By following to the letter the P-Fac contract, we end up

excluding a more diverse group of faculty that are in the [other two] groups,” Bargar said. “I am not saying that that is deliberate or intentional on the part of the P-Fac, but it happens to be a pattern which the P-Fac contract reinforces that tends to make it more difficult to maintain [instructor] diversity in the classroom.”

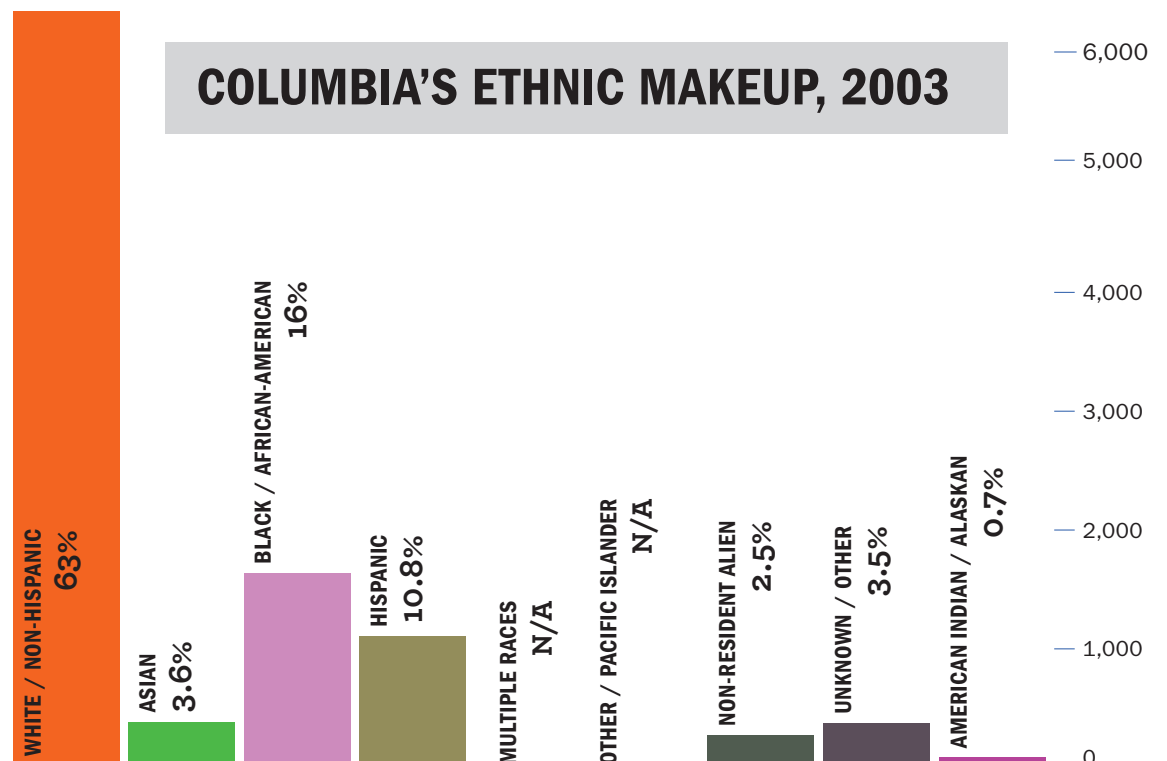
Diana Vallera, adjunct faculty member in the Photography Department and P-Fac president, disagreed with the statement and

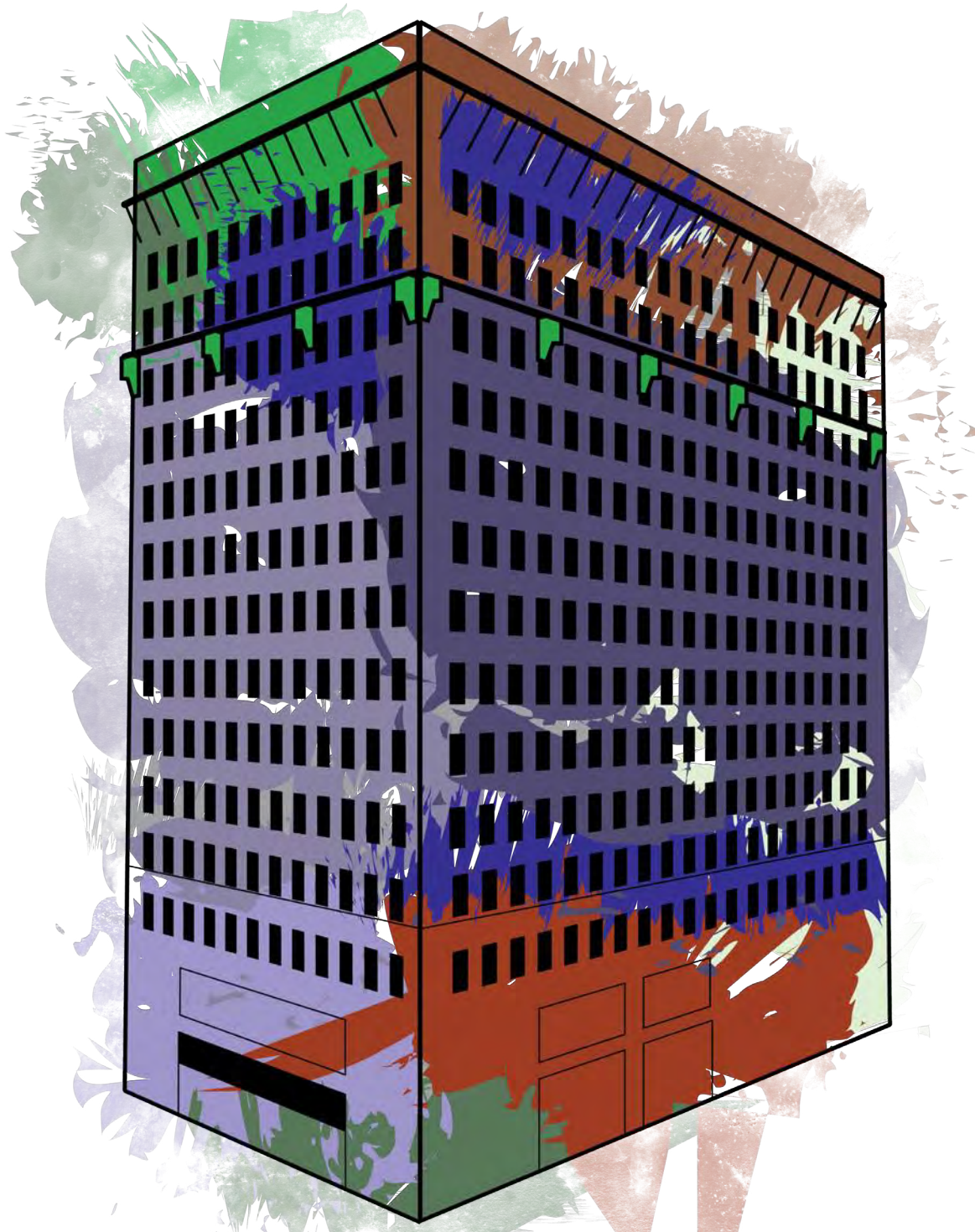
called it “inappropriate.”

“[The statement] is as inappropriate as saying the tenure system limits the faculty age diversity ... it makes an assumption that younger faculty could not have accrued credit hours to be in that top tier, and that’s just simply not true,” Vallera said.

Dennis Valera, a senior journalism major, president of the Asian Student Organization and former staff member of The Chronicle, said faculty and staff diversity

COLUMBIA’S ETHNIC MAKEUP, 2003





affects students because when teachers lack diversity, they are not exposed to new perspectives.

“[Having a diverse faculty] teaches students more perspectives, especially with what we do at Columbia because we all create media,” Valera said.

Tillman-Curtis Liggins, a senior marketing communication major and president of Coalition for Queer People of Color, an organization that aims to unify and enrich the lives of queer people of color, said the professors in his department could be more diverse, considering how strongly Columbia supports a wide range of cultures and ethnicity.

“If students of color saw more professors of color on campus, they would be more enticed to take their classes or speak up in class,” Liggins said.

According to Valleria, the college should always be striving to increase faculty diversity to benefit student diversity.

“The diversity of the faculty should reflect the diversity of the student body and that is something, I am sure, [the college] is committed to,” Valleria said.

As of press time, Patricia Rios, associate vice president in the Human Resources Department, did not respond to requests for data on faculty and staff diversity.

According to John Green, interim dean of the School of Fine & Performing Arts, the departments in his school lack faculty and staff diversity.

“We have to increase the diversity of our faculty,” Green said. “It’s important that our students see themselves reflected in the makeup of the full-time and part-time faculty that they are able to reference [and] have faculty as role models.”

Faculty and staff need to be aware of the range of student diversity so that students can feel more comfortable on campus, Green said.

Kim said curriculum diversity

also plays an important role on campus because it helps students receive cultural perspectives in their mix of classes.

“If the curriculum tends to focus on one cultural tradition then we are not fulfilling our full obligation to being ... committed to diversity in terms of multiple cultural and intellectual heritages,” Kim said.

The School of Liberal Arts & Sciences incorporates diverse classes into every student’s core curriculum through various requirements, such as global awareness classes like Russian and Soviet History, Atlantic Studies and Gender and Culture, said Deborah Holdstein, dean of the School of Liberal Arts & Sciences.

“Part of the goal of the LAS core is to make sure that our students graduate with an understanding and appreciation for diverse perspectives,” Holdstein said. “We not only welcome and hope to see diverse types of people on campus, but also in student education.”

Along with diverse classes, Columbia gives students the opportunity to participate in cultural and social activities and events, said Kimberly Weatherly, director of African-American Cultural Affairs.

Alayna Bell-Price, a senior fashion studies major and president of Columbia’s Black Student Union, said while Columbia is diverse, there could be more unity among student organizations.

Some Multicultural Affairs organizations are beginning to host events together, Bell-Price said.

“[Student organizations] don’t really do things together and a part of diversity is not separating yourself but mixing in with each other,” Bell-Price said.

However, not all student organizations feel this way.

International students are mixed into the student population through programs such as the International Student Buddy program, which partners a Columbia student with an international student to help him or her acclimate to the college and the city, according to Kevin Obomanu, coordinator of the program.

“There has been active recruiting across the planet,” Obomanu said. “What is most important is [that] the resources we have in place need to be appropriately funded so that we can best serve our new international students.”

Paris Le’Ora Hipps, a sophomore television major and president of Columbia’s Urban Mu-

CHICAGO’S HIGHER EDUCATION REPORT CARD

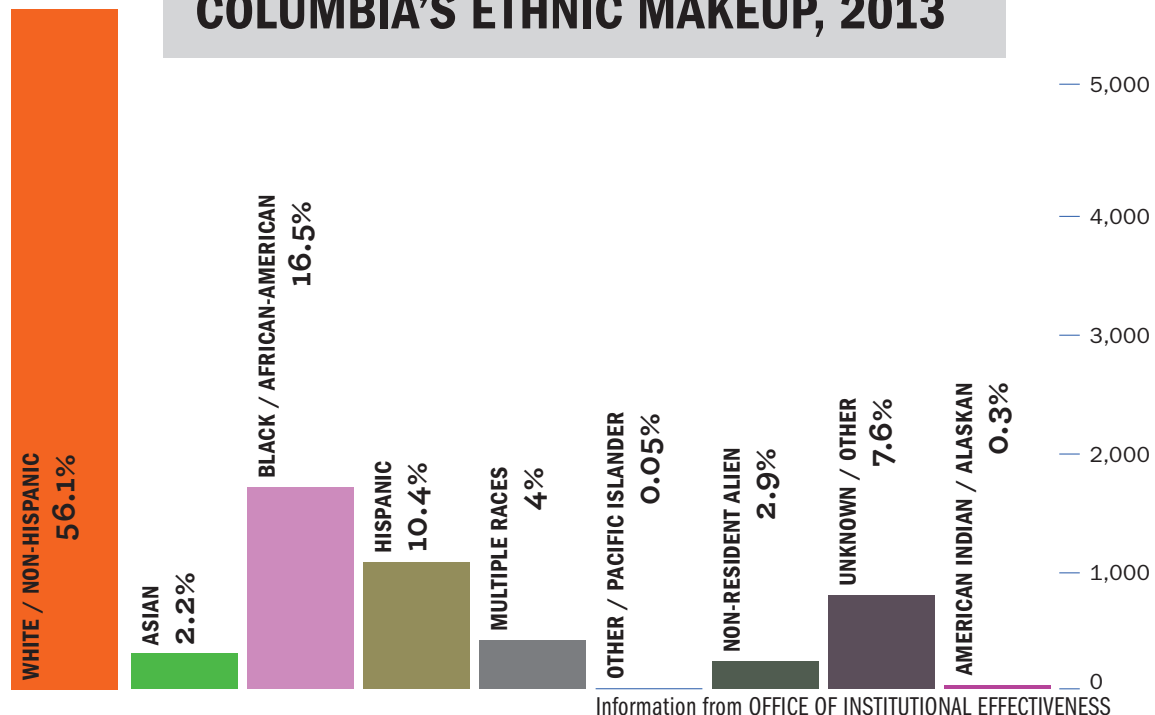
DIVERSITY

Columbia College Chicago	A-
Roosevelt University	A
DePaul University	A-
School of the Art Institute of Chicago	A
Loyola University	B+

(Information from CollegeProwler.com)

“[Columbia has] a ways to go to have the kind of diversity that would be healthy.” – Robin Bargar

COLUMBIA’S ETHNIC MAKEUP, 2013



Specifically, the Office of Multicultural Affairs enhances student diversity by hosting events that are intersections of race, gender and cultural differences, which gives students and their campus organizations an opportunity to collaborate and initiate a dialogue, Weatherly said.

However, student organizations are only effective if students are committed, Valera said.

“You have a lot of people who attend organization meetings, but they just come and go like going to class,” Valera said. “But if students stay with these organizations and become an involved member of said organization and collaborate with other people, then that’s going to benefit Columbia in the long run.”

Specific Association, said although Columbia has a diverse student body, students don’t have a central space on campus to meet, which hinders student experience.

“You can’t fit a majority of the school [in the office of Multicultural Affairs],” Le’Ora Hipps said. “[Columbia should have] an event once a semester where students can talk about what is going on in the world.”

Green said Columbia has made improvements with diversity, but it can be furthered.

“Students in certain disciplines have felt that they have not seen themselves represented [at Columbia] and I think we are making strides to correct that,” Green said.

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Student-to-student fundraiser shows ColumbiaCares

JACOB WITTICH

Assistant Campus Editor

AFTER RAISING \$11,000 during its first year, Columbia Cares, a peer-to-peer fundraising effort, hopes to generate \$12,000 this year to aid Columbia students in need.

ColumbiaCares began in fall 2012 and serves as an emergency fund for students, offering food, clothing, shelter and transportation to those in need, according to Delilah Gamble, a first-year arts, entertainment & media management graduate student enrolled in the AEMM Event Management Practicum course that organizes ColumbiaCares fundraisers.

Students who qualify for assistance can receive a maximum of \$250 per academic year from ColumbiaCares and are eligible to apply regardless of their financial aid status, according to Kari Sommers, assistant dean of Student Life and part-time faculty member in the AEMM Department. To qualify, students must be currently enrolled at Columbia and submit a brief written statement describing their situation to the Dean of Students Office.

Most often, students are referred to the ColumbiaCares fund by a faculty or staff member or a fellow student, Sommers said.



File Photo

Students decorate ornaments during the 2012 Holipalooza celebration, organized by students of the AEMM Event Management Practicum course. Last year they also started ColumbiaCares, a peer-to-peer fundraiser serving as an emergency release fund for students, to accompany the celebration.

"ColumbiaCares is a great program to me because [if a student isn't] from Chicago and an [emergency arises] and they need to get home, ColumbiaCares could help with that," Gamble said. "Sometimes students might find themselves in need all of a sudden, and I believe it's important to help."

ColumbiaCares was created in conjunction with Holipalooza, an annual holiday celebration also

sponsored by the AEMM Event Management Practicum course, said Stephanie Kosgard, a 2013 AEMM alumna who took the course, which Sommers teaches.

Kosgard said the class wanted to create a fundraising initiative that gave back to the school and served as an anchor for Holipalooza so they formed ColumbiaCares because it tied into the generous spirit of Holipalooza.

"We couldn't really decide on one specific charity to give back to, so we created this emergency fund," Kosgard said.

Since its creation, Sommers said that at least four students have received support during times of need from ColumbiaCares.

"What I know about Columbia faculty and staff is that everyone here cares so deeply about our students, and to have a tool to be able

to help when a student is in crisis is enormous," Sommers said.

As of press time, this semester's AEMM Event Practicum students have raised \$1,500 through events such as Big Mouth and the 24-Hour Night during Halloween, according to Sommers.


Last year, former President Warwick L. Carter awarded ColumbiaCares a \$10,000 grant, which accounted for most of the \$11,000 it raised, Kosgard said. The remaining money was raised through fundraising events, including a change drive and selling candy canes.

This year's Holipalooza goal is \$12,000, Gamble said. Students in the class have drafted two solicitations from donors for large gifts and are seeking guidance on how to best advance their requests, according to Sommers.

The AEMM Event Management Practicum students also sold candygrams in the lobby of the Conaway Center, 1104 S. Wabash Ave., Dec. 2-4 and will do so again Dec. 9-11 in the same location, Gamble said.

The fourth annual 2013 Holipalooza celebration will take place Dec. 12 at the Conaway Center, featuring raffles, holiday-themed food, games and vendor booths from local organizations, Gamble said.

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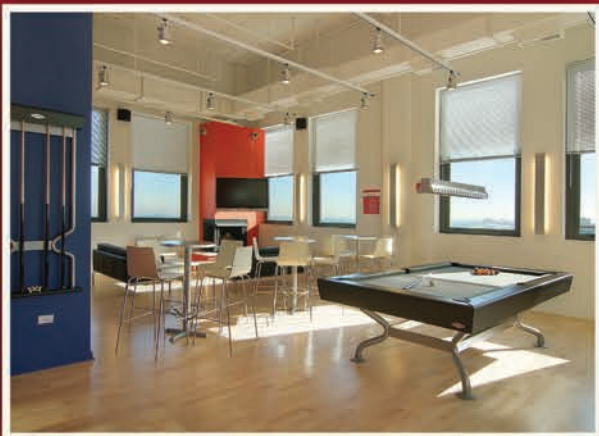
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Film class captures campus life

TATIANA WALK-MORRIS
Assistant Campus Editor

COLUMBIA'S ASPIRING DOCUMENTARians were offered the opportunity to professionally chronicle campus events in the Cinema Art + Science Department's first practicum class, which debuted in September.

The Doc Unit, a film production course that matches students with Columbia groups to make documentaries, had a successful first semester, completing 10 projects, according to Jeff Spitz, associate professor in the Cinema Art + Science Department.

The course will be offered again in the spring for all majors, Spitz said. The college course was inspired by documentaries shown at Manifest in previous years, Spitz said.

The class completed projects for various events and campus organizations, including the Museum of Contemporary Photography, the Wabash Arts Corridor Crawl and the Office of Multicultural Affairs, Spitz said. Most of the documentaries were shot for the Columbia community; however, in the future, Spitz said he hopes students will expand to shoot films outside Columbia and about different topics.

"Our students need to learn how to work ... and [gain] more experi-

ence [making films]," Spitz said.

Spitz, who runs a film production company with his wife, said he hopes students will gain experience in collaborating with clients, producing documentary films and crafting content for their clients' audiences. Spitz said these are skills he had to learn on his own.

"One of things I want students to get out this class is the idea that they can use their art to be of service and to make a living," Spitz said. "As an artist working with clients, you're in a position of helping people develop a better way to communicate with their audience."

After producing documentaries about the Rwandan genocide, Jean Claude Mugenzi, a senior film & video major, said he enrolled in The Doc Unit to gain formal film production training.

Enrolling in The Doc Unit course exposed him to collaborating with a production crew and clients, he said.

"You're doing business ... though it's not paid, what we do in this class is on a professional level," Mugenzi said. "[The Doc Unit] exposes you to the rigor and the discipline of working in partnership ... honoring your commitment and making your deadlines."

Mugenzi and Erin Turney, a senior film & video major, completed

a documentary for the Center for Black Music Research showing Monica Hairston O'Connell, the center's executive director, discussing the founding and purpose of the center as well as its resources. Turney said the course is useful for any student who wants to make professional documentaries.

"As a whole, I would say it's good with client-based films, and working with not just the clients but other people," Turney said. "With this class I've been able to get more practice and [been] able to find my craft within cinematography and doc work."

Sheila Carter, executive director of Student Engagement and Culture in the Office of Multicultural Affairs, said in an emailed statement that she appreciated The Doc Unit's coverage of "Paint It Black," an annual concert featuring students performing black music.

"The Doc Unit has done a fantastic job putting the 'Paint It Black' documentary together and capturing the true meaning of the event," Carter said. "It is so well done it could be used during recruiting opportunities or even uploaded to our website to show how the students honor their favorite legends in the arts."

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Jon Durr THE CHRONICLE

Kimberly Weatherly (bottom), director of Multicultural Affairs, gave feedback to associate film professor Jeff Spitz's (top) students on the "Paint It Black" documentary they filmed while enrolled in the college's newest practicum course, The Doc Unit, on Dec. 3 in the Office of Multicultural Affairs, 618 S. Michigan Ave.

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How do you try to inspire people?

I try to make you think outside of what you already have. Just because you gave it your all, doesn't mean that's all you have. I try to get people to think about the things people are doing in their life. Have you ever been playing a game and you realize there are cheat codes? Like helicopters and guns and stuff you've never knew about? [Just] because you didn't unlock everything inside that game. I could have easily been a dancer at the dance studio at Columbia but, instead, I'm speaking, dancing and I'm an entrepreneur. I'm trying to inspire people to go a little bit beyond.

What was the hardest thing about launching DanceSpire?

The hardest part of launching was the uncertainty of it. I never knew what trademarks [were], the legal matters, not knowing if it was going to be successful or if people would like it. DanceSpire is still a baby. It's only a year old, but it will develop before your eyes.

How is your choreography developed?

I literally just turn on the music and dance. When I perform, most likely I've turned on the music and danced with the flow. My process is to listen and then just dance.

jwolan@chroniclemail.com

Jon Durr THE CHRONICLE

Deavondre Jones, an arts, entertainment & media management major, speaks at schools across the country to inspire students using experimental dance and created his own job by founding DanceSpire.

JENNIFER WOLAN
Social Media Editor

DEAVONDRE JONES, A sophomore arts, entertainment & media management major, wanted a job that combined his love of dance and his passion for marketing. So he created his own job. In fact, he created a whole company.

DanceSpire, founded in 2012, takes Jones all over the country to give motivational dances at high schools and colleges. The 20-year-

old Grand Rapids, Mich. native's most recent endeavor was speaking at Chicago's 2013 National Unity Summit, a forum that unites the community and former gang members to discuss solutions to violence.

The Chronicle spoke to Jones about launching his own company, choreographing inspirational dances and using cheat codes in video games.

THE CHRONICLE: How did you come up with the idea for DanceSpire?

DEAVONDRE JONES: I've never majored in dance. I've only taken a few dance classes. I'm not trained in hip-hop, but I've trained in modern, contemporary and jazz [dance]. I was working as a student ambassador for [Grand Rapid Community College] and everyone kept telling me they wanted me to dance and then I thought, "Why do I love this job so much? Is it because I get to meet people? What if I took that away? I would still love it. What if I took dancing away?"

I knew I wouldn't like it as much. Then I thought about what it really was that I wanted to do and it was that I wanted to be a businessman, a public speaker and a dancer. If I go to a marketing firm, they won't let me dance. If I go to a dance studio, they won't let me make marketing strategies. That's why I made [a job] myself. DanceSpire is a concept I put into action and now it's generated enough sales to become a business. It's performing arts meets motivational speaking.

