

9-22-2014

Columbia Chronicle (09/22/2014)

Columbia College Chicago

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Arts & Culture: Spoon plays Chicago for first time in four years, **See pg. 15**



Opinions: Park smoking ban a city ploy to appear progressive, **See pg. 28**



Online exclusive video
Hangook: Columbia's newest multicultural organization

FALL 2014
12 WEEKS LEFT

THE COLUMBIA CHRONICLE

No. 1 Non-Daily College Newspaper in the Nation

MONDAY, SEPTEMBER 22, 2014

THE OFFICIAL NEWS SOURCE OF COLUMBIA COLLEGE CHICAGO

VOLUME 50, ISSUE 4

Columbia protesters denounce police brutality



Kelly Wenzel THE CHRONICLE

TATIANA WALK-MORRIS
Associate Editor

DRESSED ALL IN black, members of the Black Student Union stood in silence Sept. 17 for 10 minutes with their fists in the air and their hands up to protest the death of Michael Brown, an 18-year-old who was shot Aug. 9 by police in Ferguson, Missouri, and to raise awareness of increasingly excessive police brutality in the U.S.

A line of more than 100 students, staff, administrators and faculty stretched across the sidewalk in front of the 618 S. Michigan Ave. Building as part of the protest. The demonstration sparked a more detailed dialogue shortly afterward surrounding racism in America, unifying the school's black community and spreading awareness about civil rights.

Administrators, including President Kwang-Wu Kim, Kim's Chief of Staff Dayle Matchett and Vice President of Student Success Mark Kelly, stood alongside students as part of the protest.

The administration wanted to show support for its students, said Anne-Marie St. Germaine, interim vice president of Communications & Marketing. She said she hopes

Bernard Mull Jr. (left), a sophomore art + design major, took part in a Sept. 16 demonstration sponsored by the college's Black Student Union to protest the Aug. 9 shooting of Michael Brown at the hands of the police in Ferguson, Missouri. The protest, which took place outside of the 618 S. Michigan Ave. Building, drew more than 100 people.

» **SEE PROTEST, PG. 8**

Provost eyes faculty credentials

CARISSA DEGEN
Assistant Campus Editor

A NEW POLICY requiring full- and part-time faculty to submit updated curricula vitae and academic transcripts has some of those faculty members less than thrilled.

On Aug. 25, Stan Wearden, senior vice president and provost, requested that all faculty members submit current CVs at the beginning of each academic year. For this year only, they are required to submit information by Dec. 13. Similarly, Wearden is also requiring copies of all academic transcripts.

Wearden said his recent request is intended to keep up with industry standards and follow the practices at other high-caliber institutions.

"We are accredited by the Higher Learning Commission [of the North Central Association of Colleges and Schools], and they have been very strict in recent years about making sure we are able to accurately report on the qualifications of our faculty," Wearden said. "[In fact], a lot of the accrediting agencies and the federal government are being much more strict about having these kinds of records available. We just want to make sure we are aware of faculty's accomplishments."

However, Columbia's part-time faculty union, P-Fac, has objected to the new requirements. P-Fac is disputing the request for updated records, stating the request goes against the college's collective bargaining agreement.

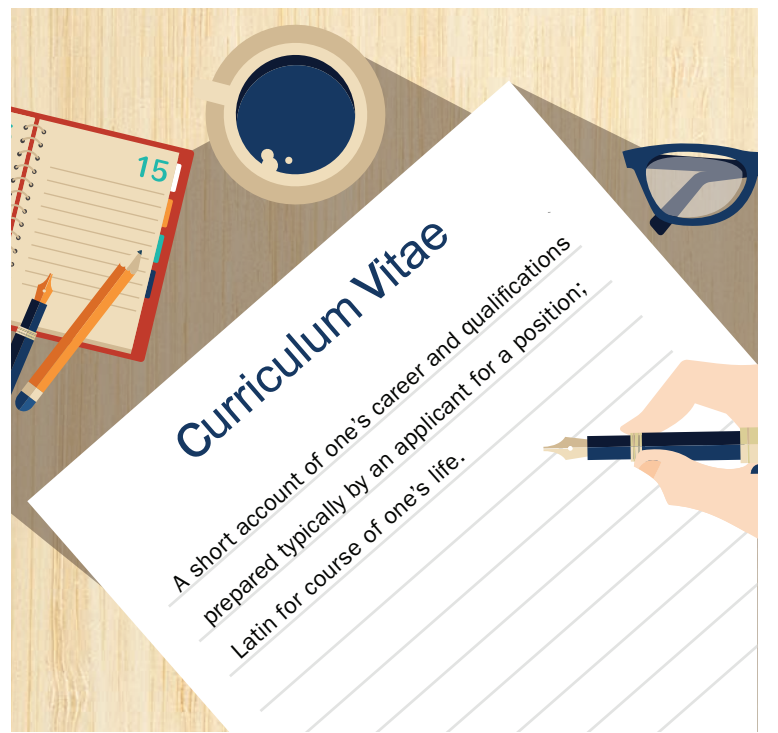
Diana Vallera, P-Fac president and an adjunct faculty member in the Photography Department, said she is unsure why there is a need for updated records.