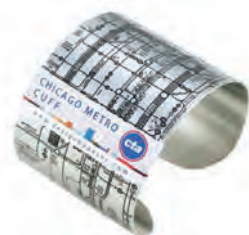
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» TUITION Continued from Front Page

To implement Columbia's scholarship growth, the college has cut back on other expenses, such as pushing back improvement projects in buildings and implementing a hiring freeze, Kelly said.

"It is very complicated [and] everyone gets caught on tuition," Kelly said. "Without taking into account scholarships, looking at where loan volume is heading or all other parts of affordability, you get lost."

The average annual percentage increase in tuition for all private colleges is at its lowest point in the past three decades, according to the College Board. Jennifer Ma, a policy research analyst at the College Board, said the decline in the tuition increases for certain private colleges could generally be attributed to higher endowments but there is no single explanation because each private institution has different funding sources, she said.

"For the private sector, it's not really that clear-cut," Ma said. "For students, this is definitely good news. It is certainly our hope that this trend will continue."

For students like Jerel Ballard, a freshman journalism major who is an at-large senator in the Student Government Association, scholarships are essential to attending Columbia. Ballard said he is financing his education with a four-year Achievement Award worth \$30,000, more than \$7,500 in ex-

ternal scholarships and \$2,000 in matching aid from Columbia. The Columbia Achievement Award, which goes to incoming freshmen with financial need and high grade point averages, provides \$24,000–\$44,000 over four years.

"I was happy [about the Achievement Award] because it was the biggest scholarship I got," Ballard said. "It's no secret that Columbia is an expensive school for students who are maybe lower or middle [income]."

Even with the additional aid, Ballard said Student Financial Services notified him in mid-October of a \$4,000 deficit from tuition and class fees, placing a hold on his account. In response, he started an online fundraising campaign to pay for the balance, he said.

Mickaël Cazorla Gaspar, a former music major, said he left Columbia last year because he was unable to pay tuition. He now attends Harold Washington College for approximately \$6,000 per year, and said the cost to attend Columbia far exceeded the quality of the education.

After coming to the United States from France on a student visa, Gaspar said he experienced difficulty applying for scholarships and financial aid through FAFSA, a form used to apply for federal financial aid to assist with college tuition and expenses. He said it is harder for students to focus on academics if they are focused on college costs.

twalkmorris@chroniclemail.com

» FACEBOOK Continued from PG. 3

for comment on the deactivated page or the students involved.

Martha Meegan, Campus Safety & Security director, launched the initial investigation into the Facebook pages but declined to comment on the college's attempt to shut them down.

Meegan said the Office of Safety & Security has remained committed to creating an inclusive and safe environment on Columbia's campus.

"We want to always maintain a culture of mutual respect," Meegan said. "We do not want to encourage any type of discrimination [or] anything that's hurtful. That's just not who we are as an educational institution. It certainly doesn't make for collaboration."

David Nicolau, a junior audio arts & acoustics major who has identified himself as administrator of the Secret Admirers page, as reported by The Chronicle on Oct. 21, did not respond as of press time to multiple requests for comment. However, he did post on the Secret Admirers page Dec. 1 that the page's activity would be slow during finals week.

Connor Hudson, a sophomore marketing communication major, said the administration was right to target the Anti-Admirers page because of its hateful messages.

Despite disliking the page, Hudson said he does not believe the

college should punish the students who created it.

"I think the problem has been solved," Hudson said. "I don't think there was ever malicious intent from the creators. I just think that it [went] in that direction, so it needed to be taken care of, but no one should be punished for that."

Toby Pechner, a sophomore marketing communication major, said the college should acknowledge the page's deactivation.

"If [the college] fully agrees with what it did, then it should be able to comment on it," Pechner said.

Mason Maguire, a sophomore

be comfortable with the dean viewing his own Facebook profile, this incident makes him question whether the administration monitors students' Facebook activity.

"While a Facebook profile is public, there is also an expectation of privacy," Maguire said. "But by commenting on the Anti-Admirer page or Secret Admirers page, you are putting your views out there."

As reported April 19 by The Chronicle, Meegan said the college does not actively monitor students' social media use and would only do so if a situation warranted it. She said she is aware that stu-

“It was something that was made to harm people and get very negative reactions out of people.”

– Mason Maguire

film & video major, said he thought the page was a parody of the Secret Admirers page but soon realized people were taking it seriously. Maguire said he is not sure where he stands on the issue of the administration shutting the page down.

"It's difficult to say for sure what the best action would have been," Maguire said. "It was something that was made to harm people and get very negative reactions out of people. If the administration is trying to foster this helpful, creative, supportive environment, then I guess that was ... their right to ..."

Maguire said although he would

students are posting negative comments but does not believe they are a threat.

Pechner said he thinks a student could create a new page similar to the Anti-Admirer page, but he or she might be deterred by the threat of disciplinary action.

"If whoever started it was in [danger] of expulsion and not being able to come back to school, I don't think another one would start up," Pechner said. "If it did, I'm sure the administration would [learn] about it pretty quickly."

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Putting the D back in diet

AIDEN WEBER
Assistant Sports & Health Editor

IT HAS BEEN a triumphant autumn for vitamin D, as two recently published studies suggest: High vitamin D levels lead to a healthy life, while vitamin D deficiencies cause gloomier side effects, although some doubt the extent of the vitamin's effectiveness.

A Dec. 2 study published by the University of Kentucky found that low vitamin D levels in middle-aged rats increased risk of brain damage, leading to reduced cognitive functioning and memory, according to UK Director of Membrane Sciences Allan Butterfield, who led the study.

The second study, originally presented Oct. 24 by Loyola University Chicago at their Health Sciences campus, found increased consumption of vitamin D reduced diabetes-associated pain in women and symptomatic relief in women

suffering from depression, according to Sue Penckofer, the study's co-author and a nursing professor at Loyola.

Both studies suggest vitamin D plays an integral role in maintaining a healthy brain.

"The [UK] study suggests it's very important that people ensure that either through diet or supplement they maintain vitamin D levels that are at least normal," Butterfield said.

He said there is no need to buy expensive medications and health foods to get vitamin D because natural sources are nearly everywhere.

"Just eat good food like your mother told you to do," Butterfield said. "Fatty fish like salmon and tuna and leafy greens have a lot [of vitamin D]. If students can't afford those foods, they can get over-the-counter supplementation or spend more time outside in the sun."

Penckofer said the findings about fighting depression with vitamin D,

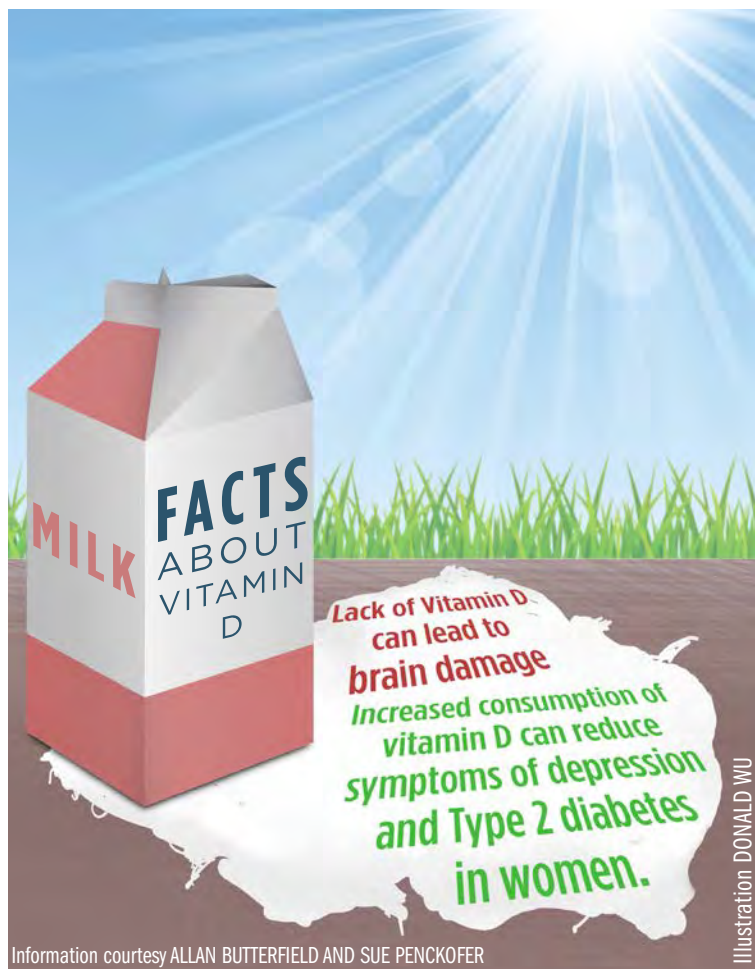
which is created in the body through exposure to sunlight, helps explain the cause of seasonal depression.

"I think it absolutely explains seasonal depression," Penckofer said. "[You've] seen people who sit under artificial sunlamps turn their [depressive] symptoms around."

Penckofer said although many psychiatrists are aware of vitamin D's correlation to depression, they are not instructed to screen for its levels in patients. She said in the future, rather than searching for the perfect pharmaceutical solution, psychiatrists may identify the vitamin deficiency and simply prescribe more salmon or sunlight.

But not everyone in the scientific community buys into vitamin D supplementation as a solution to a variety of health problems. A five-year study published Nov. 5 in the Journal of Women's Health

» **SEE VITAMIN D, PG. 19**



Anthony Soave THE CHRONICLE

A lack of leadership and failure to finish paperwork ultimately sidelined the Renegades' men's basketball team this semester. If the team had come together, it would have benefitted from the Renegades' new space in Roosevelt's Goodman Center, 50 E. Congress Parkway.

ABBAS HALEEM
Contributing Writer

DESPITE HEIGHTENED INTEREST and an impressive turnout at try-outs, the Renegades never formed a club basketball team this semester.

According to Timothy Gorski, a senior marketing communication major and vice president of the Renegades, the team applied for re-evaluation, which would have secured team funding, but no one finished the paperwork. The team, which played officially last spring, had successful interest meetings and 25-30 participants

at the Sept. 17-19 try-outs, but they could not find a dedicated leader, Gorski said.

"Without leadership you have no team," Gorski said. "[There was no one] to take charge of the team's less fulfilling work such as the paperwork, the background work in terms of the team roster, dues, the mish mosh.... As soon as someone said there's a lot of paperwork, everyone wet the bed and didn't want to do it."

According to Gorski, the Renegades board members sat down with players on the basketball team early in the fall semester to walk them through the steps of making

an official team, but that failed to yield results.

Scheduling conflicts and commitment were the biggest issues in forming an official team, according to Lamar Royal, floor captain of the would-be basketball team and a sophomore arts, entertainment & media management major.

"We had a 3-on-3 basketball tournament, but even still, a lot of the people that we did recruit couldn't handle the schedule and some of the players that we already had weren't committed," Royal said.

Joseph Phillips, a 2007 Columbia alumnus who coached past

Renegades basketball teams, said the team has a support system, including funding from the Student Athletics Association, but it is still seeking committed players. Phillips said the team needs athletic players with good attitudes to be successful.

"There's nothing worse than a know-it-all or a person with an ego," Phillips said. "If you're willing to learn, I'm willing to teach. I place emphasis on fundamentals."

Phillips said the Renegades' new deal with Roosevelt University that allows them to use the Goodman Center should help stabilize the basketball program next semester.

"We never had a home game," Phillips said. "We were beating teams without [having] a home gym. I was taking the guys to the playground to practice. What does that tell you? If we have the resources to do what we have to do, then I believe that our overall performance will improve."

However, Mark Brticevich, Columbia's coordinator of fitness and wellness, remains skeptical of the basketball program's potential. He said the team's underlying problems are leadership and commitment.

"We have some players that have

some talent," he said. "They don't have conditioning, so they're talented for about five or 10 minutes and then they're dead. Nor do they have the commitment to do the hard things so they can get to that place where they can play with skill for 40 minutes or 60 minutes."

Royal said he plans to have a team for the spring semester and he will mainly focus on conditioning.

"After we get our commitment together, the team automatically goes through conditioning," Royal said. "That's outdoor, indoor. We go to study hall first, then we go to conditioning and practice. We are looking for committed players who have time to win."

Phillips said he plans to carry at least 20 players on the roster so there is enough depth to put a full team on the court when players' schedules conflict with games.

"They just dropped the ball and decided it was too much for them," Gorski said. "[The players] couldn't take on the responsibilities, which isn't as much as I make it out to be because if we can have six thriving [Renegades] teams, why can't we have seven?"

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Rosemont Arena
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SATURDAY, DEC. 14

Chicago Bulls vs. Toronto Raptors
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United Center
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Nader Ihmoud
Office Assistant

Time to focus fandom on Blackhawks

THE SCHOOL YEAR is coming to an end and—other than Chicago Blackhawks supporters—fans across Chicago have been experiencing heartbreak in its purest form.

The city had high hopes for the Northwestern University Wildcats, the Chicago Bears and the Chicago Bulls heading into their respective seasons. The Bulls and Bears still have a chance to save the season, but the chances are slim. The Wildcats, on the other hand, won't play a bowl game for the first time in five seasons after finishing 5-7.

Northwestern started off the season strong, and Head Coach Pat Fitzgerald was even rumored to be in the running for high profile jobs with the University of Southern California and the University of Texas, but after his team's dismal Big Ten play, those rumors have all but been quashed.

Fitzgerald doesn't deserve all of the blame for the Wildcats' woes, but injuries do not excuse some of the losses Northwestern suffered, particularly because the team was one win away from qualifying for a bowl game. In fact, the team lost two games in which they were one play away from winning. The first

last-second loss was against the Nebraska University Cornhuskers when the Wildcats faltered, surrendering a successful Hail Mary pass with no time remaining.

In the following game, the Wildcats lost to the University of Michigan Wolverines after allowing them to drive down the field with no timeouts. In the final play of the game, the Wolverines rushed out their field goal unit and sent the game into overtime. Northwestern would eventually lose another heartbreaker, its second overtime loss of the season.

The Bulls, however, can blame their suffering on injuries. Derrick Rose, the team's star point guard, tore his meniscus in a game against the Portland Trail Blazers Nov. 22 and is out for the remainder of the regular season.

During a Dec. 5 press conference, Rose said he would play in the playoffs if he is healthy, but until then the Bulls will struggle and likely limp into the playoffs. However, if Rose is not healed by the postseason, the Bulls' season will end before June.

Some of the Bears' best players have also suffered injuries and find



themselves on the outside of the playoff picture looking in. While their season is still salvageable, they will probably have to win out to make the playoffs.

Even if the Bears were injury-free, their chances of winning the Super Bowl this year are slim because of their consistently horrendous defense.

Do your fandom a favor and don't expect the Bulls or Bears to pull off miracles. Instead, put your faith in the Blackhawks because they are currently the most consistently victorious team in Chicago.

Listen to Nader Ihmoud Saturdays from 9-11 a.m. as he hosts The Benchwarmers Show on WCRX 88.1 FM.

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FEATURED ATHLETE

BRIAN HANSEN

Sport: Speedskating Team/School: Team USA



Courtesy BRIAN HANSEN

AIDEN WEBER

Assistant Sports & Health Editor

BRIAN HANSEN, a Glenview, Ill., native, chose to forgo a conventional college experience after winning a silver medal at the 2010 Winter Olympics. Coached by former Olympian Nancy Swider-Peltz, who also coaches her children, Jeff and Nancy Jr., Hansen is hoping to score a spot in the 2014 Olympic Games in Sochi, Russia during trials Dec. 27 through Jan. 2.

Hansen was 12 years old when he started speedskating and 19 when he won his first Olympic medal. After spending a year and a half at Marquette University in Milwaukee, Hansen, now 23 years old, is taking a break from academia to rigorously train in Milwaukee for a shot at qualifying for his second Olympic games.

Brian chatted with The Chronicle about his training, Olympic experiences and challenges ahead.

THE CHRONICLE: What is it like training at an Olympic level with a mother and her two children?

BRIAN HANSEN: I've grown up with them so I'm used to it at this point. It is a unique training situation, though. It's not common for one person to jump into a mother-daughter-son training situation, but that's how it's been. Nancy [Sr.] knows a ton of people in the sport and that's been really useful. Whether I have a quick question before a race or there's something technical with equipment, she always knows the person to call.

Did you grow up with a skating hero?

I grew up looking up to Shani Davis, but now that I compete against him I don't quite look up to him the same way. I still respect him as a competitor, but I don't really look up to him anymore.

Going into trials, are you confident about making the Olympics?

It's hard to say what's going to happen because the way the Olympic trials are, it's a one-shot deal and you have to be on your game that day. I'm confident about my ability to make the Olympic team, and

theoretically if you took any fall or winter trials in the past four years, I would have made the Olympic team. But there's a really competitive group right now so it's possible I won't. All I can say is there's a good chance.

What drew you to speedskating?

A family friend suggested it to me when I was just a kid, and I joined the Northbrook Speedskating Club. I like that it's an individual sport but it's also social. It involves both sprinting and distance; it's pretty much the fastest sport you can do on your feet.

How do you train?

I have 10 training sessions per week. Five are on the ice and five are off the ice. We do a lot of cross-training. We lift weights, we bike, we do stairs; it's kind of fun.

How did it feel to upset the Dutch in the team pursuit race and take silver at the 2010 Olympics?

Well, it didn't work out the way we planned. We always knew the four guys who would be on that [event's roster], but only three skate at a time, and I wasn't originally supposed to skate in the semifinals [against the Dutch]. I went into [it] expecting that was the end of our chance at a gold, so when it was over, I was just in shock and I felt honored to represent my country.

What was it like living in the Olympic Village during the 2010 Olympics?

I could talk about the Olympic Village or the opening ceremony all day. The Village was in this really nice, brand new apartment complex and it was overlooking a lake. There were so many athletes walking around. It's sort of overwhelming and you're just walking around and seeing really famous and talented athletes everywhere. I saw Shaun White and Patrick White in the Village and Apollo Ohno at the closing ceremony but you have to just go on with your business because that's why you're there in the first place.

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Jon Durr THE CHRONICLE

Offensive lineman Paris Clyburn-Paytes (center) of the Mount Carmel High School Caravans and his teammates celebrate the Caravans' 30-0 IHSAA Class 7A Football State Championship victory against the Lake Zurich High School Huskies in Dekalb, Ill., on Nov 30 at Huskie Stadium.



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TECH TALK

Seizing control of the brain

VANESSA MORTON

Assistant Sports & Health Editor

HUSNNA VHORA, a senior journalism major at Columbia, said it started in the sixth grade. She felt uneasy and her vision began to blur. Neither she nor her parents knew it then, but what Vhora experienced was a partial seizure.

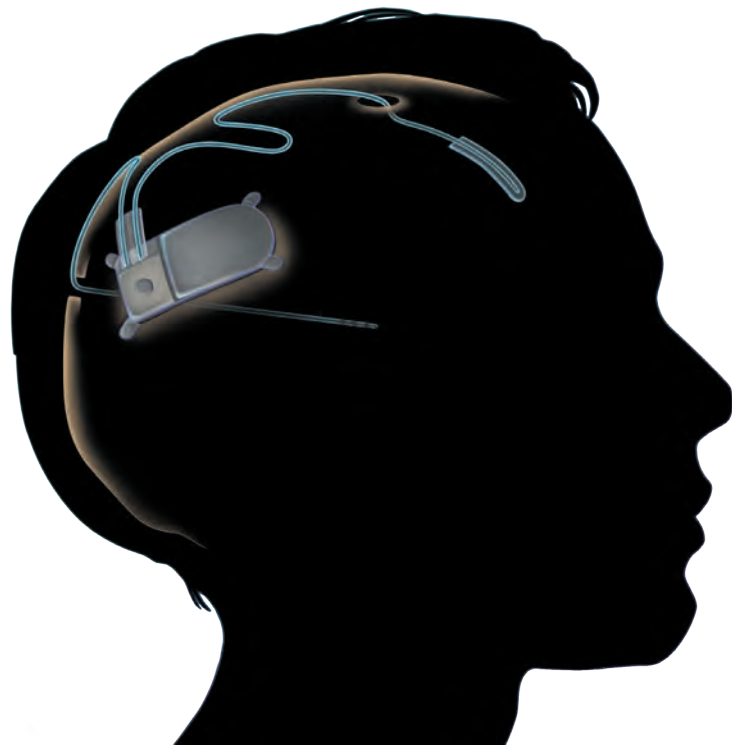
It was not until she entered high school that Vhora said she experienced a tonic-clonic seizure, during which she became unconscious and lost all control of her body.

"I felt helpless," Vhora said. "I felt like I was just going to fall down any second and unless somebody was surrounding me, I would freak out, I wouldn't have any control over it or my body at the time it was happening."

Vhora was diagnosed with epilepsy, a medical condition that triggers seizures that affect mental and physical functions.

Nearly 3 million Americans have been diagnosed with epilepsy, meaning they have had two or more unprovoked seizures, according to Kurt Florian, president and CEO of the Epilepsy Foundation of Greater Chicago, which provides epileptic individuals with programs in counseling, education and advocacy.

Florian said not all seizures are the same, and the causes vary and can be difficult to identify. Seizures are part of a neuro-disorder that causes electrical impulses in the brain to become disorganized and



Courtesy NEUROPACE

make the body move involuntarily, he said.

In many cases, epilepsy can be somewhat controlled through a range of treatments such as medication, a controlled diet and vagus nerve stimulation—a surgically implanted device in the vagus nerve near the collarbone that prevents seizures by sending regular pulses of electrical energy to the brain. However, at least one-third of those who suffer from epilepsy are resistant to all three treatments, Florian said.

But a new therapeutic measure could aid those resistant to current treatment methods.

The Food and Drug Administration recently approved the use of the Responsive Neurostimulator system, an implantable therapeutic device that was released to the market Nov. 14.

The RNS System, made by NeuroPace, a company that develops implantable devices for treating neurological disorders, detects abnormal brain activity and responds by applying electrical stimulation

to normalize the brain and prevent seizures, according to the NeuroPace website.

"Essentially the device listens to the brainwaves; when it sees something that looks like what happens before a seizure, the device responds with that stimulation breaking up the seizure," said Steve Archer, senior director of electrical engineering at NeuroPace.

The product is a two-part device that includes the RNS neurostimulator, a programmable, battery-powered component that is surgically implanted in the specific part of the patient's brain that is causing the seizures.

Archer said the system also includes an external programmer and computer software with a wand interface to enable communication with the RNS neurostimulator. He said the programmer allows the patient's physician to monitor data from the device.

"When the patient interrogates their device, the data is uploaded through the Internet to our central servers and then the physician can access that data for their patients using their programmer, so they can see how the patient is doing without actually seeing the patient," Archer said.

While the device cannot prevent all seizures, it has been evaluated in three trials that showed promising results. According to the company website, the subjects who had the implant in for two years experi-

enced a 50 percent seizure reduction rate.

Though Florian said he is excited to see breakthroughs in treating epilepsy, he thinks the device will only be helpful for a small number of patients because it requires users to be at least 18 years old and have a detectable focal area of where the seizure is in the brain, which cannot be detected in all patients.

He also said there is the inherent risk of brain surgery in general. He described the process as invasive and said it should only be used in cases of patients who are resistant to medications and other forms of treatment.

However, some think epilepsy treatment methods need to move beyond medication because the drugs' side-effects can be harmful, according to Warren Lammert, chairman of the Epilepsy Foundation and co-founder of the Epilepsy Therapy Project, an initiative seeking to encourage investments in new therapies for epilepsy.

"The drugs tend to put you asleep, and are basically concerned with dampening electrical activity in the brain and that can create problems," Lammert said. "I mean, you don't want to have surgery, but having said that, for many of the people with epilepsy that are candidates for surgery, in some cases it could mean seizure freedom, so it can be a very effective therapy."