"The issue is strictly the collective bargaining act," Vallera said. "We want the best teachers for our students, and we want the college to honor our agreement."

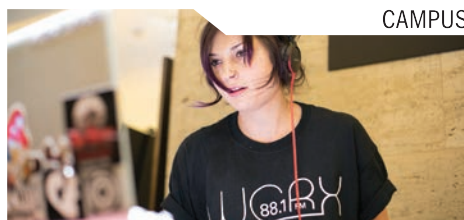
P-Fac is planning to meet with the provost Sept. 22 to discuss the issue, Vallera said.

According to Wearden, colleges are required to annually report any new publications, exhibitions and other accomplishments because of the increases in for-profit universities and online learning.

» **SEE RECORDS, PG. 8**



Colin King THE CHRONICLE



CAMPUS

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SPORTS & HEALTH

Genes generate cellular clockwork • PAGE 11



FEATURE

Political tensions damage Uptown diversity • PAGE 18



METRO

Alderman Fioretti announces bid for mayor • PAGE 31

EDITOR'S NOTE

TYLER EAGLE EDITOR-IN-CHIEF

Bruce Rauner's action nothing short of disrespectful

AS A STUDENT journalist at Columbia, it is not uncommon to come to a journalism class on time and then be out the door, en route to a press conference, moments later. There is no better preparation for learning how to write hard news stories than to be thrown head-first into covering one.

There is no preparation for the day when you become a headline, though, which was the case for a dozen journalism students at the college.

On Sept. 16, journalism professor Curtis Lawrence took the 12 students in his political coverage class to a speech delivered by Bruce Rauner, the Republican candidate running against Democratic incumbent Pat Quinn for Illinois governor.

When students initially arrived, they were denied entrance because they were four minutes late. However, several members of Chicago media outlets who arrived after Lawrence's class were let into the press conference.

Students in the class said that a representative from Rauner's communications team told them that the other reporters were from "accredited media" and that the conference was for working press only.

Since there is no organization that accredits media, what the representative really said was the Rauner campaign does not consider

journalism students to be real journalists. The students waited to see if Rauner would be available to speak with them, but they were disappointed after the event when he abruptly left the conference without taking questions.

It mystifies me why any professional with an iota of experience with public relations or the media would not see the inevitable headlines that would spring from such an action, particularly considering its message to voters.

It was hardly surprising that Quinn's camp immediately responded to the incident, with communication manager Brooke Anderson tweeting that Rauner was a "bully" and implying that Rauner's team's actions were predictive of the ways of his potential administration.

I am inclined to agree with Anderson, but I am more concerned with the ideology perpetuated by Rauner's team that student journalists are not as important as the "working press."

I experienced a similar situation when I was a sophomore in my "Reporting and Writing II" class. My class had covered a press conference held by Mayor Rahm Emanuel at a factory in the Austin neighborhood of the West Side. Though we were allowed to stay, it was clear the other parties involved did not consider us to be real press and that



we were viewed as a hindrance. As a student, such treatment can be pretty demoralizing.

Also, as the editor-in-chief of one of the best student newspapers in the country—and we have the awards to back it up—I am offended that student journalists would be treated in such a way, especially because I have seen 40 student journalists do amazing things every week when we go to press. Many of the staff reporters at The Chronicle have faced the same treatment that Lawrence's class endured, too.

The simple fact of the matter is that student journalists are the next generation of newspeople. What Rauner and other politicians should be cognizant of is that the people they snub now may very well be the reporters they are forced to deal with down the line.

Student journalists deserve as much respect as is afforded to reporters from larger media outlets, especially when those very students will likely be casting ballots come election time.

teagle@chroniclemail.com

FEATURED PHOTO



Kaitlin Hetterscheidt THE CHRONICLE

Graduate student Christy Appleton makes her own paper out of underwear fabric at the Peace Paper Workshop, an event that promotes consent, non-violence and creative expressions of resilience through hand papermaking, on Sept. 17, at 731 S. Plymouth Court.

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

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

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WAC Crawl captivates South Loop



KYLE HOLLEY
Assistant Campus Editor

THE WABASH ARTS Corridor Crawl returned for its fourth year Sept. 19 through a collaboration of staff, faculty and students. As in past years, neighboring South Loop businesses and colleges have also embraced the art festival.