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FEATURED APP



URBANBUDDY WAS DESIGNED for those nights off when there are just too many things to do and it's difficult to decide where to start.

The app allows users to text a "Buddy" in their city—the app currently operates in Chicago, New York, Mexico City, Barcelona, Paris and Berlin—with personal activity preferences, and the Buddy will

make suggestions based on the user's preferences. UrbanBuddy is currently free in the iTunes App Store. The app offers suggestions on events happening in the city that day, such as concerts, plays and mixers. Because the Buddy is a local resident, he or she can offer suggestions as to which venues and neighborhoods are best. —E.EARL

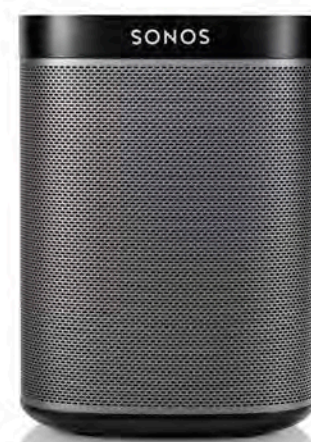
FEATURED PHOTO



Courtesy SUPERPEDESTRIAN

Designed by researchers at the Massachusetts Institute of Technology, the Copenhagen wheel replaces the back wheel of a bicycle and uses a battery-powered motor to give bicyclists an assist up hills or for carrying heavy loads. The battery charges when the biker brakes or goes downhill. Cambridge-based startup Superpedestrian is marketing the wheel and currently accepting pre-orders on its website for \$699 per wheel.

GADGET LAB



Sonos Play 1

SONOS, A MULTINATIONAL sound system company, released Play 1, the smallest version of its wireless speaker family on Oct. 14. The speaker can stream music from any smartphone device, computer or cloud from any room in the home, according to the company's press release. It features a mid-woofer

and minimizes distortion. The other speakers in the family are larger and have more bass and high capability, but the Play 1 is the smallest and least expensive of the 11-year-old company's products so far. The Play 3 and the Play 5 cost \$299 and \$399 respectively, while the Play 1 markets for \$199. —E.EARL



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Gunning toward the future

Courtesy DEFENSE DISTRIBUTED

Photo depicts the controversial "Liberator," the world's first working 3D-printed gun made entirely of plastic. The firearm has created safety concerns on the federal level because it cannot be detected by metal detectors.

VANESSA MORTON

Assistant Sports & Health Editor

DURING THE LAST five years, the 3D printing niche has transitioned from producing simple art designs into the field of medicine and has even been used by NASA, which has already tested a 3D-printed rocket engine injector. In an age when far-fetched ideas quickly become reality, the technology has also made its way into one of society's most controversial sectors: the firearms industry.

Last May, Defense Distributed, a controversial nonprofit digital publisher and 3D printing firm in Austin, Texas, was able to fully construct the first 3D printed gun that successfully fired rounds of ammunition. The gun, made entirely of plastic, is undetectable by all metal detectors.

The "Liberator," made from acrylonitrile butadiene styrene, a common plastic, was created to demonstrate how easy it is for anyone to access a gun, according to Cody Wilson, a 25-year-old Texas resident and founder of Defense Distributed.

"[Defense Distributed] are Internet anarchists. It's a political project, so we wanted to devise a way to make it happen with current technology," Wilson said. "So we actually researched 3D printing for a while and we thought it would be possible to 3D print a gun, but if we could do that successfully, we would also want to release the blueprint through the Internet so anyone else could repeat what we had done."

Wilson published the gun blueprint online for the public. But when the government found out, Defense Distributed was forced to take the blueprints down. Yet the files still reached thousands of people on ThePirateBay.sx, a torrent website, that made it available to

download. Wilson said more than 100,000 people have downloaded the files.

In 2012, Defense Distributed raised approximately \$20,000 to fund the project, mostly through crowd sourcing. Initially, the group posted to Indiegogo.com, a crowd funding website similar to Kickstarter; however, Wilson said the project was shut down after Indiegogo decided it did not want to be associated with 3D gun printing. Wilson said they then began using PayPal to accept Bitcoin—open source online money—donations.

Wilson said the group spent about \$15,000 on the project, and the majority of the money went toward compliance with regulatory

conditions such as obtaining a gun license. Most of the time was spent testing different plastics and making multiple prototypes, but the actual gun development only took a month and a half.

"Most of that was just spent on the barrel, and once you have the barrel, it took like two to three weeks and we had the whole pistol," Wilson said.

The growing popularity and availability of 3D printing has given those capable of creating something on the computer the promise of being able to hold that same design in their hands, according to John Welin, Idea Shop prototyping lab manager at the Illinois Institute of Technology. During the last five

years, companies and individuals have developed much cheaper versions of the industry's standard machines making them more accessible, Welin said.

"Now you can buy a 3D printer for maybe \$1,500 and have it sitting in your basement or workshop and get a similar part that typically is run on a \$50,000 machine," Welin said.

The opportunity 3D printing has provided worldwide has subsequently changed what a gun typically looks like. Wilson said because he wanted to create a gun using a 3D printer, which most people would be able to access in their immediate future, the design is very "forgiving and clumsy."

Despite the intricate use of technology, plastic guns have created a backlash because of the safety threat they pose. A number of lawmakers have spoken out about the dangers of plastic guns, and Rep. Steve Israel (R-N.Y.) presented a bill to Congress requiring that all plastic guns must contain a steel component so they can be sensed by metal detectors.

During the last several months, proponents of the bill expressed concern about whether the Undetectable Firearms Act would be renewed in the face of a Dec. 10 expiration, but the House of Representatives voted Dec. 3 to extend the bill for another 10 years.

The law, created in 1988, prohibits the possession of firearms that are undetectable by metal detectors, along with prohibiting the possession of a firearm that does not easily show the shape of a gun on an x-ray machine, much like Defense Distributed's "Liberator."

According to Thomas Ahern, public information officer in the Chicago Field Division at the Bureau of Alcohol, Tobacco, Firearms and Explosives, 3D printed plastic guns pose a great safety risk. He said undetectable firearms have become a real problem because any individual can make one using increasingly available 3D printing.

"What Wilson did to comply with the Undetectable Firearms Act used a metal block that could easily be removed from the firearm, and the metal block serves no functional purpose other than to comply with the law," Ahern said. "Cody Wilson made the 'Liberator' just to prove a point and to gain attention. He may have exploited the technology for media attention and to show what you can do with technology, but we can't predict what others may do with that technology."



Courtesy SOLID CONCEPTS

Texas-based company Solid Concepts released the first metal handgun produced by a 3D printer in early November. According to the company, it takes at least 20 hours to complete the printing of a full firearm.

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Courtesy MINOCQUA WINTER PARK

Families skate and sled at a rink outside the Minocqua Winter Park chalet. The city's winter economy depends on consistent cold weather for tourism.

» WINTER Continued from Front Page

"The past three years have been bad snow seasons for the Midwest as a whole, specifically getting off to late starts," Dee said. "It's been hard on a lot of places. A lot of businesses are closing down and not even depending on winter tourism anymore."

Minocqua, Wis., is one town that economically depends on cold weather and a solid base of snow through the winter season. Minocqua Winter Park is a nonprofit recreation area with 50 miles of ski trails, an ice rink and a sledding hill. Tim Collins, MWP executive director, said recent winters have been compromised by late starts and January thaws. He said the decrease in skiers also means less business for local hotels and restaurants.

"When the snow melts the economy around here becomes depressed," Collins said. "Emotionally,

we get depressed too."

Collins said MWP rerouted a section of its popular "River Run" trail this off-season to avoid a wetland it previously ran through, which took too long to freeze in recent years. The trail did not open until late December the last few winters, disappointing early season visitors, but the new route provides insurance against tardy freezes, Collins said.

The problem is not necessarily a lack of winter but its late and unpredictable arrival, Collins said. MWP expects 10,000 skiers annually and only had about 8,500 skiers by early March of last year, before a late wintery surge brought the annual total to around average, according to Collins. But Collins said this winter appears to be arriving on time.

"All the reports are predicting slightly below average temperatures and slightly above average precipitation for this winter," Col-

lins said. "We already have the rollers out on the trails and they should all be ready [soon]."

Not all winter sports businesses require an especially snowy winter. Eric Anderson, owner of Active Backwoods Retreat, a private ski and snowshoe area in the Upper Peninsula of Michigan, said the retreat is uniquely located in a snowbelt, where lake-effect flurries coming off Lake Superior dumps hundreds of inches of snow in the area annually, regardless of meltdowns elsewhere. He said warm winters in Wisconsin and Illinois send skiers and snowmobilers north to snowbelt towns like Ironwood, Mich., where ABR is located.

"If we get 350 inches of snow and everyone else gets pounded too, that's fine," Anderson said. "If we get only 150 inches and everyone else is melted down, even better. That's less for us to shovel and easier to maneuver our grooming machinery. Plus more business funnels up to us."

Dee said he hopes the winter weather holds up this year and tourists take to the north to enjoy the snow during the holidays.

"A lot of families take time off between Christmas and New Year to go up north and play in the snow," Dee said. "And they think, 'There isn't a lot of sense in spending the time and money going up there if we're not going to be able to play in

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» VITAMIN D Continued from PG. 13

concluded that vitamin D supplementation minimally effected human health, according to study co-author Dr. Rowan Chlebowski of the Los Angeles Biomedical Research Institute.

"The whole vitamin D thing we're finding out has a lot of controversy," Chlebowski said. "The problem is a number of studies have found low levels of vitamin D to be associated with a number of chronic diseases including life expectancy, and those studies haven't been replicated."

Chlebowski said one of the struggles of drawing conclusions

from vitamin D studies is that it is hard to control the amount of vitamin D a control group takes in, because of the vitamin's ubiquity of sources. Chlebowski said the UK study was clever for using rats because they are easier to control, but he said more evidence needs to be gathered before scientific and medical communities rewrite their textbooks.

"The question is whether there's enough information to justify a change in public policy, which would recommend higher levels of vitamin D consumption," Chlebowski said.

Butterfield said the modern lifestyle has led to all-time low vitamin D levels that threaten health and happiness, regardless of whether above-average levels are useful in combatting illness.

"In America, when lots of people are indoors playing computer games instead of outdoors playing, they don't get enough sunlight to make vitamin D via the sun," Butterfield said. "It's especially hard for women because most makeup contains some form of sunscreen in it. And for a place like Chicago, it's so cold so people are always bundled up and there's not a lot of skin showing to absorb vitamin D."

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Kayla Koch THE CHRONICLE

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RECIPE



Chicken & brown rice soup

INGREDIENTS

- 8 cups low-sodium chicken broth
- 1 medium onion, chopped
- 3 medium carrots, chopped
- 2 stalks celery, chopped
- 2 cups water
- 1 cup long-grain brown rice
- 1 small chicken breast, cut into 1/2-inch cubes
- 1 bay leaf
- 1 bunch thick-stemmed kale or collard greens



INSTRUCTIONS

1. In a large pot over medium-high heat, bring 1/2 cup broth to a simmer
2. Add onion, carrots and celery and cook about 8 minutes or until onion is translucent, stirring occasionally
3. Add remaining 7 1/2 cups broth, water, rice, chicken and bay leaf. Bring to a boil. Reduce heat to a simmer, cover and cook about 35 minutes or until rice is tender and chicken is cooked through
4. Remove bay leaf and stir in kale. Continue cooking just until kale is wilted and tender, 3-5 minutes



Anthony Soave THE CHRONICLE

CHARLES JEFFERSON
Assistant Multimedia Editor

IT JUST SO happened that when I came home one night, my grandmother was in the kitchen cooking some chicken and brown rice soup, a recipe she got from a woman who goes to our church. At first glance, it looked funny and I didn't want to try it. But, my grandmother ate some and liked it. She said, "This soup is the bomb." I tried it and immediately wanted to dance. I told my grandmother to hit me up with some more. This is definitely a nice side to a larger meal or you can have it by itself. But please be advised, this is not a quick meal. If you want

it to taste good, you must take your time and prepare it just right.

We typically use Perdue Chicken in our soup, because it tastes best. If you are a vegetarian, you can subtract the chicken and add in other herbs and spices to suit your taste. For all my meat lovers, you can add extra chicken if you wish. Brown rice is best for this soup, but white rice also works. I add four drops of hot sauce to mine to give it an extra bang.

Begin by warming 1/2 cup chicken broth over medium heat. Next, add the onions, carrots and celery. It is important to stir all of the ingredients so they can blend and have a rich, harmonious fla-

vor. Cook for eight minutes or until translucent.

Next add the rest of the broth, two cups of water, rice, chicken and one bay leaf and bring to a boil. Immediately reduce the heat to a simmer. Be sure to cover the pot and let everything cook for about 35 minutes. It's important to make sure the rice is tender and your chicken is cooked all the way through. Stir in kale and cook until it wilts, about five minutes.

Let the soup cool, then grab yourself a bowl, spoon, some Louisiana Hot Sauce and chow down on this glorious, church-born creation.

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Traditional tattoo designs ink gallery walls

LIBBY BUCK

Assistant Arts & Culture Editor

NOW DOTTED WITH fast-food chains and bustling young professionals, the intersection of South State and West Van Buren streets used to be home to one of the country's most famed red-light districts in the early 1900s, complete with dive bars, arcades, burlesque shows and tattoo parlors. Young sailors flooded the area to escape the Great Lakes Naval Base for nights of drunken fun and tattoos from some of the country's best artists, including Phil Sparrow, Gib Thomas and Cliff Raven.

Pioneering tattoo artist and Norwegian-born Amund Dietzel was working nearby in Milwaukee in 1963 when Chicago's legal tattoo age changed from 18 to 21, leading to the fall of the South State Street tattoo businesses, said Nick Colella, co-owner of Chicago's Great Lakes Tattoo, 1148 W. Grand Ave. He said many famed tattoo artists fled to Milwaukee in search of work and collaborated with Dietzel, who was a self-taught tattoo artist



Courtesy JON REITER

"Dietzel: A Retrospective" will exhibit the designs of American tattoo pioneer Amund Dietzel at Great Lakes Tattoo, 1148 W. Grand Ave., through Jan. 5. known for his consistently impressive sailor-style designs.

"He was a guy with a high quality of work and high standards," Reiter said. "He ran a clean service for

people and was respectful, [making] an impression on the industry."

"Dietzel: A Retrospective," an art exhibit of Dietzel's tattoo designs featuring drawings and pho-

tographs of his work as one of the tattoo industry's first masters, will be on display at Great Lakes Tattoo through Jan. 5. By showcasing the designs in an art show, the exhibit

displays tattoo designs as a well-respected artform, said Jon Reiter, owner of the collection and 16-year tattoo veteran.

Troy Timpel, organizer of the Chicago Tattoo Arts Convention and tattoo artist of 21 years, said Chicago's tattoo culture has an extensive history because it is a port city and once had a strong military presence. He said the abundance of artists on South State Street made Chicago one of the first hubs of tattoo culture.

"It was a heavily blue-collar city because of the military presence, the Great Lakes trading and the merchant sea trades," Timpel said. "People got tattooed earlier than a lot of the rest of the country because of that."

Dietzel's work features rich-colored and full-bodied classic images such as portraits, animals, American flags and curvy women. His shading and strong use of red are textbook examples of sailor tattoos, whose inclusion of black ink and contrast

» **SEE TATTOOS, PG. 30**



FOR THE RECORD by Emily Ornberg Managing Editor

My 2013 mixtape

AS THE YEAR when I faced my fear of escalators, could finally use a 21+ ID and nearly died at countless music festivals, 2013 was when I really grew up. Now that the year is coming to a close, and because I associate pretty much everything with music, here are the songs that were playing at the time of my transcendence:



“Demon to Lean on” by Wavves: Although I saw two installments of this surf-punk duo’s *Afraid of Heights* tour, getting drunk and rocking out with my dad at their March 29 Minneapolis show was a meaningful memory that I’ll never remember.



“Chain Smoker” by Chance the Rapper: A seminal album to bring my junior year to a close, *Acid Rap* always reminds me of the week I devoted to chasing down Chance for the most impossible interview of my life, which really taught me how to be determined and never take “maybe after my shower and a nap” as an answer.



“Pusher Love Girl” by Justin Timberlake: Any time I hear the violin

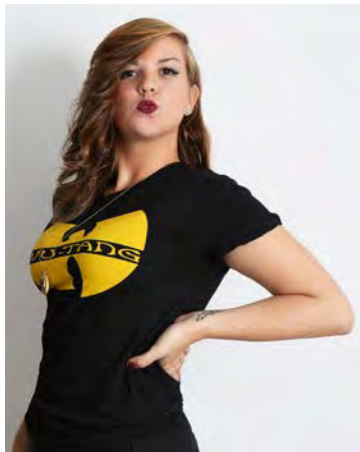
chorus commence in the *The 20/20 Experience* opening track, I get goosebumps. It brings me back to having an absolute fangirl moment at the Grammy’s when the first taste of JT’s long-awaited new album was unveiled live—and sharing the squeals with fellow audience members Beyoncé and Katy Perry.



“Only 1 U” by M.I.A.: It was only fitting that my first Pitchfork Music Festival experience was capped with a performance by my beloved goddess M.I.A. I think I’m still sore from dancing my heart out in the summer sun with thousands of mustachioed hipster aficionados.



“More Abundantly” by Ricky Dillard’s New Generation Chorale: As anyone who has been in my vicinity this past semester will tell you, I joined Columbia’s gospel choir, which was my favorite class at this school. I got to join a hundred other talented students to perform at a traditional gospel church on the South Side, the House of Blues and shared a stage with Ricky Dillard himself. Hallelujah!



“Overgrown” by James Blake: I had never really been to a concert that literally took my breath away, but James Blake’s emotive May 2 show at the Metro changed the way I view music that is classified as “post-dubstep.” Plus, *Overgrown* was always the album I listened to whenever I felt like I needed a surge of stoic meditation or just a good melodramatic meltdown.



“Walking on Air” by Katy Perry: Full of sugary ‘90s pop production and soaring melodies, I can safely say this song restored my faith in pop music. There’s no other song I get more excited to hear on the dance floor at Roscoe’s.

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FEATURED PHOTOGRAPH



Anthony Soave THE CHRONICLE

Tourists sift through handmade ornaments at the Christkindmarket in Daley Plaza Dec. 6. The market includes holiday decorations and German-style delicacies and will close Dec. 24.



Anthony Soave THE CHRONICLE

(Top left) Femi Awesu, senior advertising account executive; Justin Moran, arts & culture editor; Sylvia Leak, ad & business manager; Michael Scott Fischer, senior graphic designer. (Bottom left) Emily Ornberg, managing editor; Ahmed Hamad, assistant multimedia editor; Rena Naltsas, assistant multimedia editor.

365 artists, 365 days

MIKELLA MARLEY
Assistant Arts & Culture Editor

IMAGINE DISCOVERING A different artist's work everyday. That is the intention behind an online collaborative project created by two Wisconsin-based galleries.

Every 24 hours starting Jan. 1, the blog 365 Artists 365 Days will feature a different artist from around the country. The project, started by the Wisconsin-based owners of Frank Juarez Gallery and Grey Matter Gallery, is meant to curate the massive number of artists in the U.S. into a palatable one artist a day format, including 10 artists already chosen from Chicago.

"There's so much art that's being produced that it's overwhelming," said Frank Juarez, owner of the Frank Juarez Gallery in Sheboygan, Wis., and co-founder of the project, which was conceived last year as a means to educate people about contemporary art. "This project is [meant] to showcase contemporary work that's being produced within our community and outside our community."

Juarez said he and co-founders Rachel Quirk and Zina Namssum of Greymatter Gallery in Milwaukee will select artists based on submissions they deem innovative. The works are intended to spark conversation about the definition of art

and convey a narrative as well as explain the artist's process.

"[We want] to expose our audience to the types of work that are being produced in the contemporary sense, and also to educate them not only about the work that they see but also to communicate to them about what it is to be an artist today," Juarez said.

Artists must submit multiple images from one project and answer a series of questions about themselves and their work, which will appear on the blog if chosen, Juarez said. The Q-and-A will offer unusual insight into artists' lives, he said.

Juarez said the gallery owners have selected artists to showcase through March and have made assignments that ensure the blog's geographic diversity.

Juarez said the curators do not prefer any one medium but rather aim to recruit a variety of art.

"There [are] installation artists, video artists, painters, drawers, mixed media and sculptors, so we're trying to showcase a diverse offering of the works being produced," Juarez said. "We're carefully balancing where these artists are coming from; the idea is to promote artists from all over the U.S."

One of the 10 Chicago artists selected for the project is Connie Noyes, who said she hopes the blog will open up dialogue with viewers



Photos courtesy CONNIE NOYES

(Left) Using resin and enamel, Connie Noyes utilized photography skills for "I'm a happy girl in a bad mood." (Right) "Marshmallows and Steel," which combines these two materials, was made by Noyes in 2013. Her work will be featured on the art blog 365 Artists 365 Days, a project that aims to showcase a new artist every day in 2014.

because she enjoys the new perspectives gained through discussing her work. One of Noyes' projects that may appear on the blog challenges the concept of beauty with sculpted paintings that mesh "pleasing" materials such as resin and enamel, with those considered unsavory, such as roofing paper or Styrofoam.

Another chosen artist, Nina Lawrin, a 2012 Columbia Art & Design alumna, works mainly on re-weaving burlap with naturally dyed wool or Brazilian banana leaves. Her

rug-like, woven tapestries range in size and can hang on walls or lie on the floor.

"When I first saw [the project], I thought it was an interesting and unique opportunity to be involved with numerous artists," Lawrin said. "I've never done an online project before and I thought it was a really interesting approach to a collaborative project between people not only from Chicago or Wisconsin but all over the world."

Juarez said he hopes the project can become a resource for

all venues to understand and access the work contemporary artists produce. He said the blog can help galleries recruit artists for future exhibits.

"We're hoping our blog is more engaging and we're hoping when a viewer reads it they leave with a better understanding of the artist," Juarez said. "It's an ambitious project; it's going to have its challenges, but I also think it's going to have its successes."

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“MOURNING WHEN THEY KILL THREE OF OURS is getting six of theirs.”

From the backseat of a car creeping down a bleak alley in North Lawndale, Edward Robinson, a leader of the Conservative Vice Lords, glares through the windshield, his eyes fixated on the dead end where three of his fellow Vice Lords were shot and killed by a rival gang just two weeks prior. The car slows to a halt as Robinson, stoic yet vulnerable, climbs out and walks to the center of the street. Each step is deliberate as he recalls the night he watched his friends die.

“A lot of dope sellin’ goes on down over here,” he said, standing on the patch of asphalt where the bodies fell. He points to the Metra train tracks behind him. “So me and my friends was standin’ over here, and a group of Gangster Disciples came runnin’ down them tracks, and bang!”

A look of anguish momentarily paints his face. “I took off runnin’. They didn’t get me.”

He stands completely still, gazing somberly into the distance before he snaps out of his trance and begins marching back to the car.

“Let’s keep movin’. It ain’t too safe around here.”

Death is just another part of life in the area of North Lawndale known as Holy City, headquarters of the Conservative Vice Lords, a faction of one of Chicago’s largest street gangs. Robinson, 32, said the area has many dead-end streets, so rivals typically don’t cross into Holy City for fear of getting trapped inside. But the violence in Robinson’s neighborhood has escalated in recent years despite its geography, and he said it’s only getting worse.

North Lawndale witnessed 72 violent gun crimes in 2012, compared to 33 in 2005—a localized reflection of a citywide spike. In 2012, Chicago saw 16,108 violent gun crimes, a 52 percent jump from 10,598 in 2005.

Saddled with the nation’s largest gang population, Chicago has long been home to a thriving gang culture. But in recent decades, there has been a gradual shift in values among younger generations, giving rise to chaotic violence and causing veteran gang members to question the vitality of the empire they helped build.