The festival featured 12 galleries and more than 200 artists representing various mediums, including art, performance, dance and theatre. The crawl took place along South Wabash Avenue between Van Buren Street and Roosevelt Road within the South Loop.

Artists, performers and curators alike displayed work throughout the area as passersby enjoyed the festivities in and outside of Co-

lumbia's buildings. A trolley also transported attendees from event to event.

Vice President of Student Success Mark Kelly said he was enthused about attendance this year, saying it doubled from 300 attendees to 600 this year. Of the students and parents he asked, Kelly said participants almost unanimously said this year's event and atmosphere exceeded their expectations by far.

"The idea is that we are embedded into the city and learning is not relegated just to a classroom, but something you do all the time at Columbia," Kelly said. "Whether it's students chalking the sidewalk, performing on stage or gallery shows, the buzz of Columbia becomes palpable for students."

This is also the first year where Columbia's "Parents Weekend" and WAC Crawl took place simultaneously, Kelly said. As a result, the crawl saw considerable momentum, and with a bill of 60 events to participate in during the festival, the weekend has much more impact on the South Loop, he added.

"[Parents] came before as a consumer but now they are us; they're part of our community," Kelly said. "I am encouraging them to go out into this weekend and connect to the campus and city. Don't be the parent—be another student."

Alex Klein, a freshman cinema arts + science major, was accompanied by his parents Eileen and Mitchell as he navigated the

» **SEE WAC, PG.10**

Photos by Kelly Wenzel and Lou Foglia THE CHRONICLE
Columbia students take to the streets of the South Loop during the Wabash Arts Corridor Crawl to showcase their art and participate in the fourth annual event.



Kaitlin Hetterscheidt THE CHRONICLE

Donna Nadira, president of the Muslim Student Association and a sophomore cinema art + science major, said her organization plans to address stereotypes about Islam this year and promote college-wide acceptance of various faiths.

Faith-based organizations unite on campus

KATHERINE DAVIS
Campus Editor

THE COLLEGE'S SIX faith-based organizations on campus plan to collaborate to establish a larger presence on campus this semester, and with the creation of the newest organization, the Muslim Student Association, the college now has groups that focus on the three major global religions—Judaism Christianity and Islam.

The Arts, Media and Performance Ministry, the Christian Filmmakers Club, Columbia CRU, Hillel, InterVarsity Christian Fellowship and now the Muslim Student Association are the organizations that students can join to discuss and express their beliefs.

Donna Nadira, president of the MSA and a sophomore cinema art + science major, said her organization's mission is to provide a space on campus for Muslim students to meet and for non-Muslim students to learn about Islam. This year, the organization plans to address common stereotypes about Islam, Nadira said at the organization's first

meeting of the semester on Sept. 15.

Nadira said there is a need for faith-based organizations on campus because most students are not aware that many students on campus are actually religious, which makes religious students feel ashamed of publicly acknowledging their faith.

"It's art school, and it's not really something you talk about," Nadira said. "People aren't as confident in expressing what their beliefs are anymore."

She said although she has not faced discrimination at the college for her faith, she knows other students who have.

"My experience has been fairly nice compared to my other friends who have actually told me bad stories," Nadira said.

Ramona Gupta, coordinator of Asian-American Cultural Affairs in the Office of Multicultural Affairs and faculty advisor to the MSA, said she volunteered to oversee the new organization because she wants to help foster a campus environment that accepts different religious beliefs. Gupta said despite Columbia's

liberal atmosphere, there are many students who identify with a religion and said they need a place to connect with other students who share the same beliefs.

"We know that we have a lot of students on campus with different faiths and belief systems," Gupta said. "When people think about Columbia, they think that it's not a place for students that are religious and spiritual or that it's something we don't talk about here."

Gupta said the MSA plans to collaborate with other faith-based student organizations and hopes the groups can develop shared philanthropic ventures.

Rachel Lawrence, president of Columbia CRU and a senior education major, said her organization's mission is to connect people to Jesus Christ through fellowship and Bible studies. She said because CRU, formerly known as Campus Crusade, is an international organization that has branches at most colleges, Columbia's CRU often collaborates with Roosevelt

» **SEE FAITH, PG.10**

Columbia sponsors Chicago International Film Festival



Courtesy TIMOTHY M. SCHMIDT

Viola Davis poses for photos at the 48th Chicago International Film Festival in 2012 after receiving the Career Achievement award during the Black Perspectives program.

JENNIFER BOYLEN
Assistant Campus Editor

THE COLLEGE IS helping sponsor the Chicago International Film Festival for the fifth consecutive year.