“Back in the day, it was about what you could do for the nation, not what the nation could do for you, so you was doing things for the nation as a whole,” said Larry Burns, 33, a former leader of the Black P Stones who still has gang ties. “The millennium rolled around and they locked up all the good leaders ... structure started falling more and more, and now it’s just every man for himself. It’s not really gangs anymore, if you ask me.”

Burns, whose name has been changed for this article, said the current generation has fallen out of touch with the founding principles of Chicago’s gangs. As hard drugs were introduced and established leaders were jailed, the gang hierarchy

began to crumble, leaving young men without guidance and spawning today’s more volatile gang scene, Burns said.

“It went from black people sticking up and standing up for each other and standing together to just the opposite,” Burns said. “The block I lived on, no one ever came shootin’ at us. Now these wild little dudes with no structure do that all the time, got my parents all shook up and everything.”

Gangs’ founding principles have been gradually lost on incoming members, partly because police began targeting the leaders who were integral to enforcing the laws, Burns said.

In the 1990s, former Mayor Richard M. Daley ordered the Chicago Police Department to aggressively target gangs and arrest leaders, according to Maurice McFarlin, a gang expert and professor at Northeastern Illinois University. The loss of leaders on the ground level—such as Watkeeta Valenzuela Fort, leader of the Black P Stones, and Willie Lloyd, a founder of the Vice Lords, both of whom were jailed in 1994—dealt a hard blow to street gangs, suddenly destabilizing them.

“If you take away the head, the body will fall,” Burns said. “Most likely the leader is the smartest one and the one who runs things, so when you take him away, of course the rest will just crumble.”

“PEOPLE JUST AIN’T IN THAT
LIFE NO MORE, SO WHAT’S LEFT
OF IT AIN’T MUCH AT ALL.”

— LARRY BURNS, BLACK P STONES

Left without leadership, some attempted to assume positions of power, but the structure could not be replicated, said Aaron Wright, 42, a former chief enforcer of the Mickey Cobras, leaving the gang population without discipline.

“Back in the day we had to go through a chain of command before we could even shoot a shell,” Wright said. “Now, there ain’t no laws, ain’t no structure. These guys that’s representin’ these gangs don’t even know what the gangs is all about.”

Traditionally, gang leaders were expected to keep followers in line, but the loss of enforcers left young gang members to act without fear of punishment. Each gang had its own set of rules—and repercussions—that governed members’ behavior to ensure they were properly representing themselves and acting in accordance with the gang’s values, Robinson said.

Members who violated the gang’s basic tenets would be issued a “violation,” or punishment, that usually consisted of

a beating, Robinson said, explaining that the severity of the violation depended on the rule that was broken.

Conduct that elicited violations included putting oneself before the rest of the gang, leaving a fellow gang member alone in a fight or attacking the wrong person, according to Burns. He said the act of issuing violations was common among most gangs of the time but widely fell out of practice as police arrested leaders.

As violations became less common and disappeared entirely in some gangs, young members grew unruly, to which Burns credits Chicago’s recent storm of unintended homicides associated with gang violence.

“They need to bring the consequences back, truth be told,” Burns said. “All these senseless killings, shooting and hitting the wrong people—you would get beat for that, so you would start makin’ sure you aim closer and get the right person.”

While violations worked to keep gang members in line by ensuring obedience, Robinson said today’s gang members don’t really understand gang values.

“When they go to jail, and it’s gonna happen ‘cause they livin’ the life—you hear that so much, ‘I’m about that life,’ but you actually not—and when you go behind the wall of Cook County Jail and the real Vice Lords ask you what they [oath] is and you can’t recite it, you in big trouble ‘cause you false-flagging,” Robinson said. “You sayin’ you this, but you don’t even know what it means.”

Originally, many gangs established roots on Chicago’s South Side as a way for the marginalized black population to band together.

“We made sure the community was straight,” said Wright, whose gang operated out of Robert Taylor Homes, a now defunct housing project at State and 53rd streets. “Us in those three buildings, it was a family. That’s one thing we did, we took care of our community.”

Although criminal activity was usually the motivation, in the eyes of police, Wright likened his gang’s efforts of the early 1980s to Robin Hood, recalling that he and fellow gang members would rob trucks carrying sneakers on State Street, then sell the shoes to local families for “dirt cheap,” claiming they did so just so the children living in the projects could own a pair of Air Jordans.

McFarlin explained this mentality was common in the early 1960s among black activist groups such as the Black Panther Party because society oppressed them, so they took it upon themselves to provide for their communities while still turning a profit. In the 1960s, engaging in criminal behavior to provide for blacks was part of the struggle for civil rights, McFarlin said, whereas gangs of the 1980s, despite having more civil liberties, continued committing crimes in an effort to assist one another—but their acts became more ruthless.

“When people are locked out of the mainstream occupational system, they develop into an underground economy,”

McFarlin said. “Within that underground economy, they’re trying to still make the American dream, which is to make money and be successful.”

One source of income for many was drug dealing. Although drugs such as marijuana and heroin were already widely distributed, the 1980s marked the rise of crack-cocaine, Wright said, referencing the sudden popularity of hip-hop songs like Grandmaster Flash’s “White Lines” that glamorized the drug.

“Heroin back then was just too rich for the neighborhood to have. Everybody knew Mary Jane, that was a hippie drug—but in ‘88, ‘89, that’s when crack really hit the scenes in the projects,” Wright said. “People was gettin’ junked out.”

Hard drugs were never intended to be a part of gang culture, McFarlin said, but when crack-cocaine made its way to Chicago in the 1980s, the gangs seized the opportunity to industrialize and take advantage of the burgeoning market.

“What made crack work is that cocaine was usually for people who had some affluence; it wasn’t for the smaller people,” McFarlin said. “Once they made crack, that became a cocaine for the poor people. And because of its price and the way they made it, it was easier for people who normally couldn’t [afford] it to get it.”

Selling drugs, especially crack, was an easy way to make money during a period when it was difficult for a black man to get a job, Wright said, attributing a lack of opportunities in part to the way local policymakers treated blacks.

Wright said former Mayor Richard J. Daley and several aldermen neglected the South Side and instead focused their attention and finances on downtown, letting government-funded housing and social programs, such as boys’ and girls’ clubs, fall by the wayside and leading South Side residents to support themselves through illicit money-making schemes.

“I can’t just put it all on government because we destroyed [the area] too,” Wright said. “But why did we destroy it? Because if they didn’t give a damn, we didn’t give a damn either. So we did what we had to do to survive while they was eatin’ steak dinners and I was eatin’ peanut butter and jelly sandwiches.”

As members began losing touch with the history, laws and leadership of their gangs, they also began splintering into factions and associating with opposing gangs, Burns said, further weakening the structure and blurring gang lines.

“Us, we hung with what we was. If you was a Stone, you hung with Stones,” Burns said. “Nowadays, they hang with everything. You have a whole group that’s Stone, Gangster Disciple, Black Disciple, Vice Lord, and the Stone will help them fight, shoot, rob another Stone. There’s no loyalty.”

While members of opposing gangs began rubbing shoulders, existing gangs began dividing into cliques. For instance, Robinson said when two Conservative Vice Lords leaders, known as Papi and Co Co, died, two new factions—the Papi Gang and Co Co Crazy—distinguished themselves from the rest of the Vice Lords.

“If Papi and Co Co [were] still alive, they wouldn’t allow this separation,” Robinson said. “But in their honor and memory of them, we split up into cliques? They rollin’ in they graves. That’s not how they started, that’s not how they envisioned this to keep going.”

As gangs continued dividing into factions and losing ties to their foundations, Chicago violence also began to grow. Chicago surpassed New York City in 2012 as the nation’s murder capital, logging 506 homicides that year, with up to 80 percent of them believed to be gang-related, according to city data.

Wright said murders were much less common 20 years ago. Fist-fighting was the preferred method of attacking opposition because it exhibited one’s strength, he said; while guns were available, they were never the first approach to handling a dispute, as they frequently are today.

“When you so quick to grab a gun and shoot without doing nothin’ [else first], that means you a punk,” Wright said. “To keep your street cred, you’d rather go to jail for first degree murder than get your ass whupped? It’s backwards. I’d rather get my ass whupped than spend 50 years in jail. If you gotta grab a gun first, you a coward.”

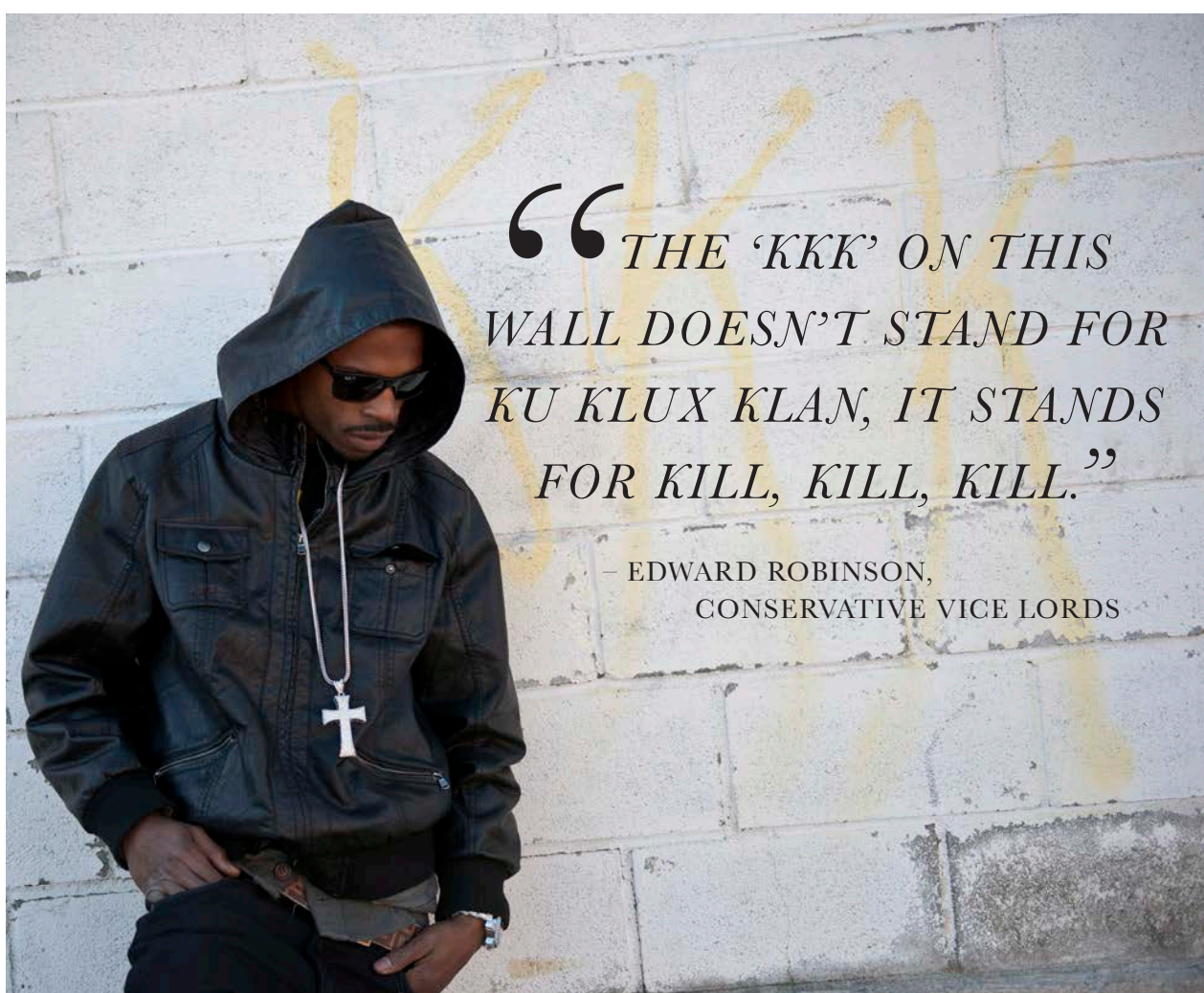
Gangs still have a strong presence citywide, but Burns said he believes Chicago’s gang structure is a thing of the past. Some of his older peers think it’s possible to restore the framework and leadership, but Burns said the damage is irreparable.

“All that’s left is a bunch of rats, informants, snitches and people who don’t know what the hell is going on,” Burns said. “People just ain’t in that life no more, so what’s left of it ain’t much at all.”

Although Chicago’s intricate gang structure is waning, the culture still thrives. Gang life isn’t escapable, but it is avoidable, Robinson said.

“I was told not to come here [to this interview], but I got an 11-year-old son, and if I don’t stand for something, he’ll fall for anything,” Robinson said. “So I’m putting my life on the line so that he’ll understand the gravity of my situation. It may be hypocritical for me to say, but I don’t want him to get [involved in a gang]. It’s too late for me, but it’s not too late for him.”

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(Opposite page) Aaron Wright, a former chief enforcer of the Mickey Cobras, gazes across the area where the now defunct Robert Taylor Homes, a Chicago Housing Authority housing project located on State Street between 39th and 54th streets, once stood. The CHA moved all residents out of the project in 2005 and completely demolished it in 2007. (Top) Wright holds his high school yearbook as he sits outside Midway Liquors, 5500 S. State St., where he worked when he was 12 years old. Wright said the owner of the liquor store gave jobs to community members who were in need of work. (Middle) Edward Robinson, a leader of the Conservative Vice Lords, stands in a North Lawndale alley where three of his fellow gang members were shot and killed in October. (Bottom) Robinson stands outside Sun Food Mart, 3601 W. Cermak Road, where he committed his first robbery at age 17. Robinson said he got away with about \$1,000, all the cigarettes and cigars and even the change from the take-a-penny cup on the counter.

Field Museum remembers famous Chicago fair



Photos Courtesy FIELD MUSEUM OF NATURAL HISTORY

(Top) More than 70,000 visitors traveled to Chicago Oct. 9, 1893 during the World's Fair. (Above) A taxidermyed woolly mammoth and giant octopus were displayed in the Anthropological Building at the 1893 World's Fair. The same octopus will be showcased in the Museum of Natural History's fair exhibit.

MOLLY HESS
Contributing Writer

RISING FROM THE charred remains of a massive fire, Chicago reintroduced itself on the international stage when it hosted the 1893 Columbian Exhibition, also known as the Chicago World's Fair. Boasting more than 65,000 exhibitions and curios ranging from machinery to meteorites, the famous World's Fair created a new world for more than 25 million astonished guests.

With the help of photographs, artifacts, music and more, the Field Museum of Natural History, 1400 S. Lake Shore Drive, is recapturing its own little piece of the fair 120 years after its conclusion with "Opening the Vaults: Wonders of the 1893 World's Fair." Running through Sept. 7, 2014, the museum is allowing visitors to explore the sights and sounds that once caused fairgoers to marvel.

The jangling notes of a vaudeville piano and massive photos of 19th century men and women dressed in their finest suits and dresses sets a tone for a grand day out for visitors. Housed in glass cases are dinosaur bones, vials of plant oils, a snarling taxidermy lion and Samoan artwork where a colossal model squid and octopus hang from the ceiling.

A team of more than 100 content developers, graphic designers and researchers, among many other workers, had nine months to bring the fair back to life and more than 1,000 objects to choose from, ac-

ording to project manager Paola Buccioli. More than 200 artifacts made the final cut, according to Buccioli, some being displayed for the first time since the actual fair.

"The goal is telling the story of the fair and how the fair was such an amazing event for Chicago," Buccioli said. "There [are] so many families who have connections to this event. It's a common heritage."

Some of the pieces on display entered the museum's collection well after the World's Fair, according to Buccioli. The Field Museum was established in 1894 as the Field Columbian Museum to commemorate the fair, with more than 50,000 objects from the fair making up the museum's first collections. By 1905, the museum took its final name to signify its focus on the natural sciences of anthropology, botany, geology and zoology, according to the museum's website.

Part of the museum's modern expansion is technology, which is incorporated into this exhibit through interactive touch-screens that allow visitors to look at CT-scan images of a Peruvian mummy and play Indonesian folk instruments that appeared at the original Columbian Exhibition. Scenes of recreated fair life flicker across the wall on massive screens, made possible with green-screen technology merging costumed museum staff members into period photographs, capturing an authentic feel of being right there at the actual fair, according to

» SEE FIELD, PG. 32

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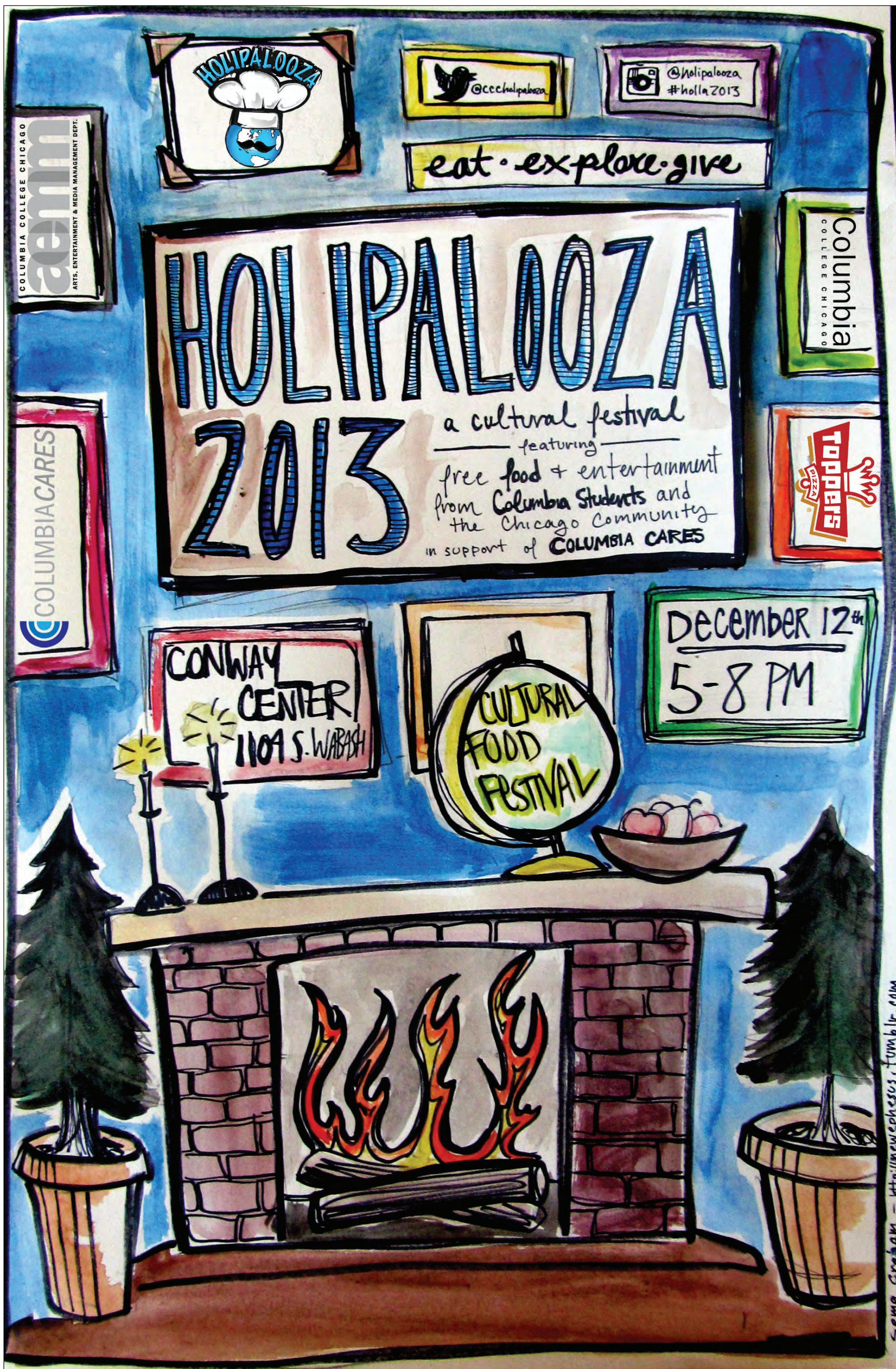
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AUDIO OFF THE

St. Lucia channels South African upbringing

JUSTIN MORAN
Arts & Culture Editor

AFTER GROWING UP a devoted choir-boy in Johannesburg, South Africa and graduating from the Liverpool Institute for Performing Arts in 2005, Jean Philip Grobler was offered a full-time job in Brooklyn writing commercial jingles.

Although New York was never where Grobler imagined himself, it was an offer he could not refuse—one that allowed him to save enough money after about two and a half years to open his own studio. While writing cleverly marketable musical quips for a widespread audience, Grobler began to pen vibrant electro-pop tracks for his current project St. Lucia. The effort, he said, naturally fell into place after meeting the band's live drummer, Nick Brown, whose cousin Ben Ruttner, of electronic duo The Knocks, took notice and helped him establish his name in the industry.

"There were a lot of ups and downs," he said. "But I kept [St. Lucia] to myself until it felt ready to put out into the world."

St. Lucia's Oct. 4 debut album *When the Night* sonically reflects Grobler's past, exploring the exotic optimism of African music on sunny tracks such as "Wait for Love" and "Closer Than This" and the synthesized power-pop of the '80s on "Elevate" and "September." Grobler will be bringing his tropical-tinted, falsetto allure to Chicago for a sold-out Jan. 5 show at Lincoln Hall, 2424 N. Lincoln Ave.



Courtesy WINNIE LAM

Singer-songwriter Jean Philip Grobler of the Brooklyn-based electro-pop project St. Lucia explored the rhythmic sounds of his South African childhood on the group's Oct. 4 debut album *When the Night*.

The Chronicle talked with Grobler over the phone about the Drakensberg Boys' Choir, his love for American cities and ABBA's *Greatest Hits*.

THE CHRONICLE: How has growing up in South Africa influenced your music?

JEAN PHILIP GROBLER: When I was about 10 years old, I was in the Drakensberg Boys' Choir for about five years and we had pretty intense training—about two hours of choir practice a day—and learned everything from classical to African to choral versions of contemporary pop songs. Classical music is very

harmonically and texturally lush, whereas African music is rhythmically more complex. Both of those [genres] fit into the music I make—music that is harmonically rich with a lot of texture, but I also like to have a certain amount of rhythmic complexity at the same time.

Your songs sound very '80s-inspired. Was this intentional?

It happened pretty subconsciously. Very little of what I do has a direct intention behind it because I like for my music process to be a bit more mysterious in a way. When St. Lucia started emerging, [it was] in the late 2000s when a lot of critically acclaimed music felt very difficult for the sake of being difficult. Trying to make music like that was kind of a dead-end for me; it felt unnatural. I started going back to the music I grew up with, whether it was African or music of the '80s. Listening to that kind of music felt very refreshing, positive and bright.

Tell me about your personal process of writing songs.

I'll be doing something completely unrelated to music—walking down the street, grabbing coffee or [visiting] a museum. I might even be at the cinema and a rough idea for an arrangement will come to my head. If I'm close enough to my studio, I'll go and start working or I'll just record it in the voice recorder on my

» SEE LUCIA, PG. 32



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Virtual venues attract online audiences

JUSTIN MORAN & LIBBY BUCK

Arts & Culture Editor &
Assistant Arts & Culture Editor

LIVE FROM HIS bathtub, Canadian producer Ryan Hemsworth performed an hour-long DJ set for hundreds of fans. Rather than audible cheers, Hemsworth's listeners messaged him their approval while he spun his set for online venue SPF420. Australian artist Michael Staniak curated the Internet Museum of Contemporary Art exhibit for worldwide enthusiasts to explore room-by-room. Rather than walking, museumgoers simply clicked through the space. Neither Hemsworth's fans nor art aficionados needed to leave the comfort of their computers to experience the shows because the venues exist exclusively online.

Aspiring artists in the Internet age are finding new platforms to showcase their work, and ventures such as SPF420, an online music venue, and iMOCA are worldwide projects that have embraced the online migration.

"Getting people out [to venues] these days is a big effort because the general attention spans of people are shortening," Staniak said. "Viewing work online is probably the most convenient and easiest way to see a lot of work at once and the quickest way to work internationally."

Nick Briz, an instructor at SAIC and digital artist, said the Net Art exhibited in online galleries today began popping up in the mid-'90s, when the Worldwide Web was introduced on a common consumer level, despite the Internet being around since the late '60s. In the '90s, artists of other mediums developed an affinity for Net Art because they did not need anything besides an Internet connection to create strange, digitalized art using text interface

or coding. This artistic movement has expanded beyond just visuals by transcending into music, as well.

Co-founded by Liz Stress and Chaz Allen in 2012, SPF420 streams online concerts of up-and-coming producers, who perform in front of their webcams for at-home viewers. Popularized through websites such as Soundcloud and Tumblr, the musical acts are organized into lineups and appear in a live video stream beside trippy Net Art films with a chatroom for fans to com-

ment. On average, the online concerts attract an audience of 300 to 400 viewers, Stress said.

This digital platform allows artists' music to be heard on a grander scale because it is accessible from all parts of the world, not just one, Allen said. Most of the artists that Allen and Stress book do not have strong enough footing in the music industry to headline at physical venues, so the online show centralizes their pockets of fans throughout the world.

The Internet's pull on art enthusiasts is just as strong as it is with the music community's, according to Chicago-based artist Nick Kegeyan, who created Internet-Art.net, an online gallery whose operations mimic a real gallery. Like SPF420, Kegeyan said his website's audience is on average much higher in volume than it would be if he had to use a physical space. He said his last last show was seen by almost 900

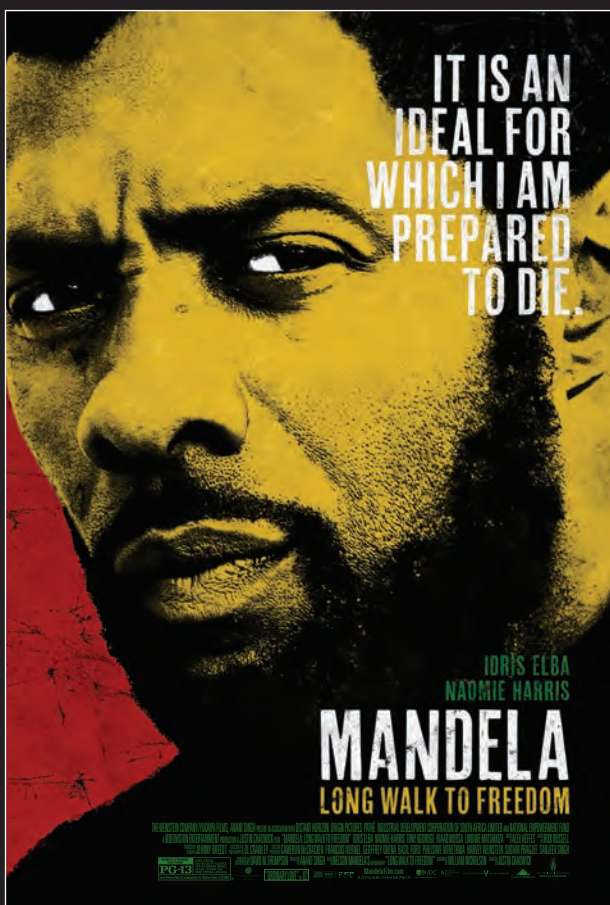
» SEE VENUES, PG. 35



Courtesy MICHAEL STANIAK

Michael Staniak's online gallery called the Internet Museum of Contemporary Art was created as a subsection of The Wrong, which launched Nov. 1 to showcase the work of worldwide digital artists. Ryan Lauderdale's digital work, (above), is among the nine highlighted artists that Staniak selected from around the world.

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Photos Courtesy ALAINA SELVAGGIO, screenshots from "Anchorman 2: The Legend Continues," (Below) Rena Naltsas THE CHRONICLE

(Top) In "Anchorman 2: The Legend Continues," the main cast members Brian Fantana (Paul Rudd), Brick Tamland (Steve Carrell), Champ Kind (Dave Koechner) and Ron Burgundy (Will Ferrell), visit New York City to report on a 24-hour news channel GNN. (Below) "Anchorman 2: The Legend Continues" writer, director and producer Adam McKay visits an advanced screening of "Anchorman 2" at Film Row Cinema, 1104 S. Wabash Ave. on Dec. 3.

» ANCHORMAN Continued from Front Page

THE CHRONICLE: What aspects of your character are your favorite?

STEVE CARRELL: Boy, I love the innate intelligence of Brick. The counterintuitive quality of his character I think is what appeals to me.

PAUL RUDD: And as far as Brian goes, I think I like his musky sexualized idiocy.

What about "Anchorman" convinced you to return for a sequel?

PR: Oh, man. For me, working with these guys again who I love. And, you know, it was such a blast doing the first one that I would jump at the chance to come back and beat a dead horse.

SC: I think we all felt exactly that same way. We all just wanted to do it for the sake of doing it, and I think we all would have done it in a vacuum. Even if there was no film and any camera, we would have come back and done it because it's so much fun.

How much of the "Anchorman 2" script was improvised?

SC: Well, the script was in great shape. We did a table read of the script before we shot and it was hilarious. So we had that as a starting point. But on any given day, we or Adam or Will would come up with as much material as was on the page. There were scenes that were supposed to be about a minute and a half that ended up being 10-minute scenes because people just kept going.

The first "Anchorman" came out nearly a decade ago. How difficult was it to get back into character?

PR: At times, it didn't seem difficult at all—I feel we know these characters pretty well. But I would say throughout the shoot, there were many moments where I thought, "Oh God, am I doing this right?" I felt a little off track.

SC: And the more lost I felt, the better that served me. The more out of sorts I felt in general, the better I think that played into Brick.

"Anchorman 2" was initially pitched as a play on Broadway. What do you think would have been the best part about seeing your characters onstage?

SC: I was excited about...the fact that at any given moment, the characters could just break into song. I also liked the idea that there were, at that point in time, enough people [who] had been clamoring for an "Anchorman" sequel and the idea of doing it as a musical on Broadway [was] just really funny and annoyed people. Clearly, not enough people felt the same way because it didn't and will never happen.

What advice would you give to college guys trying to pick up girls?

PR: Drop the cologne. No one likes it. Use your—you know, own natural...

SC: Musk.

PR: Your own natural musk, which will bring the ladies in busloads.

SC: I would say you have to listen. You have to open your heart and open your ear and you have to listen and appreciate the person that you're with.

PR: Yes, you're right, Steve. It's kind of all about communication.

SC: It's all about communication, Paul.

What do you think about portraying the seemingly very serious job of news anchors in such a silly way?

PR: I feel pretty good about it.

SC: I feel good too.

PR: Sometimes I watch news anchors and I think they're portraying themselves in a very silly way, much sillier than we could ever do.

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THE MAN BEHIND THE GAGS

REINING IN WILL Ferrell, Steve Carrell, Paul Rudd and Dave Koechner on set is no easy task, but "Anchorman 2: The Legend Continues" writer, director and producer Adam McKay said that's fine by him.

"You want them to be as out of control as [possible], so we improvised constantly," McKay said. "If they're corralled, that's when I get worried. We do a couple takes by the script and then just go loose."

After a Dec. 3 advanced screening of "Anchorman 2" in Film Row Cinema, 1104 S. Wabash Ave., McKay, former head writer at "Saturday Night Live" and former Chicago Improv Olympics member, answered questions about the inspiration behind the "Anchorman" films.

McKay said the '70s was the perfect time period for the movie because it allowed the film to explore taboo subjects.

"We just thought that there was this whole time before people cared about how they treated other genders or races or before anyone cared about how much they drank, when you could still punch a guy in the mouth and they wouldn't call the cops, there were only three TV channels," McKay said. "Then when we discovered that 24-hour news was [released in] 1980 when CNN and MTV came out, that's when we knew we really had a second movie."

Although the original "Anchorman" was released in 2004 and hit mainstream success, McKay said it took him and Ferrell five or six

years before they decided to create a sequel because they feared it would just be a rehash of the first one.

"Finally, when people would just not stop asking us for a sequel, we just were like, 'Are we being dicks? Should we just make a sequel?'" McKay said.

McKay said booking the star-studded list of cameos was much easier than he anticipated, but there was one celebrity (besides Oprah Winfrey) who declined the on-screen opportunity.

"We kept getting all these good people and I said we've got to try someone crazy, so we actually tried Barack Obama, and we had a connection to the White House who didn't say no initially," McKay said. "I voted for Obama, but I thought, 'If he does this, I might lose respect for him,' and sure enough someone eventually called and said 'Are you crazy? He's the president!'"

McKay said with the help of long-time friend Ferrell, the film had so many improvised scenes that they are releasing a Blu-Ray/DVD reissue of the movie with all new jokes. Since his relationship with Ferrell spans back to their "SNL" days, McKay said they were able to simply record whatever ideas made them laugh.

"Will and I constantly on the set are like 'Why did a big corporation give us all this money?'" McKay said. "Don't they know we're idiots?"

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» TATTOOS Continued from PG. 21

set the standards for today's tattoos. Dietzel tattooed from 1913 to 1967 and was a prominent figure in traditional sailor tattoos, the "old school" tattoos that young sailors would get before shipping out overseas. Dietzel is considered a master among artists like Sailor Jerry and Bob Shaw who set the standards for quality tattoos, Reiter said. Dietzel left Norway at the age of 15 and began tattooing on board ships that were running lumber between Canada and England.

The sugar skulls, anchors and busty pinup girl drawings that line the walls of tattoo shops for customers to choose from are continually recognized in the fine art community as works of art.

"Sailor tattoos created a system of rules; they really taught us how tattoos age and how to build a foundation on technique," Reiter said. "Nowadays, people have taken on strong, clean, linear and simple designs, but they're still using [techniques] that sailor tattooing discovered to allow a tattoo to age better."

Tattoo flash, the term given to the catalog of designs that customers choose from at tattoo shops, has been removed from parlor walls and is making a growing presence in museums, galleries and personal art collections, Reiter said. Group shows centered on vintage tattooing are increasingly showcased, but a collection big enough to exhibit an individual artist such as Dietzel is not as common, he said.

Reiter said the exhibit setting of "Dietzel: A Retrospective" was designed to be more intimate than traditionally sterile museum atmosphere to reflect the personal nature of a tattoo experience. He said the exhibit translates well at Great Lakes Tattoo because the art is in a space where other tattoo flash might hang.

Colella said most of today's tattoo artists are formally trained and pursue art in other avenues such as painting, drawing or sculpting. He said each artist develops his or her own style in the same way any other artist does, drawing from various artist's influences. He said he is inspired by sailor designs by artists like Dietzel, while many young artists are inspired by minimalist geometric design or science fiction images.

"There's a lot of fine art influence within the tattoo community and a lot of tattooers have broken into larger gallery arenas," Timpel said. "Different textures and styles are seen in everything from really beautiful hyper-realism to biomechanical structural things to just clean, solid traditional American sailor designs."

Timpel said tattoo culture will continue to flourish and that the number of tattooed people grows daily.

"It's hard to turn a fad off that you can't remove; getting a sleeve [tattoo] isn't like getting a pair of flight pants or my dad's Nehru jacket—it's on you forever," Timpel said. "The permanency level and artistic value separate it from being a social trend."

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Courtesy FIELD MUSEUM OF NATURAL HISTORY

People traveled from across the globe to explore the 1893 World's Fair, including the focus of the Field Museum's title exhibit, an array of giant mammal skeletons.

» FIELD

Continued from PG. 26

Buccioli. Revisiting the fair also reveals a massive cultural shift in the city, according to Chicago historian and journalist Richard Lindberg. Throughout the 1890s and 1900s, immigrants were still flooding into the city, inspired by the promise of a new life in Chicago. A four-year-long depression after the fair chased away a lot of its optimism, and arson fires destroyed most of

the fair's buildings within months of its closing. While the fair represented a brief glimmer of hopefulness, Lindberg said, it also helped market Chicago as a place to settle.

"It gave Chicago great exposure to people around the world who might not have otherwise been aware of it," Lindberg said. "It stimulated curiosity in Chicago and it helped spur the immigration of people around the world to come here."

Buccioli, who has been working with the museum for more than five

years, came to Chicago from Italy and through her work on this exhibit, learned a lot about the museum's rich history and the city itself, she said.

"It has been a fascinating journey," Buccioli said. "[This exhibition] really brought [out] a story that wasn't told before about this institution. It has been the first exhibition in a long time that really featured all the collections."

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» LUCIA

Continued from PG. 28

phone. Over time, I'll develop [the melody and lyrics] side-by-side; whatever comes to mind first. If the lyrics are strong, I'll record those. If not, I'll sing gibberish into the microphone with a melody. Very often that gibberish [somehow] becomes the lyrics.

What is your favorite part about touring in America?

Going to places that growing up in South Africa I never thought I'd be able to go to. I dreamed that I'd have some band that would do well, but I honestly never thought I would be playing [cities] like Salt Lake City or St. Louis—cities I never actually knew existed... It's funny because around the world, America gets a bad rep for having terrible food. But now there is this amazing local artisanal food explosion happening around the states. My wife Patty plays keyboards in the [live] band and the last time we had a day off on tour, we spent the day in Napa doing

really bougie things like wine-tastings. I love New Orleans; it feels like this weird mix of Latin America and Europe. I like the West Coast cities: Seattle, Portland [and] Los Angeles—they all have great food and coffee culture.

What music have you been listening to lately?

I'm very comfortable with my guilty pleasures; I've been listening to Abba's *Greatest Hits* and [their] song called "Knowing Me, Knowing You." Obviously they have super corny lyrics and musical moments, but I think their arrangements are amazing. It seems like they're trying to fit as much musical information [possible] into every moment. I'm really enjoying John Wizard's album. I love when inventive music comes from South Africa and what he's doing is really surprising and magical. HAIM, CHVRCHES and Kelela [are all] great.

For more information visit StLuciaNewYork.com.

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» **VENUES**

Continued from PG. 29

people, whereas his estimate for a physical show's audience would be around 50 people.

"If you're [an artist] in Chicago, people from New York can't come to see your show," Kegeyan said. "I think the pro of an online gallery is that you can reach more people."

Staniak's online exhibition iMOCA has a similar mission of using the web to concentrate fans and was created as a subsection of The Wrong, which launched Nov. 1 to promote contemporary digital art. The Wrong will run through Dec. 31, hosting links to a number of smaller online exhibitions, such as iMOCA, that feature work solely available online.

In online venues, GIFs, various Vimeo clips and interactive clickable experiences replace a physical gallery's sculptures and painted canvases. Artists' pieces span a wide breadth of Internet-influenced work such as an infinitely scrolling collage that gradually changes subject matter from interwoven nude bodies to digitalized rubber ducks in waterfalls.

iMOCA's layout mirrors the floorplan of an art gallery, providing separate links so visitors can navigate the site and peruse the artists' works much like the way they would visit different rooms in a physical museum. The digital gallery even has a gift shop. High-

resolution images of products taken from the artists' work, such as Champagne bottles or coffee mugs, can be purchased for \$2.

Theodore Darst, a Chicago new media artist, has experience with both online galleries and concert venues. He has a Dec. 11 exhibit opening at Internet-Art.Net, "3D Man Resting Prone," that will feature three short videos using source material from his own Vines, and three GIFs that explore emotions through 3D models of a moving stick figure.

Darst, who also creates visuals for live music shows, said he approaches both types of shows with the same mindset, but the difference between a live show and an online one is getting to physically see the audience's reactions to various images because the Internet removes in-person interactions.

The Internet has provided artists the ability to take more risks with their work because there are no physical limitations, said Darst, who also previously exhibited work on The Wrong. Although showing online has benefits, such as the ability to spread images virally, he said physical spaces are still necessary within the art community and should coexist with their online counterparts.

Darst said he has work with a physical experience intended for viewers that would not translate well to this medium.

"I made a video game that I set up as an installation projection, so



Courtesy THEODORE DARST

New media artist Theodore Darst's Dec. 11 exhibit, "3D Man Resting Prone," at the online exhibit space Internet-Art.Net, will feature videos he created using 3D images and source material from Vine footage. His exhibit includes three videos and three GIFs.

there was a very one-on-one relationship [my audience] had with the game," Darst said. "I never want [to put] that piece online because the experience of playing the game in that space wouldn't transfer well [on the Internet]."

Staniak said online galleries change the way viewers interact with art. Seeing work in real life allows for close analysis, but such intimacy is lost on the Internet, he said. A gallery is a place where people can come to contem-

plate the work and escape for a bit, he said.

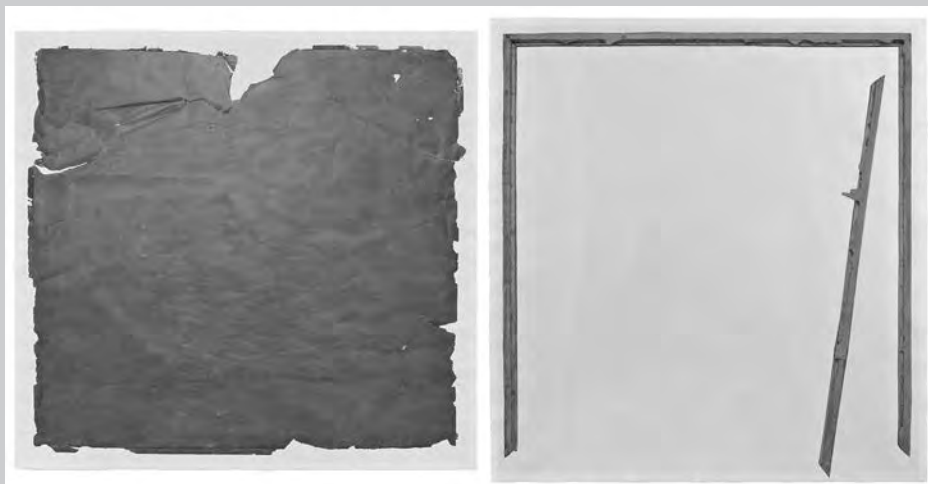
"When you are browsing [the web], everything is coming at you at once and trying to get your attention," Staniak said. "But the advantage of the Internet is that images are distributed like a virus; social sharing is an extremely powerful tool. That's the main difference: distribution and contemplation."

Darst said the Internet can also give viewers a more intimate experience with works because they are

viewing it without the social distractions of a gallery.

"I like to think that for every person that clicks into a new tab from one of my online shows and never looks at it again, that there's somebody who had a very intense connection with the piece because it's just them and their laptop," Darst said. "It's [an experience] outside of the social zone of a gallery."

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Rising Star

Paul Sietsema
Through Jan 5, 2014

Paul Sietsema
Blue square I and Blue square II, 2012
Ink on paper
© Paul Sietsema
Courtesy of the artist and Matthew Marks Gallery, New York

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

Marisol and Andy Warhol at an opening of John Willenbecher's work at Feigen and Herbert Gallery, New York, 1963.
© 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo © Adelaide de Menil, courtesy of Acquavella Galleries, New York

Alexander Calder
Chat-mobile (Cat Mobile), 1966
Museum of Contemporary Art Chicago, the Leonard and Ruth Horwich Family Loan.
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Icon

MCA DNA: Warhol and Marisol
Through Jun 15, 2014

Master

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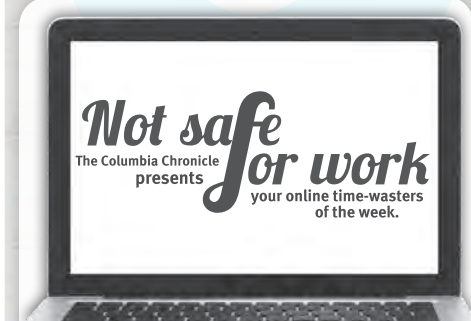
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TOP 5



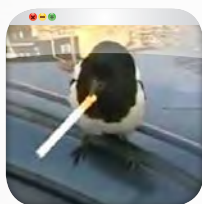
blog



Breaking Development

As if "Breaking Bad" and "Arrested Development" couldn't get any better, now there is a blog that fuses the two shows into a humorous pairing. The meme-filled Tumblr puns work well together—Buster and Walter White might have a lot more in common than we thought. Fortunately, there is enough of Lucille to go around.

video



Funniest Animals December 2013

Some funny animal videos can be overdone and often exaggerate the humor of some bored person's cat, but this video made by Funny Animals really can't be topped. From watching a bird smoke a cigarette above a car to a cat standing on its hind legs to see something out a window, the video can top some of "America's Funniest Home Videos."



Jeff Lyon Faculty Adviser

IRONIC DEATHS

Paul Walker: "The Fast and the Furious" star, whose movies glamorize street racing, died Nov. 30 when the Porsche he was riding in crashed and burst into flames.

Jimi Heselden: The owner of the Segway company and maker of the ungainly two-wheelers that power Columbia security personnel around campus, died in 2010 when his personal Segway went over a cliff while he was joyriding near his estate in West Yorkshire, England.

John Sedgwick: The Union Army general met his end on May. 9, 1864 while deploying his troops at the Battle of Spotsylvania in Virginia. Angry that his men were dodging bullets fired by Confederate snipers, he scoffed, "They couldn't hit an elephant at this distance," just before one of the bullets struck him fatally just below his left eye.

Wayne McLaren: McLaren was a rodeo rider and film stunt man ("Paint Your Wagon," "Gunsmoke") who in 1976 became the windburned "Marlboro Man" in the famous advertising campaign for Marlboro cigarettes. He died of lung cancer in 1992.

Janet Parker: Ms. Parker was a photographer in the anatomy department at a British medical school. Soon after smallpox was eliminated in the wild in 1979, a researcher handling one of the last smallpox cultures in the world accidentally released the virus, which traveled through an air duct into Parker's darkroom. She is the last known victim of the ancient scourge.



Stephanie Goldberg Asst. Faculty Adviser

REASONS BOOMERS HAD IT EASY

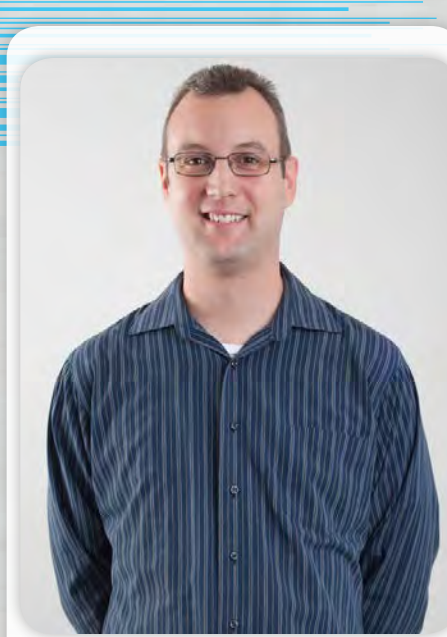
No college debt: In the '70s, a year's tuition at University of Illinois in Urbana plus housing was \$4,000 or so. That's the cost of a three-hour course nowadays. No wonder so many parents gave their kids a free ride and the luxury of spending a year in Europe post-graduation. You knew a job would be there when you returned.

On-the-job training: The endless cycle of free internships financed by your parents or your part-time job didn't exist. It was assumed you knew nothing when you were hired. Getting you up to speed was your employer's problem. It's sad that young people must now compete to work for free to qualify for a paying job. Here's hoping this is just a phase.

Cheap real estate: How fondly I remember paying \$200 a month for a one-bedroom in a Lake Shore high rise in 1977. That was before condo fever and several waves of gentrification swept the city. Today that would get you a week on somebody's lumpy sofa in Avondale.

Fewer distractions: Think of it: no reality shows, no status updates, no cellphones, no YouTube, no videogames. Of course, we read more. What else was there to do?

Great thrift stores: Instead of counting sheep, I go to sleep recalling my epic thrifting expeditions on Milwaukee Avenue's Amvets that netted Fiesta-ware, deco evening gowns and Bakelite jewelry. Eat your heart out, Gwyneth Paltrow.



Chris Richert General Manager

FAVORITE WEBSITES

Uncrate.com: This is a website dedicated to the best of men's products. The top gadgets, clothes, cars, DVDs and a whole lot more. Why would you not want to buy Batman tumbler golf cart for a mere \$17,500 or a join the "Bacon of the World" club to receive quarterly shipments of five pounds of quality bacon? It's one of the greatest things you can own, duh.

HungoverOwls.Tumblr.com: Imagine owls. Now imagine owls who look like they're about to fall over. No, they aren't sleeping, the humor-filled website with photos of adorable owls are, um... hungover. I just wonder who's serving them all those drinks.

FMyLife.com: There is always something to make you laugh until you almost pee. This is a very nice site to catch up on everyone else's day-to-day crap using nothing but wit and irony. This is a perfect site to make my life seem not as bad at the end of the day.

OverheardInTheNewsroom.com: We work in a newsroom at The Chronicle with about 40 people all within arms length of each other, so I can certainly relate to my share of hilariously overheard conversations. Sometimes I think it's all posted by the staff, which makes it even funnier.

TextsFromLastNight.com: From hilarious auto-correct fails to plain inappropriate, I find myself on this site more than others, whose motto is "Remember that text you shouldn't have sent last night?"



'Frozen' falls into Disney dull

JORDAN HOLTANE
Film Critic

JUST IN TIME for winter, Disney's new 3D animated fairy tale "Frozen" hit theaters nationwide Nov. 27. Based on Hans Christian Andersen's classic short "The Snow Queen," "Frozen" considerably pares down the source material to carve out a typical Disney story, featuring all the hallmarks audiences have

come to expect: a dejected princess, young male hero and comedic talking creatures.

"Frozen" sets itself apart, at least initially, by featuring two lead princesses, both well-developed and interesting characters with a complex relationship and a strong message about the importance of sticking together to help each other. However, the rest of the film's strong adherence to

typical Disney clichés deflates this positive theme.

With new talent cropping up among Disney's creative forces, it's no surprise to see an attempt at breaking down the Disney formula. "Frozen" tries to subvert the usual tropes by playing with the audience's expectations of the princess-hero relationship but ultimately snowballs into the same old routine. And while audiences may

yearn for the tradition of Disney movies, the safe choices make the film dull.

"Frozen" begins with princess sisters Elsa (Idina Menzel) and Anna (Kristen Bell), left alone in a giant castle after the death of their parents at sea. Gifted with the incredible but dangerous power of controlling ice, Elsa is told by Grand Pabbie (Ciarán Hinds), an old troll shaman, to shut out the world to hide her power and protect herself and her sister. When the time comes for her coronation, Elsa is forced to face her kingdom and her sister, unsure of whether she can control her powers.

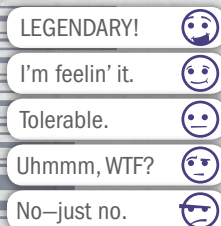
Scenes of Elsa in exile in the mountains creating her ice castle are breathtaking; she rides atop growing crystals that glow as they form a glistening fortress. The film opens with a musical sequence of men breaking ice from the surface of a frozen lake to sell through the town. The scene is a marvel of computer-generated landscape and sets the bar high for the rest of the film's spectacles.

However, the film's songs are overwrought and forgettable; gone are the endlessly catchy, Broadway-esque pop tunes of Disney's golden age. The film's only affecting tune is "Do You Want to Build a Snowman?" It's a touching duet between Elsa and Anna that plays out within the first 20 minutes. "Let It Go," a centerpiece song in which Elsa accepts the dangers of her powers, is clunky and overcomplicated.

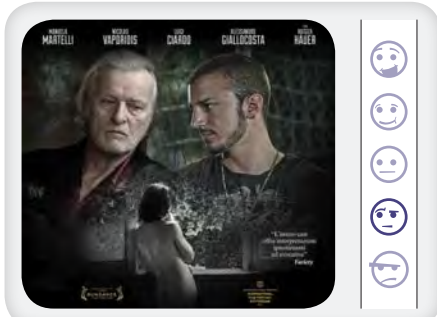
The rest of the supporting characters are similarly unmemorable. With the exception of a living snowman named Olaf (Josh Gad), there is little comic relief. In comparing Disney's solo films to those done with the Pixar team, the contrast in willingness to push the envelope both narratively and in execution becomes plainly obvious. With films such as "Wall-E" and "Up," Pixar strives to find new avenues of storytelling, whereas "Frozen" simply does not have the vision to transcend the typical fairy tale recipe.

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REVIEWS

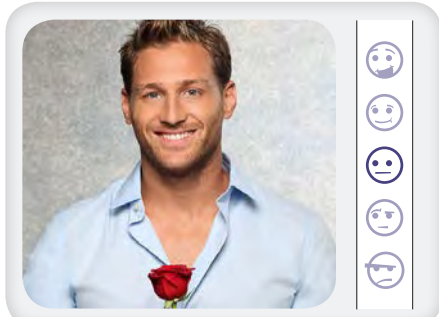


Screen



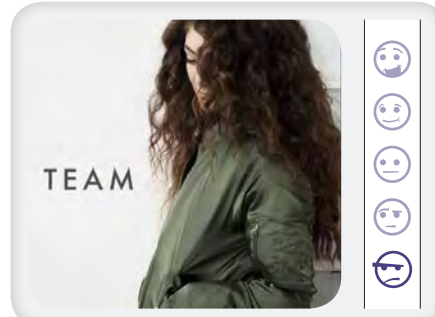
"Il Futuro"

The plot in this Italian film about adolescent siblings reeling from their parents' sudden death, is unfulfilling and the style is disjointed. However, strong acting from Rutger Hauer and lead actress Manuela Martelli's great body do make the film enjoyable at times. —A. Weber



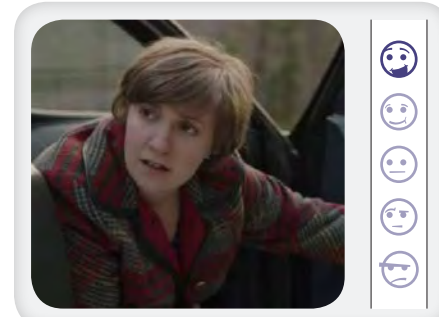
"The Bachelor" Season 18 Trailer

I usually look forward to the new season of "The Bachelor" in January, but I'm not impressed with this one. Juan Pablo barely made top five but somehow won over America to become the next bachelor. I am excited that he is the first Hispanic bachelor, but he doesn't do much for me. —V. Morton



"Team" music video by Lorde

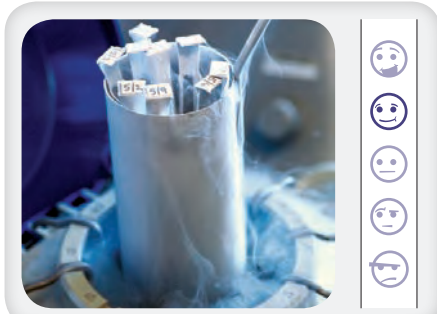
Shot in Red Hook, Brooklyn and directed by Young Replicant, the angsty teen's video for "Team" falls short of the single's cinematic potential. Despite the attempt at a plot line, the loose ties from frame to frame are fuzzy and underdeveloped. I'm losing interest, Lorde. —J. Moran



"Girls" Season 3 Trailer

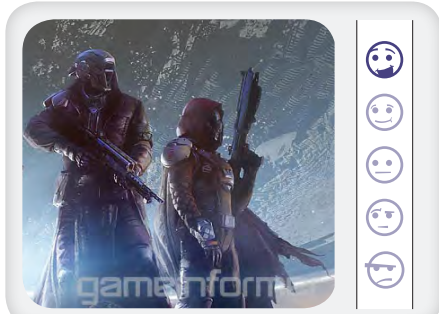
Eeep! This January my favorite four girls are back as the comedy-drama series picks up from the storylines of these incredibly relatable chicks living in New York City. Genius creator Lena Dunham teased fans with a new trailer that reminds me I only have a month to find a friend with HBO. —V. Morton

Print



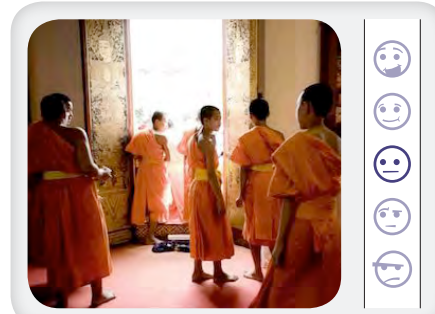
"Cryo Journey," Dec. 4 issue of RedEye

This article tells the tale of sperm donations and interviews a woman working at a sperm bank, delving into a process that is more intense than I thought. Although sperm donations don't make for an ideal morning read, I was surprised by how much I enjoyed it. —M. Castellucci



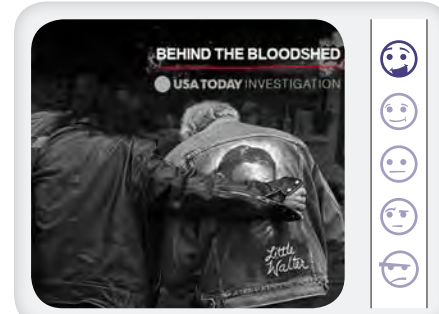
GamelInformer cover story: Destiny

A lot of people have been raving over the next gen game consoles, but I'm only interested in one game: "Destiny." GamelInformer wrote a 14-page spread that has taken over my consciousness, and the game hasn't even been released yet. If you're a nerd like me, pick up the new issue. —B. Smith



"36 hours in Shanghai" by Justin Bergman

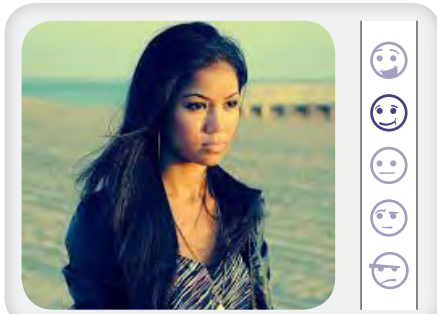
While being a travel junkie is hard when you're in school, I always look forward to The New York Times' travel section to get me excited about different parts of the world. Unfortunately, this article only partially tells what I should do if I should ever be fortunate enough to visit. —J. Wolan



"Behind the Bloodshed" by USA Today.com

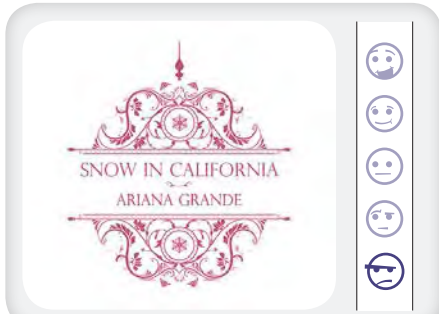
This is one of the coolest uses of data visualization I've seen since the Internet took over journalism, and the numbers cited are eye-opening. Everyone's been following the mass killings since Sandy Hook, but USA Today is the first newspaper I've seen break down the statistics so chillingly. —E. Earl

Music



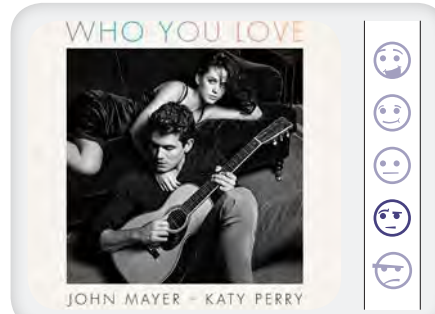
"Stay Ready" by Jhene Aiko Feat. Kendrick Lamar

Aiko's voice flows effortlessly over this steady beat. Her long-awaited EP is like a breath of fresh air. Kendrick's rhymes—like in previous collaborations—nicely complement the track. The only thing that throws off the song's flow is its chopped-n-screwed sound in the final few seconds. —T. Walk-Morris



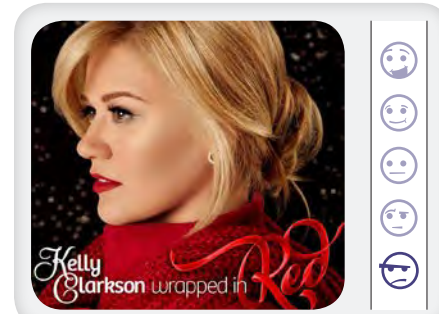
"Snow in California" by Ariana Grande

Grande's third song off her upcoming *Christmas Kisses* EP lacks that punch that could drive it to Christmas-classic status. In this open letter to Santa, Grande fails to capture the tone in her voice that could have prevented this song from sounding boring and uneventful. —J. Wittch



"Who You Love" by John Mayer feat. Katy Perry

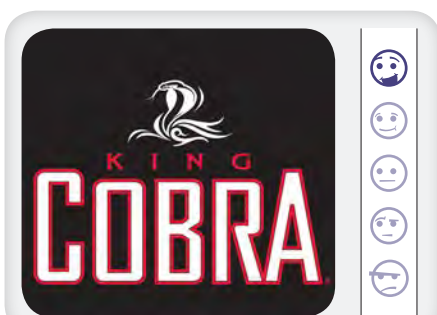
This slow, basically sad, sappy song is only all right. Unfortunately, both Perry and Mayer have ever only made one good song and this isn't it. The music isn't catchy at all and the slow rhythm isn't soothing, it's just irritating. If you want to cry to subpar music, this is your jam. —K. Davis



Wrapped in Red by Kelly Clarkson

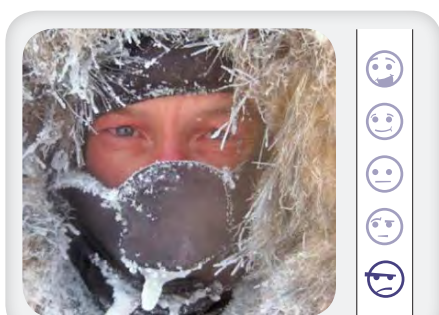
While most Christmas albums are incredibly horrifying, Clarkson's new holiday effort acts as a Grinch in its own right. Clarkson manages to butcher any and all yuletide cheer through gruesome renditions of classic songs that have been covered by far more talented artists. —T. Eagle

Random



King Cobra beer

King Cobra's 40 ounces of happiness and beautifully tacky label make this malt liquor my drink of choice. Cobra goes down smooth enough to avoid the warm 40-ounce backwash blues, and the sweet flavor isn't too light, making it easy to disregard that it is, in fact, a Busch product. —E. Buck



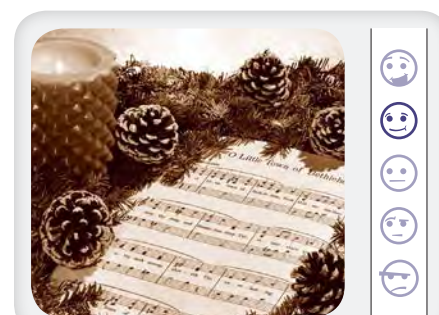
Winter

I am convinced that I am allergic to winter. Dry skin, runny nose and constant shivers are just the beginning of the fictitious allergy. Although it's mid-December and I am starting to feel the holiday cheer, I'd rather be feeling it in Hawaii wearing shorts to the mall. —J. Wolan



Aldi

Dear Aldi, bless your inexpensive soul. I endlessly fantasize about my bimonthly 25-cent date with one of your shopping carts to scour the aisles for cheese and pasta to satisfy my all-carb diet. You make shopping a spiritual experience—one complete with harmonies and glowing lights. —J. Moran



Christmas Music

The cause is inexplicable. Maybe it's some deep-rooted jolliness, but my undying affinity for Christmas music rears its head each year once the Thanksgiving leftovers are stowed away. Whether it's "O Little Town of Bethlehem" or "Jingle Bell Rock," bring it on. —M. Marley

CAMPUS EDITORIAL

Vague motto replaces vague motto

SIX MONTHS INTO his tenure, President Kwang-Wu Kim's administration has introduced a number of changes to Columbia, ranging from the implementation of a hiring freeze to the Family Room Initiative, which replaced furniture in Columbia's lounges. But one of his most conspicuous plans is strengthening the college's image, which includes changing our motto from "Create Change" to "Redefining Greatness," as reported Sept. 3 by The Chronicle.

Changing Columbia's promotional slogan is a worthwhile initiative. The college's current tagline is vague and its meaning has faded since its introduction in 2004. As an arts and media college, Columbia needs to re-evaluate its public image, and a refreshed motto may help reintroduce the college to current students while attracting new ones.

Although the college needs rebranding, the new slogan does not fully capture the identities or goals of many Columbia students. As it is, the plan to change the slogan merely transitions from one vague phrase to another; choosing something definitive, such as the line from Columbia's new advertising campaign, "Create Your Career," would be more decisive and effectively showcase the college's strengths.

Kim explained that the new slogan is based on the idea of success. Many institutions gauge their success by their exclusivity: how many students they reject, the size of their endowment or their alumni's incomes, Kim said during his Sept. 18 collegewide address. By redefining such criteria, Columbia can change the standards for what makes something great, he said. While the argument sounds convincing, it has several holes. Kim is planning to change our admissions policies to make the college more selective, as reported Sept. 3 by The Chronicle, which makes it seem like we're changing the standards and conforming to the ideas of "greatness" we're trying to redefine.

While many Columbia graduates aren't making six figures a year and we're still fairly generous in

our admissions, Columbia does tailor its classes to teach students how to make their art marketable and employable. Students not only focus on their art—they also spend a large portion of their college experience planning their portfolio and applying for internships, which is a major inducement to attend Columbia and is not communicated by the new catchphrase.

Although the motto needs more thought, Kim's administration has made admirable progress in improving various parts of the college during his first semester. Since starting in June, Kim has resolved the 3 1/2-year conflict with the part-time faculty union, which ratified its new contract in August, and is negotiating with the United Staff of Columbia College to resolve its contract dispute. He also fast-tracked the search for a new provost, a position held on an interim basis by Louise Love for the past 2 1/2 years, which will result in the appointment of a new provost in spring 2014.

But other aspects of Kim's first semester have reflected the new motto—good in theory but not in practice. The administration has left some transparency to be desired, especially in regards to internal reports of the college, such as enrollment data or commenting on the college's Form 990 tax reports. Columbia still has a residual culture of fear among administrators and faculty from when the upper echelons of the administration retaliated against them for criticizing college policies.

However, six months is not long enough to solve all of Columbia's problems, and the motto is a good place to start. Kim has made significant strides toward improving Columbia, and the future of the college will depend on how he works with students to shape the institution into what is best for them. Even if "Redefining Greatness" is not the most accurate representation, it is in the right spirit, and as the administration works to rehabilitate the college's image, it should focus on keeping students at the forefront.

Weeding out dispensaries undercuts purpose

MEDICAL MARIJUANA WILL become legal in Illinois Jan. 1, but Chicago politicians are already trying to limit where dispensaries can open.

At the Nov. 25 Committee on License and Consumer Protection meeting, Mayor Rahm Emanuel and Alderman Ed Burke (14th Ward) introduced a proposal that would confine medical marijuana dispensaries to the city's manufacturing districts, require them to obtain special use licenses and be cleared through the Zoning Board of Appeals prior to opening.

While the motivations behind limiting the locations of dispensaries are understandable, doing so would undermine their purpose. The 14 manufacturing districts are located in outlying areas of the city—most of them are on the West, Southwest and South sides—and are inconveniently located for many residents, particularly those with illnesses who would benefit most from access to medical cannabis.

Burke argued that the city regulates locations of other businesses, such as liquor stores, and marijuana dispensaries should

not be any different, according to a Nov. 27 Chicago Tribune report. Liquor stores are currently required to apply for a license and are not allowed to open in dry precincts or within 100 feet of a school, church, hospital, library, home for the elderly or zones under a liquor license moratorium, according to the city website, which is still less rigorous than the proposed marijuana restrictions.

If the ordinance passes, the mayor will squander an opportunity to define Chicago as a forward-thinking city and embrace a trend that is spreading across the nation. Nineteen states and the District of Columbia have legalized medical marijuana use, with Colorado and Washington state legalizing weed recreationally. Resisting the change with unnecessarily strict limitations is useless and will cause strain between dispensaries and the city.

Limiting where dispensaries can set up could also drive those seeking prescriptions, such as cancer patients undergoing chemotherapy, to purchase the product illegally rather than travel

across town.

Safety is one legitimate concern surrounding marijuana dispensaries. A June 2011 study conducted by a graduate student at Regis University in Colorado found that while many people approved of the legalization of marijuana, they resisted the idea of a dispensary opening in their neighborhood for fear of increased robberies. However, the study cited an analysis by the Denver Police Department that found crime within 1,000 feet of marijuana dispensaries actually decreased. In another study conducted in 2012 by University of California, Los Angeles researchers came to a similar conclusion: The presence of a dispensary does not have a significant effect on crime.

Medical marijuana is now legal and a product many Illinois residents approve of and could benefit from. Forcing the dispensaries into a particular area and heavily regulating the licensing process would be counterproductive and lead to violators slipping away from already overburdened regulators.

CITY EDITORIAL

Unpaid internships cost companies, interns

NATIONAL EDITORIAL

COLLEGE GRADUATES DON'T often land jobs immediately after graduation, but that doesn't mean they should have to work for free, especially if the unpaid internships they take treat them unfairly, as in the case of former interns for media giant Condé Nast.

After losing a lawsuit brought by former unpaid interns, Condé Nast announced it is canceling its internship program entirely in 2014 in lieu of paying interns, according to an Oct. 23 Women's Wear Daily report. The news caused dismay among aspiring writers and fashion students who dreamed of interning for magazines like Vogue, according to a Nov. 21 New York Post report.

Unpaid internships can be attractive to college students looking to gain experience and contacts in their fields, but the flagrant abuse of the unpaid status is illegal and should not be allowed to continue for the sake of experience. Condé Nast's program

may have provided interns access to industry professionals, but there was no educational value in forcing unpaid workers to do grunt work and personal errands that had little or no relevance to the company.

The misuse of unpaid interns is such a problem that Washington, D.C.-based law firm Outten & Golden is currently compiling a massive class-action lawsuit against media companies NBC Universal, Condé Nast, Fox Searchlight and the Hearst Corporation, according to the law firm's website. Currently, the Department of Labor judges unpaid internships by six criteria: whether it benefits the intern, the nature of the work, whether the employer benefits from the intern's work, the promise of a job, full disclosure about the unpaid status of the internship and the similarity of the training to an employee's.

Careful enforcement of unpaid internship standards will help the job market as a whole. If

companies offer internships that only include menial work and no pay, they replace entry-level positions that could help decrease unemployment rates.

Because unpaid internships exploit a socioeconomic divide between those who can afford to go without a paycheck and those who have to work a paid job, companies also limit the array of viewpoints that can improve their product. Diversity is especially important for media companies such as Condé Nast, which markets to a broad audience and needs to consider multiple perspectives when developing its publications.

Unpaid internships can be a trying experience, but they can be valuable if regulated correctly. However, no one should be delivering coffee and dry cleaning while struggling to pay for their own basic expenses. Just because the economy is weak doesn't mean young professionals should have to work for free.

Editorial Board Members

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Jon Durr Senior Photo Editor

Elizabeth Earl Opinions Editor

Charles Jefferson Assistant Multimedia Editor

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Kyra Senese Copy Editor

Tatiana Walk-Morris Assistant Campus Editor

Aiden Weber Assistant Sports & Health Editor

Jennifer Wolan Social Media Editor

Lindsey Woods Editor-in-Chief

Donald Wu Graphic Designer

Did you catch a mistake, think we could have covered a story better or believe strongly about an issue that faces all of us here at Columbia?

Why not write a letter to the editor? At the bottom of Page 2, you'll find a set of guidelines on how to do this. Let us hear from you.

—The Columbia Chronicle Editorial Board

Thank you and goodbye



ALEXANDRA KUKULKA
Associate Editor & Grandma Campus

WHEN I WAS born, my grandfather told my parents that I would grow up to be the President of the United States. While this has yet to come true, I would like to think I'm taking a stab at the next best career: journalism.

During my 2 1/2 years at The Chronicle, I can confidently say that I have grown as a reporter and editor. I started my sophomore year as an assistant campus editor and have worked my way up to associate editor. There have been plenty of bumps in the road, countless tears and sleepless nights, but I wouldn't trade my experience at The Chronicle for anything in the world.

I wouldn't be half the journalist I am today, ready to conquer the field as a leader, without The Chronicle. I feel so honored to have had the opportunity to work beside the most talented writers, designers, photographers, videographers and marketers who I know will have successful careers.

I have to start by thanking the one man I never thought I would thank: former president Warrick Carter. When Carter held his State of the College Address March 21, 2012, Aaron James Flowers, who goes by Jay Babii SwagLoud, announced he was a homeless student while asking questions about the college's nontransparent budget. During the event, Carter told Flowers that the college would help him financially.

In fall 2012, I was tasked to write a follow-up story to see if Carter kept his word. (As it turns out, he did.) However, after doing research, I learned that college homelessness is under-reported. I turned a small follow-up article into a large feature investigating the issue, which later won me awards from the Illinois College Press Association and the Society of Professional Journalists.

But now, it's time for me to thank all the people who have supported my work.

To the management team: Lindsey Woods, you are the most motivational, caring, level-headed and passionate leader and I appreciate all the hard work you do for The Chronicle. Thank you for always having my

back when dealing with angry sources and for talking me through difficult situations. Kaley Fowler, your swift editing hand has improved my writing and for that, I thank you. Emily Ornberg, I admire your editorial and artistic eye, which has strengthened my stories both conceptually and visually. Sylvia Leak, you always put a smile on my face. There is no one I would rather dance with at the Jackson Red Line stop at 2 a.m. after working all day. Remember ladies: We are the Spice Girls for life.

I cannot begin to thank the three individuals who make sure the paper comes together. Chris Richert, thank you for keeping me sane and teaching me how to become a better leader. I will miss your ability to make the best of every situation. Jeff Lyon, it has been an honor to have worked with you for the past three years. Thank you for always letting me vent about difficult sources and for offering solutions in dealing with them. Stephanie Goldberg, thank you for pushing me the extra mile.

I would also like to thank previous staff members. Heather Schröering, you are the most talented journalist I know. Thank you for believing in me and for helping me take my stories to the next level. Sophia Coleman, thank you for your attention to detail, which has made me a better reporter. Lisa Schulz, we will always be campus ladies at heart. Thank you for letting me crash on your

couch after a long Friday night at work and staying up an hour longer to vent about the week we had.

I can't forget to thank my previous campus desk members. Tyler Eagle, you are the wind beneath my wings. Even though we have a love/hate relationship, I admire all the hard work you have put into The Chronicle during the last year. It has been a pleasure watching you lead the campus section this semester. Tatiana Walk-Morris, you are the toughest journalist I know. I respect your work ethic, journalistic integrity and ability to ask the tough questions. Senah Yeboah-Sampong, I commend your reporting skills and drive to tackle any story.

Even though I had the best support system at The Chronicle, I couldn't have survived these last 2 1/2 years without my boyfriend and parents. Jared Morrisette, thank you for always listening to my Chronicle stories and for sticking by my side the whole way through. I know it put a strain on our relationship, but I am proud to say that we made it. Ewa Kukulka, thank you for the free therapy sessions and for believing in me, even when I don't believe in myself. Arkadiusz Kukulka, thank you for being my rock and supporting my career. I appreciate how excited you get with me about my journalism stories. I love you guys.

akukulka@chroniclemail.com

How do you feel about Columbia changing its slogan to "redefining greatness?"

STUDENT POLL



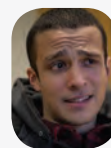
[With] "Redefining Greatness," you want to be great at what you're doing, so it should be drilled in students' minds so they can be better than what they are.

James Boyd sophomore music major



I think it's nicer. It makes more sense, I guess. "Create Change" is a little more vague, and "Redefining Greatness" is a little more positive-sounding.

Taylor Irvin sophomore photography major



[It] sounds pretentious. You're calling yourself great. It feels more Ivy League, somewhere with a lot of sports. "Create Change" seems a lot more suited to what the school does.

Joe Ledesma freshman audio arts & acoustics major

The art of becoming this guy



MICHAEL SCOTT FISCHER
Senior Graphic Designer

THERE ARE MOMENTS in everyone's life that will never be forgotten. For example, I will never forget when I told my kindergarten teacher I wanted to be an artist when I grew up. She shook her head and replied, "Don't say that, artists never make money until after they die." At 6, I didn't know then how that singular moment would feed my rebellious spirit throughout the years and drive me into a world of creativity.

As time progressed, my career aspirations changed with the tides of my interests: I bred fish when I wanted to be a marine biologist, grew numerous house plants and an immense garden when I was bouncing back and forth between horticulture and landscaping options and even collected reptiles when I was interested in herpetology—rest in peace, my Chinese water dragon Steve. All of these interests still thrive, but my passion to maintain them

does not. My only interest that never seemed to wane was my passion for art, and on my first day of high school I dedicated myself to becoming an artist.

On day one of my freshman year at Huron High School, in seventh period Art I class, my amazing art teacher began with a statement that would shoot me into the whirlwind of what my life has become: "If you have a feeling that working in the art field is what you want to do with your life, then you have to make that decision now. Now might even be too late, but if it is what you want to do then you've got to start practicing and dedicating yourself to that life."

When everybody else laughed at her statement and the idea of a career in art, I felt a sense of silent empowerment. In that very instant I committed myself to the life of an artist, whatever that might mean and whatever it might take.

I no longer spend hours oil-painting colorful rock formations or running around Ohio with my friends on our notorious "picsplorations" taking photos inside of buildings we broke into. Though I've put the brakes on my hopes to become the next Diego Rivera, I still believe I am an artist. I continue to create work that matters to me and caters to my imagination. By my definition, that is what a real artist is—somebody who has the ability to communicate and portray his or her imagination to the world. Every day since I started working at The Chronicle I've been able to do just that. Working at the newspaper has changed my life in a very positive way and has reassured me that despite the opinions of others, I've chosen the right path.

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It's off to work I go



RENA NALTSAS
Assistant Multimedia Editor

I REMEMBER THE day my parents drove me to move to the Buckingham two weeks before I started at Columbia. I saw the Chicago skyline, and a smirk grew on my face. I was filled with hope and immediately set two goals: work at The Columbia Chronicle and freelance for the Chicago Tribune.

During the last 2 1/2 years at Columbia, I can say that I have worked at The Chronicle since I started college, freelanced for the RedEye and will be interning there after I graduate. The RedEye may not be the Tribune, but I like to call it the Tribune's child, so it's close enough for me. This goes to show that I would not have gotten where I am today if I hadn't gone to Columbia. I met my entire network at Columbia, particularly during my time working at The Chronicle.

I have to give a shout-out to 2008 photography alumnus Andrew Nelles for strongly recommending that I go to

Columbia, work at The Chronicle and take John H. White's photojournalism class. It changed the course of my career.

People who have been through it have great advice. I didn't know if Columbia was going to be for me because I had no idea what it was all about, but it felt right when Andrew said to go here. Be open to the possibilities that don't make sense but feel right. That's following your gut, so do that too.

Projects or friendships may not make sense at first—you don't know why you and this project/concept/person are clicking—but it's happening uncontrollably and you like it. Columbia pushes you out of your comfort zone and it'll challenge how much you want to work in your chosen field.

This college proved to me that I need to be a photographer. I obsess about photography so realize that if you are not obsessing about your chosen field while you're at Columbia, whether it's dance, journalism, film, or photography, revisit what you want to do. These competitive fields require you to be devoted to them, the way you would be in a long-term, committed relationship.

Now that I'm interning with the RedEye when I'm done at Columbia, I can live the life I have worked so hard to prepare for while I was here. I trusted past Columbia students that told me to trust the professors you know since they are experts and successful for a reason and did it.

That being said, I wave goodbye and wish you all the best of luck from the pot of gold at the end of the rainbow. Don't waste your talents on not believing in yourself. Please go become who you want to be!

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Land, ho!



AIDEN WEBER

Assistant Sports & Health Editor

BEFORE I CAME to Columbia, I was a shipwrecked University of Kansas Jayhawk floating toward what felt like a vague greatness, just one lucky break away. On my highs, I thought I already possessed the craftsmanship and understanding of society's machinery necessary to take the writing world by storm. Then I came down to earth and realized I was 90 credits away from a college degree, 100 classics away from a reasonable claim at "well-read," \$10,000 away from saving \$10,000 dollars and 1.5 grams away from being completely out of weed.

Then, like a papier-mâché schooner on a hazy horizon, Columbia came into my sights when my mom threw a brochure at me while I was lazing late into

another unproductive afternoon. Columbia appeared strange and frightening, composed of a cast of odd characters, but when I attended the open house with my dad and thought, "They're all freaks here," I knew it would be the place for me.

I enrolled and rode the Metra down from Highland Park for a semester before making the move to the city. Going to school downtown was immediately sobering. I passed by faces of people broken down to begging heaps on the sidewalk and the glimmering towers that shaded them, built by precise planning, collaboration and follow-through. I accepted the very real possibility of failure, acknowledged the necessary steps to evade it and the further steps toward reaching exceptional success.

Columbia's class structure was a huge part of devising my particular path to a successful career. Having instructors who worked in their fields motivated me to participate in a respectful, inquisitive manner; a stark contrast from my old habits of ridiculing and challenging my teachers' every instruction.

The Fiction Writing Workshop prompted me to critically examine my writing process and more meticulously revise and edit my work. The classroom setting was

open and honest to an extent I'd never experienced before. Outside experts were often invited to class to share their particular knowledge of the writing industry, each time expanding and clarifying the fuzzy picture in my mind of what my chosen profession would truly hold for me.

This last semester has been by far my most demanding. Working for The Chronicle has been an emotional roller coaster that sometimes made me want to jump in front of one. But writing for The Chronicle improved my time and stress management skills, work ethic, writing and editing abilities and mental endurance.

I am grateful for all my passionate professors who led vigorous conversations inside and outside of class. I'm grateful for the Publishing Lab for working with me through several book reviews and for The Chronicle for putting up with my growing pains. I'm grateful for my parents for supporting me through the year and a half I took off from college despite continuing to enroll, for my brothers who always encouraged me and gave me pride when mine was wilted and for my girlfriend for always lifting my spirits. I now confidently enter the working world feeling well-prepared, and not because of—cough—other organic sources of delusion. Land, ho! Graduation is in sight.

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Unplugged in time



WILL HAGER

Copy Chief

FROM DIGGING THROUGH hundreds of mayoral press releases to adjusting touchy filters in the city's data portal, it seems like I spent a lot of my life this year on the computer. The research, deadline writing, editing and pitching all happened in front of the Apple-white glow of 7 a.m. mornings, pecking away at a post-ramen future.

However, the majority of what I learned at Columbia can't be saved on a hard drive, and the relationships I've made can't be stored on someone's Facebook wall. Very few of the moments I will remember involve my keyboard or a Google search. Instead, I will remember the caffeine-lit faces of my coworkers at The Chronicle, the desperate mornings hugging

phones and milking sources and the quiet scuff of footsteps after a 17-hour workday.

Yes, The Chronicle taught me all the too-good-to-be-true propaganda testified in the other columns, but it also fed my human nature: to work, argue, laugh and forgive inside a community that puts out the best student newspaper in the nation.

In a world where our dependence on cellphones is forming new mental disorders, being in a people-oriented occupation has allowed me to interact and form relationships with community leaders, policymakers and industry professionals as well as my endlessly amusing peers. The Chronicle challenged my integrity, durability and bladder in ways I couldn't have expected.

It doesn't have to be the newspaper, but find an outlet that drives you crazy, keeps you up at night and focuses you on the future. Columbia has a myriad of programs waiting to be taken on by new leaders and innovators, but don't limit yourself there. Embrace the city and its romantic alleys; take a route you haven't gone before. But most importantly, leave your laptop at home.

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LETTER TO THE EDITOR

SHANNON BAILEY

Senior Photography Major

I AM WRITING in response to The Chronicle's Nov. 25 cover story, "Students put the heat on admin for tuition freeze." I am glad that this is a front page issue. At schools across the country, the rise in tuition and the ever-climbing rate of student debt is alarming and this is an issue that clearly needs to be addressed. While it appears Bret Hamilton is the only one taking a stand on this issue, I'm saying it is time to have an intelligent and well-rounded conversation with thoughtful and feasible solutions.

My experience with Student Government Association has been effective and rewarding. SGA is concerned with preserving their relationship with the administration. SGA senators volunteer their time every week to meet with students and departmental chairs to ensure that needs are being met. SGA does not have a vote on the budget or tuition increases. SGA does have the ability to voice student concerns about the budget and tuition increases and with that voice we can start to offer solutions that would be realistic and beneficial to the future of Columbia.

This letter is in regards to Mr. Hamilton's idea of a tuition freeze. Does he fully understand the ramifications of a tuition freeze? Schools that have experimented with tuition freeze options did not only fail to produce substantial enrollment benefit, most often they lost revenue. Also, for the tuition

gains from a four-year lock to be rewarding, the increase imposed on incoming freshman would be so large that it can push price over a threshold that could adversely affect enrollment. UC Berkeley announced it would continue its tuition lock and they have seen their student and room and board fees nearly triple since they began the lock. Many schools have also cut their tuition by 8 percent to nearly 50 percent but they also had to cut their financial aid by the same percentage. So, Mr. Hamilton, what is your next idea? If you want to complain about the problem, help us find a solution and stop preaching one idea that clearly will not work.

Also, two points of clarification: Columbia is currently without a [permanent] CFO. As such, the administration is unable to finalize financial decisions, like that of the budget and tuition proposal. Dr. Kim will be making budget transparency a priority. Student government does not seek out donors. Columbia has a fundraising committee.

All of this aside, this article is still very one-sided. I ask you, why is this article based around the ideas of one student? Outside of the quotes you have from the SGA president (which sound like your reporter recycled them from the college-wide forum), one other student was given a voice. Shockingly, he too had to take out federal loans to pay for school (along with 80 percent of Columbia's student body). In response to Anthony

Corbo's issue with availability of scholarships, I agree. While all available scholarships are listed in Oasis under the scholarships tab, the information should be disseminated with greater visibility. Maybe if your reporter had taken the time to discuss these issues with a wider range of students, we might have some better solutions than one unrealistic and damaging option. I think The Chronicle needs to have the voice of the entire student body, not just Mr. Hamilton.

In closing, I do have a point of inquiry. Did Mr. Hamilton's organization pay the standard advertisement rate to have their "zine" as an insert to this week's edition? I'm guessing not. And I find it quite appalling, as I'm sure your paying advertisers would, that my paper appeared to be supporting, peddling, and advertising a specific organization's propaganda for free. Maybe not be quite so blatant on where the paper (or maybe a particular reporter) stands on certain issues; after all, journalism is all about presenting the facts and being unbiased. I feel you failed here, unless there was some pro-administration zine that was offered alongside it as a counterpoint. Mine may have fallen out.

Editor's note: The Chronicle did not include the "You are not a loan" zine. The article in question cited it, but it was not knowingly inserted or distributed by The Chronicle.

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LETTER TO THE EDITOR

NANCY DAY

Chair of the Journalism Department

I AM WRITING in response to The Chronicle's Dec. 2 story, "Journalism program in L.A. a no-go."

Semester in LA: Journalism is expected to run in Fall 2014, an intentional move to allow graduate students to participate.

The Chronicle's headline that it is a "no go" was misleading at best.

Five applicants met the program's standards, not "only two," as published.

The student quoted in the piece did not apply.

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Grant Park welcomes skateboarders, bikers

Images Courtesy BOB O'NEILL

In an effort to be more “wheel-friendly,” the Chicago Park District is constructing a skate park in Grant Park set to be completed by 2014. The Chicago Park District will open the new park to BMX riders, who are currently not allowed in skate parks.

MARIA CASTELLUCCI
Metro Editor

WITH SKATE PARKS throughout the city, skateboarders have many options; however, BMX bikers are often left without a place to ride. Now the Chicago Park District is working to change that.

The Chicago Park District currently does not allow BMX bikers in skate parks, according to an email from Marta Juaniza, spokeswoman for the park district. Juaniza said as part of the city’s effort to be “wheel-friendly” a three-acre skate park will be installed in Grant Park by the end of 2014 open to both BMX riders and skateboarders.

The \$3 million park is to be funded by \$1 million in tax increment financing funds, and the Chicago Park District is now seeking an additional \$1.5 million in TIF funding, Juaniza said.

Brian Kachinsky, a professional BMX rider, said BMX bikers were initially excluded from the planning process, but he and other BMX riders are now communicating with the Chicago Park District and the Grant Park Conservancy to make sure these bikes are considered.

A Chicago resident for eight years, Kachinsky said when he first moved to the city he found there were not a lot of places for BMX



bikers. This inspired him to open The Bakery, 2150 S. Canalport Ave., his indoor skate park in Pilsen.

Bob O’Neill, president of the Grant Park Conservancy and lead organizer for the park, said skateboarders and bikers were damaging private and public property downtown because they did not have any other place to ride. O’Neill met with the skateboarders and gauged their concerns, which inspired him to begin planning the skate park in 2005.

Finding a place for BMXers to ride reflects an overall trend in the

nation, said Ed Pollio, a BMX Riders Association member. He said the organization receives emails at least once a week from parents nationwide complaining about tickets their children receive for riding their bikes in skate parks. Bikers often break the rules, according to Pollio, because there is nowhere else for them to ride. He said municipalities need to recognize the need for parks that cater to bikers.

The exclusion of BMX riders from parks stems from the newness of the sport, Pollio said. Compared

to skateboarding, BMX is much newer, he said, adding that there is also a negative perception of BMX riders, which often leads to discrimination from city officials.

“I think the municipalities are generally city workers that have been there for 20 or 30 years or 50 years and they have their tenure and they judge a book by its cover,” Pollio said. “There is no poster person for BMX.... They see a bunch of kids with tight pants on or baggy jeans and they don’t look reputable [to older people].”

Kachinsky said the relationship with city officials and BMX riders has improved since he first moved to Chicago because most city officials are more lenient about enforcing the no-bike rule. The city’s effort to install this BMX park and include bikers in the planning process reflects the budding relationship, he said.

The common conflict between skateboarders and BMX riders has also improved, but Chicago still lags behind other cities in terms of the relationship between the two communities, Kachinsky said. There is often conflict between the groups because they share facilities but engage in different sports, according to Kachinsky.

O’Neill said the park will not only be a place for bikers but will also house an entertainment center. He said it has been designed to boost tourism and make Chicago a more competitive tourist attraction.

“A world-class city like Chicago should have a world-class action facility, [and] that’s why I’m excited about Grant Park,” Kachinsky said. “If a kid really likes BMX and they don’t have a place to go, that either forces them out into the streets or on the couch. We want to provide a place that’s all-accepting.”

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

A lesson in streets, a lesson in life

FOUR SEMESTERS INTO my Chronicle career, I decided it was high time I try my hand at writing a feature story for the center spread of the Arts & Culture section. With the very broad goal of writing about gangs, I spent the latter part of my summer researching with the expectation that I would spend a few weeks interviewing a handful of experts and deciphering crime stats to convey the reason behind Chicago's gang problem. Six months later, my feature is finally printed in this issue on Page 24, and I got a lot more than I initially bargained for.

In September, the National Unity Summit, a national anti-gang forum, made a stop in Chicago. So I trekked to the South Side thinking I would spend my Saturday afternoon listening to some experts propose their solutions to gang violence, conveniently providing me with all of my sources at once. The turnout was underwhelming and didn't give me the connections I originally sought, but I did meet a man who completely changed the focus of my article—and many of my assumptions about gang life.

Aaron Wright, a 42-year-old ex-gang leader, noticed the press pass hanging from my neck and ap-

proached me. When he introduced himself to me as the former chief enforcer of the Mickey Cobras, I was apprehensive. But after talking to him for nearly three hours, I had more questions than answers and a lingering feeling this article had the potential to be something great.

I kept in touch with Aaron and we chatted periodically about his childhood, rising to the top of one of the city's most powerful gangs and his eventual split from the Mickey Cobras. He told me stories of growing up in a public housing project, watching his father shoot heroin and running away from home. He explained how to sell crack, gang-bang and make a pipe gun, and he shared with me some of his darkest secrets.

Not only did he teach me some tricks of the trade, Aaron taught me a lot about life.

The media, police and public portray gang members as monsters hellbent on killing everyone in sight and painting the streets red with blood. While this is certainly true in some extreme examples, it isn't an accurate picture of all gangsters.

Through Aaron, I was introduced to two other gang members, both of whom surprised me by being tact-



ful, polite and geniune.

These men taught me that gang life is simply another way of life, and while it may be ugly, criminal and deadly, it's real. I'm not condoning gangs and I'm not saying I support their often violent crimes, but after spending several months talking to three men who live the life, I'm beginning to grasp that gangs are the product of a flawed society. In order for them to change their ways, society must change its own ways first.

I didn't expect that embarking on a feature on a whim would lead me to real-life gang members, a three-part series and a new outlook on gang life, but it did. And I'm better because of it.

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Jon Durr THE CHRONICLE

Ground work on the Englewood Whole Foods has begun on the 13 acres of land near Kennedy King College. The store will occupy 18,000 square feet by 2016.

Whole Foods takes over Englewood

NATASHA HEMLEY

Assistant Metro Editor

ALTHOUGH MAYOR RAHM Emanuel announced plans to alleviate the food desert in Englewood by building a Whole Foods grocery store, local residents' concerns have shifted from a lack of available produce to a lack of affordability.

Whole Foods is slated for construction in Englewood by 2016, according to a Sept. 4 mayoral press release. The store is part of Emanuel's Chicago Neighborhoods Now program, an effort to improve seven blighted neighborhoods and bring private and public sectors together.

According to a 2010 study conducted by Maryland's Uniformed Services University of the Health Sciences, the average per person cost of eating a healthy 1,800-calorie diet, as recommended by the U.S. Department of Agriculture, comes to \$227 a month, or about \$2,700 a year.

The median income in Englewood is \$24,000, roughly half of Chicago's median income of \$43,000, according to city data. Because much of Englewood's population is not financially secure, residents are worried they will not be able to shop at the grocery store and the food desert issue will go unresolved.

To accommodate residents' income, Whole Foods is pricing its products in line with the neighborhood's economic makeup, according to Allison Phelps, public relations specialist for the Whole Foods Midwest region.

"Investing in the Englewood community illustrates the evolution of our company's core values of improving health, broadening access to quality food and bringing deeper value to the communities we serve," Phelps said in the email. The store will be similar to one in Detroit.

A Whole Foods would also benefit Englewood economically by at-

tracting middle-class customers to the neighborhood, said John Jones, president of Sustainable Englewood Initiatives, a nonprofit dedicated to community improvement.

"One of the hidden jewels of Englewood is that we have a lot of public institutions, a lot of public workers," Jones said. "Whole Foods is really going to be trying to tap [the] middle-class market."

Asiaha Butler, president of the Resident Association of Greater Englewood, an organization centered around bringing change into the community, said bringing just one store to Englewood will not have a significantly impact.

"Would it change or transfer our economic landscape? Probably not," Butler said.

The retailers that develop near Whole Foods will have a greater impact on economic development of Englewood, Butler said.

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x Notable Native

FRANK MUSCARELLO

Occupation: CEO of MARKIT X Neighborhood: Roscoe Village



Courtesy TRACI HAILPERN

MARIA CASTELLUCCI

Metro Editor

FRANK MUSCARELLO'S OPTIMISM about the future is evident when he talks about his company, MARKIT X, a Chicago business that buys old IT equipment, refurbishes it and then resells it to firms.

Muscarello, a longtime Chicago resident, lived in Lincoln Park for 15 years with his wife before moving to Roscoe Village so his 12-year-old daughter could be closer to the gym where she practices gymnastics. Muscarello is an experienced entrepreneur, winning the 2009 Entrepreneur of the Year Award at Northwestern University and beginning his first IT company at 22 years old in the suburb of Oak Park. After the business failed, Muscarello took a break from the industry, but his passion for technology lured him back, he said.

The Chronicle spoke with Muscarello about the Heisman Trophy curse, the importance of passion and his hopes for the future.

THE CHRONICLE: Did you ever think you would be the CEO of a tech startup?

FRANK MUSCARELLO: I never really thought that I would be working for anyone. I think the thought of me going and working inside an organization was kind of foreign. I've always been a free spirit and someone that always believed in trying to build and be an entrepreneur. I knew I wanted to do that from an early stage, and I think that I always imagined that I would be the CEO.

To what do you attribute your success?

I think you really can't underestimate hard work and dedication and passion. You have to have those as any successful business. You have to be passionate about what you're doing and what you're disrupting and the changes that you're going to make, especially when you're sort of a pioneer. I just like to learn right now. I feel like I'm more of a sponge then ever before and instead of making those mistakes that I did as a 22-year-old entrepreneur, certainly as a 42-year-old entrepreneur I'm a lot more open. I'm a lot

more welcoming. Not just to mistakes but empowering people to be OK with making mistakes, pushing people to the edge and having them fail, much like a skater in hockey. If they were to all of a sudden be on an edge and fall down, that's what you want. You want to get people outside of their comfort zone because that's when true change and true disruption happens. I feel fortunate to be in this type of environment because I'm leading the charge in the level of disruption to be able to change potentially the world, and that, to me, isn't something that just comes with a paycheck.

What were your goals and dreams during college?

When you're younger, you think of wealth creation. You think of being able to drive different types of cars and [own] different types of homes or [go on] vacations. I think that's just a total waste because the reality is you don't build a billion-dollar business out of just a desire to want capital or want things. You build it out of just being passionate about being successful and I think we just want to win.

You won the 2009 Northwestern Entrepreneur Award. How did that influence you?

My father had passed away right before the birth of my first child, Bella. I have three kids now and [my dad] was going to night school at Northwestern [University] and as a tribute to him I decided I wanted to go back and try to get my MBA. I really didn't think I had a shot of getting in, but ended up getting in and then ended up winning Entrepreneur of the Year. I look at it like winning the Heisman because as soon as I won that award, my business went to crap and so I feel, don't give me any more awards.... I really didn't realize it until later, much later, how many doors that opens up and how people look at you differently because you have an MBA and the reality is a lot of MBA students don't necessarily work that hard because they think they're entitled to something. But if you have your MBA and you work hard, you're

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Proposed ordinance threatens e-cigarettes

MARIA CASTELLUCCI

Metro Editor

AS A WAY to kick the habit, many smokers are turning to electronic cigarettes, but Mayor Rahm Emanuel is cracking down on e-cigs, reflecting a nationwide debate over the battery-powered tobacco alternative.

Two ordinances were introduced Nov. 26 to the City Council that would regulate the sale of e-cigarettes, which contain nicotine and tobacco flavor. The ordinances, which Emanuel sponsored, would ban the sale of e-cigarettes to minors, prohibit their use in indoor public spaces, outlaw them within 100 feet of a school and move the cigarettes behind store counters where regular cigarettes are kept, according to a Nov. 26 mayoral press release.

Chicago's proposed e-cigarette crackdown is part of a citywide effort to discourage youth smoking. The city will also launch a public awareness campaign on the harms of e-cigarettes, such as the addictive nicotine component, according to the press release.

E-cigarette users who seek the products as a healthier alternative to analog cigarettes view the city's effort as an attack, said Jared Yucht, owner of Smoque Vapours, an electronic cigarette shop with locations

in Lakeview and the South Loop.

"There is this war on electronic cigarettes, and I think it's more based on the fact that it's a cigarette in name only and it's not truly a cigarette," said Yucht, who began using electronic cigarettes after his wife pushed him to quit smoking. "If no one called them electronic cigarettes and called them vaporizers, none of this would be happening."

Yucht said he thinks the idea of protecting youth from using electronic cigarettes is ridiculous because the cigarette produces water vapor, so there is no secondhand smoke. Yucht said although e-cigarettes don't produce smoke, they are still intended for adults. His shop checks identification of all customers to ensure they are older than 18.

"We're not trying to attract children," Yucht said. "This is an adult activity. Adding stimulus to your body is not something children should do."

The Food and Drug Administration does not regulate electronic cigarettes, but there is a national push for the FDA to control their contents, which are largely obscure at the moment, said James Martinez, spokesman for the American Lung Association of Greater Chicago. Because there is no regulation, companies that produce them use different ingredients, Martinez said.



Samantha Tadelman THE CHRONICLE

The counter at Smoque Vapours, 537 S. Dearborn St., an electronic cigarette shop, allows customers to choose different flavors of the battery-powered cigarette devices. Mayor Rahm Emanuel sponsored an ordinance that would regulate the sale of e-cigarettes as tobacco products.

Yucht said while the contents of e-cigarettes do vary, he manufactures all the flavors sold in his shops and uses FDA-approved ingredients. He said electronic cigarettes are more cost-effective because they last for years.

Dana McDonald, a Smoque customer, said she began smoking electronic cigarettes in the last month in an effort to quit smoking because of health concerns. McDonald is a paramedic and said since switching to electronic cigarettes, she no longer smells like smoke, which she found disturbed her patients.

Despite its use among smokers who wish to kick the habit, Martinez said the American Lung Association supports Emanuel's effort to curb electronic cigarettes because not enough research on the health

risks has been conducted. He added that e-cigarettes are not an effective way to quit smoking because users are still inhaling nicotine.

"A lot of e-cigarette marketers are saying that by smoking e-cigarettes you're actually quitting smoking, but in fact it's really just a different addiction," Martinez said. "People are addicted to smoking because of the nicotine—and there is a way to slowly come off that nicotine [habit]—but to say that people are quitting smoking because they're using e-cigarettes is just not true."

Yucht said despite the increased popularity, his shop attracts customers of a narrow demographic. He said when he opened the South Loop location he thought it would attract college students, but so far that has not been the

case because people older than 40 normally visit his shop and are predominantly women.

Columbia junior photography major Dillon Roberts, who recently started smoking electronic cigarettes in lieu of traditional cigarettes, said there is a negative association among college students who smoke that accompanies smoking e-cigarettes.

"[When I first switched], I was embarrassed around other smokers," Roberts said. "There is sort of this weird stigma like [electronic cigarettes] are not good enough and I felt that way too because I smoked for a while. But after a while, you don't really care anymore. Smoking is less fun after a couple of years."

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COLLEGE CHICAGO

Chicago officials pay tribute to Nelson Mandela

LOLLY BOWEAN,
LAUREN ZUMBACH
& STACY ST. CLAIR
MCT Newswire

AS NEWS OF the death of Nelson Mandela swept through the Chicago area, those who personally knew the iconic South African leader and those who did not paused to remember the man who changed his country and made an impact here as well.

Mayor Rahm Emanuel said he and his wife journeyed to South Africa in 1994 for their honeymoon shortly after Mandela was sworn in as the country's first black president. The event, Emanuel said, touched the couple because they saw a nation full of new promise and hope.

"The thoughts and prayers of the people of Chicago join those of billions of people around the world who mourn the passing of Nelson Mandela," Emanuel said in a Dec. 6 statement. "The world is sadder now because he has died, but we are comforted knowing that the world is better because he lived."

Mandela died at 95 after becoming an international symbol of reconciliation over racial oppression.

President Barack Obama said his first political actions were inspired by Mandela, who was often referred to as Madiba, his tribal name.

"I am one of the countless mil-

lions who drew inspiration from Nelson Mandela's life," Obama said. "My very first political action, the first thing I ever did that involved an issue or a policy or politics, was a protest against apartheid."

U.S. Rep. Bobby Rush (D-Ill.), said one of the highlights of his life was being able to help organize Mandela's visit to Chicago in 1993.

Cook County Board President Toni Preckwinkle said in a statement that Mandela was "a personal hero—not only for me, but for countless individuals."

"He taught us that nothing worth fighting for is easily attained," Preckwinkle said. "His sacrifice in the pursuit of democratic change has been felt the world over. He also reminded us that we should not canonize our heroes."

Few 20th century figures changed the world as much as Mandela, Gov. Pat Quinn said.

"Despite 27 years behind bars as a political prisoner, Mandela never lost his optimism," Quinn said in a statement.

The Rev. Jesse Jackson said he learned of Mandela's death when he got a call from the Mandela family.

"Mandela took us to rare heights in 1990," Jackson said. "He suffered and survived persecution to then become a world leader. He chose reconciliation over retribution."



Samantha Tadelman THE CHRONICLE

Mayor Rahm Emanuel joins the public Dec. 6 to share condolences for Nelson Mandela, who died Dec. 5, at the Consulate General of the Republic of South Africa, 200 S. Michigan Ave. The 95-year-old revolutionary was the first black president of democratic South Africa.

Chicago Cardinal Francis George said Mandela will be remembered as a man whose personal integrity made him a prophetic international figure.

"As a catalyst for reconciliation in South Africa, he became a model for how all of us can respond in the face of grave injustice," George said in a statement.

But while Mandela's life touched the many that knew him and encountered him, news of his death also affected those who didn't.

Jessica Buben, 43, an art director and designer from the Near West Side, said she had followed Mandela since working for Amnesty International in the 1990s.

"He was such an exceptional human being," she said. "I think his main legacy is going to be tolerance."

Illinois Attorney General Lisa Madigan said 25 years ago, she volunteered as a high school teacher in South Africa. Mandela was still in prison and black South Africans did not have the right to vote.

"Mandela's unrelenting strength and courage made this dream a reality for my students and their families," she said. "Today, with his passing, we lost one of the greatest moral leaders of our time. Mandela's legacy of struggle and leadership will be remembered along with those of Gandhi and King as among the most important toward ending government-sponsored racism throughout the world."

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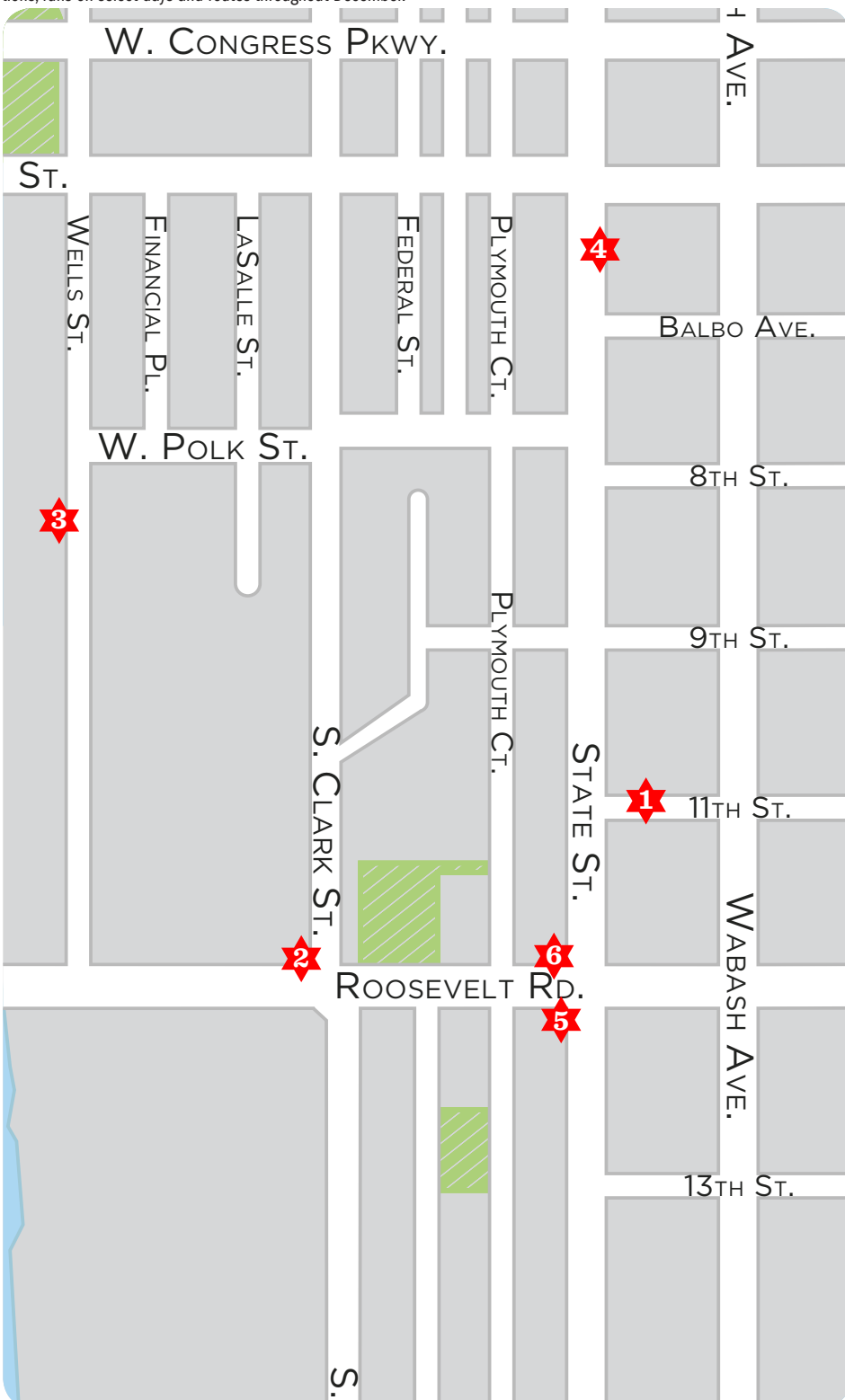
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FEATURED PHOTOGRAPH



Anthony Soave THE CHRONICLE

The annual Chicago Transit Authority Holiday Train stopped by the Randolph and Wabash station, 151 N. Wabash Ave., on Dec. 4 as Santa Claus and his elves passed out candy canes to passengers. The train, adorned with twinkling lights and other decorations, runs on select days and routes throughout December.



OFF THE BLOTTER

- 1** Can't stay away
- 2** Targeting crime

A man was arrested Dec. 2 for violating a protection order after a police officer watched him pacing along 11th Street between State Street and Wabash Avenue and realized he had been charged with violating a previous order on Nov. 26. The man said he was looking for a Blue Line station, and the officer took him to the police station for processing.

A woman was arrested Dec. 3 for attempting to steal merchandise from the Target at 1154 S. Clark St. An employee reported that the woman returned items she found in a cart near the customer service area for store credit. She then attempted to buy merchandise with the store credit but was apprehended by Target security.

- 3** Cell hell
- 4** Bad luck truck

A man reported Dec. 3 that his cellphone, valued at \$25, was missing from his 2006 Ford pickup truck. The man said he parked his car in a parking lot at 800 S. Wells St. and locked his car door. But when he returned, he could not find his cellphone. It has not been recovered as of press time, and the man said there was no damage to the vehicle.

An employee of Anchor Mechanical Firm, 699 S. State St., notified police Dec. 3 that his 2008 Ford Econoline truck was missing. He reported that the car doors had been locked. Police checked if the vehicle had been towed but found it had not. As of press time, the vehicle has not been recovered and the thief has been identified.

- 5** iSnatch
- 6** Graffiti gal

A 27-year-old woman reported her iPhone was stolen Dec. 3 as she was exiting a Red Line train at the Roosevelt Stop, 1167 S. State St. She told police the phone was in her hand when a man snatched it from her and ran away before she or CTA personnel could stop him. The white iPhone, valued at \$500, is still missing as of press time.

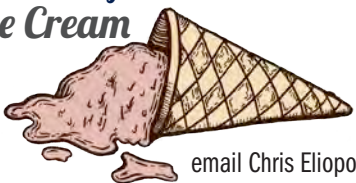
A 15-year-old girl was taken into custody Dec. 2 when a CTA employee saw her writing on a steel beam in the Roosevelt Red Line station, 1167 S. State St. In permanent black marker, she wrote two of her twitter handles. CTA personnel detained her and called police. She was taken to the station and her parents were notified of the incident.

Free Ice Cream

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



» To submit comics for Free Ice Cream



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Generously written for our readers by

The Chronicle Staff Oracles

- ARIES** (March 21–April 20) You must stop dreaming about that tall glass of Moscato waiting for you at home. Finals will be over soon.
- TAURUS** (April 21–May 20) You will order your traditional Piña Colada from Flacos Tacos on Wednesday but will be surprised by a nog flavor instead.
- GEMINI** (May 21–June 21) Your headphones will fall out of your phone in the elevator and everyone will know you secretly listen to Nickelback.
- CANCER** (June 22–July 22) You thought that kid who brought donuts to class was being nice. Little did you know that your professor is a donut junkie and that kid is an enabler.
- LEO** (July 23–Aug. 22) Your roommate will confuse your white living room blanket for snow and you will walk into a very interesting scene.
- VIRGO** (Aug. 23–Sept. 22) Wearing tights for warmth underneath your jeans isn't as fashionable as you think when the girl you bring home is wearing the same ones.
- LIBRA** (Sept. 23–Oct. 23) Don't use the mistletoe excuse to kiss your date this Friday. It will disappear before your date looks up to double check. Awkward.
- SCORPIO** (Oct. 24–Nov. 22) Just because figure skaters look really cool on TV, doesn't mean those moves are easy to do in Grant Park.
- SAGITTARIUS** (Nov. 23–Dec. 21) Your cat will intentionally sit on your laptop every time you start feeling productive this week.
- CAPRICORN** (Dec. 22–Jan. 20) Don't let the Dunkin Donuts turn into the Drunken Donuts. It will hurt in the morning.
- AQUARIUS** (Jan. 21–Feb. 19) The guy staring at you on the "EL" isn't admiring any of your features but really thinking about his ex's body. Yours look good though!
- PISCES** (Feb. 20–March 20) Remember to keep it in your pants this holiday season. You don't want roasted chestnuts under an open fire.

HOROSCOPES

CROSSWORD

ACROSS

- Of the kind of (suf.)
- Distress signal
- Chinese (abbr.)
- Gooseberry
- List-ending abbreviation
- Small armadillo
- Fringe of curls or bangs
- Mother of Horus
- Hebrew letter
- E-plate
- Greek letter
- Atlantic (abbr.)
- Rim
- Jap. three-stringed instrument
- Eur. porgy
- Malay law
- June bug
- Haw. head
- Tamarack
- Bank
- Eng. dramatist
- Weaken
- Her Royal Highness (abbr.)
- Night (pref.)
- Have (Scol.)
- Authentic (abbr.)
- Jamb (2 words)
- District
- Deviate
- King Aiahuapa
- Diagonal
- Compass direction
- Wife of Esau
- Consumer price index (abbr.)
- Evening star
- Egypt. bird
- Heb. patriarch's title
- Food
- Electronic data processing (abbr.)
- H
- Dance
- Gal of song
- Ohio collage town
- Ledum (2 words)
- Land of Cain
- Lively (Fr.)
- Absent
- Flaw
- Chin. dynasty
- Duo
- Carmanic gods
- Mayan year
- All
- Country (Lat.)
- Preserve in brine
- Assistance
- Reliquary
- Greenland town
- Laughter sounds
- Indian herb

DOWN

- Formerly betroth
- Poi source
- In the same place (Lat.)
- Fr. pronoun
- All
- Eight (Ital.)
- Setting

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EVENTS

MONDAY	TUESDAY	WEDNESDAY	THURSDAY
TribNation Holiday Book Fair 5:30 - 7:30 p.m. Open Books 213 W. Institute Place (312) 475-1355 FREE	Quentin Young 6 p.m. Seminary Co-Op Bookstore 5751 S. Woodlawn Ave. (773) 752-4381 FREE	William Tyre 12:15 p.m. Chicago Architecture Foundation 224 S. Michigan Ave. (312) 922-3432 FREE	Annual NAUGHTY or NICE Party 8 - 10 p.m. Cram Fashion 3331 N. Broadway (773) 477-1737 FREE
FRIDAY	SATURDAY	SUNDAY	
The Dead Prince 7:30 p.m. Storefront Theater 66 E. Randolph St. (312) 742-8497 \$15	Bridgeport Record Fair Noon - 5 p.m. Maria's Packaged Goods & Community Bar 960 W. 31st St. (773) 890-0588 FREE	Laughing Insanity 8 p.m. Laugh Factory 3175 N. Broadway (773) 327-3175 Two drink minimum, 21+	

symbol KEY

WEATHER

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

MONDAY	MON. NIGHT	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
Cold; morning flurries 26	Mostly clear and frigid 10	Clouds and sun; very cold 22 8	Snow showers possible 19 9	Clouds and sun; very cold 25 18	Mostly cloudy, a flurry 30 25	Cloudy with flurries 28 18	Mostly sunny and cold 25 15

WORLD NEWS



- » Vice President Joe Biden traveled to Beijing Dec. 4 in an attempt to resolve major issues in U.S.-China relations with President Xi Jinping, according to a same day Chicago Tribune report. Making no mention of China's controversial Nov. 23 demand that all countries give advanced notice prior to flying through a disputed air defense zone, the two leaders pledged to develop their relationship.
- » In the largest Ukrainian protest in nine years, thousands of demonstrators filled the streets of Independence Square in Kiev demanding new elections, according to a Dec. 4 CNN report. The protestors oppose Ukraine's turn toward Russia, ask the Ukrainian government to reconsider stronger integration with Europe and ask to impeach President Viktor Yanukovich.
- » Andrés Manuel López Obrador, Mexico's two-time presidential contender and former mayor of Mexico City, suffered a heart attack and was hospitalized Dec. 3 but is in stable condition, according to a same day Chicago Tribune report. In a news conference at the Medica Sur hospital, doctors said López Obrador will remain hospitalized for two to five days for recovery and is "progressing satisfactorily."
- » At least 18 people, including 10 government soldiers, were killed Dec. 4 in a rocket attack in the Syrian city Aleppo, according to a same day BBC report. The Syrian Observatory for Human Rights, an activist group based in the UK, said the attack left at least 30 other residents in local neighborhoods wounded and reported two weeks ago that at least 40 civilians were killed in the same city.

CHICAGO HISTORY



Dec. 9, 1889

ON THIS DAY in Chicago history, President Benjamin Harrison visited the opening of the Chicago Auditorium. The opening was considered the social event of the year, with Vice President Levi Morton, Illinois Governor Joseph Wilson Fifer and Chicago Mayor DeWitt Clinton Cregier in attendance.

ARCHIVE



Dec. 5, 1988

THIS WEEK IN 1988, The Chronicle reported that sexual assaults and robberies were increasing in the 11th District, which then included Columbia's campus. Sexual assaults increased from 290 to 312 reported cases and robberies saw an increase from 2,815 in 1985 to 2,852 in 1986.

THE COLUMBIA CHRONICLE
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TWEETS OF THE WEEK

- Andrew Santino** @CheetoSantino
No seriously it was crazy, EVERYBODY was Kung fu fighting.
- andy lassner** @andylasner
There are moments where I feel like I'd be willing to trade my family for a nap.
- Christian Finnegan** @ChristFinnegan
If heaven exists, I hope there's a room filled with all of my lost gloves and sunglasses.
- Michelle Wolf** @michelleisawolf
The unemployment rate has dropped to 7%. Mostly because Obama hired so many people to fix the website.

WEEKLY INSTAGRAM

Instagram
Photo of the week

Adam McKay, director of "Anchorman 2," autographed freshman theater major Ethan Burk's chest during a Columbia visit. Photo by Rena Naltsas.

BY @CCCHRONICLE
DECEMBER 3