The festival, now in its 50th year of continuous growth, is set to take place Oct. 9–23 and feature more than 200 films from more than 60 countries with an expected attendance of 60,000, according to Vivian Teng, managing director for the festival.

“We’ve been working with Columbia for so long,” she said. “Being one of the top film schools in the nation benefits [the festival]. We share the same vision, and the best part of Columbia is having students really participate as a part of the festival.”

Michael Kutza, the festival’s founder, had a vision to introduce new films and filmmakers to Chicago audiences, Teng said. In addition to featuring new films, the festival will welcome its alumni to celebrate its 50th anniversary and show their films. These include Oliver Stone with “Alexander” and “Natural Born Killers”, Michael Moore with “Roger and Me,” Liv Ullman with “Miss Julie” and actress Isabelle Huppert.

CIFF also has a city and state program to show films made by local filmmakers, Teng said. This year, the festival features films with Columbia connections. These films include “Algren,” directed by Michael Caplan, associate professor in the Cinema Art + Science Department; “The Other One,” directed by Josef

Steiff, associate chair of Cinema Art + Science; “Jaspa Jenkins”—a short directed by Robert Carnilius, a Columbia graduate student; and “Dear White People,” directed by Columbia alumna Lena Waithe, she said.

The festival directors work closely with Bruce Sheridan, chair of the Cinema Art + Science Department, Ronald Falzone, associate professor in the department and other faculty to bring filmmakers to the college for film specific classes and panels for further engagement with students, Teng said.

Anne-Marie St. Germaine, interim vice president of Marketing & Communication, said the college is proud to be associated with CIFF and that there has been a natural partnership from the beginning. Not only is the college a presenting sponsor and a host for film screenings, but it is also involved in engaging the broader community about the festival, as it is a cultural asset unique to Chicago, she said.

Partnering with the festival also draws attention to the college with video promotions during films, branded signage and inclusion on all festival advertisements, she said.

Sheridan said his goal for the college’s partnership with the festival was to ensure that students and the teaching program benefit from the event. It is an important partnership because CIFF is the longest continuously-running independent film

festival in the U.S. along with being among the festivals oriented toward film audiences and first-time filmmakers. Instead of being a market festival that is all about buying and selling, CIFF focuses on the filmmakers, directors, producers and their work, he said.

“Those two things are very important not just in my department but also across the school in a lot of ways,” Sheridan said. “We’re very focused on supporting students as much as we can after they graduate. In that sense, we help them to be prepared for the world they’re going into, make connections and in some degree master their own destiny.”

Each year, Sheridan receives tickets and passes from CIFF, which he

One of the major benefits to being a sponsor is that students can experience how it feels to be a professional filmmaker because the program models industry practices for students Sheridan said.

“This festival brings in directors, writers and producers and often those people are new to it,” Sheridan said. “Students get to interact with them directly. It helps them incredibly in being able to see themselves in that position very soon as well as help them understand how to make the most of it.”

Sheridan said he assesses the festival each year to see how many students get involved and how valuable it was for the college.

“We help them to be prepared for the world they’re going into and in some degree master their own destiny,”

— Bruce Sheridan

distributes to students on a first-come, first-serve basis, he said. Students are able to watch films or go with him to special events. Students can also attend because the festival holds some of its events on campus that are open to all students.

“We don’t treat it as just an automatic thing [each year],” Sheridan said. “We look at it as something we have to manage and make it work for us.”

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

Music Department Events

Tuesday September 23
Distant Brothers in Concert 8:00 pm

Friday September 26
Jazz Gallery in the Lobby* 12:00 pm
Piano Forum at the Sherwood* 12:00 pm
Jazz Forum* 2:00 pm

* Events marked with an asterisk do not give Recital Attendance Credit

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FUTURE ALUMNI ART PROJECT

SMILE!

We are looking for the faces of
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Who: Students currently enrolled at Columbia College Chicago

Where: Alumni Relations Office, 600 S. Michigan Ave., 4th Floor

When: Monday–Friday, September 22–26, 2014

Time: 10 a.m. - 4 p.m.

Questions? Email alumni@colum.edu or call 312.369.7934

Be sure to check out the final project hanging in the Alumni Alcove located in the lobby of 600 S. Michigan Ave. later this fall.

Columbia
COLLEGE CHICAGO
colum.edu/alumni

SOMEONE YOU SHOULD KNOW

Theatre alumna stars in spooky off-Broadway show

MATT MCCALL

Features Editor

CALLIE JOHNSON, a 2012 theatre alumna and rising Chicago stage personality, has spent the last four months covered in stage blood.

Coming off a run as iconic anti-heroine Carrie White in “Carrie: the Musical,” the stage adaptation of Stephen King’s novel at Bailiwick Theater Chicago, 2433 N. Lincoln Ave., Johnson was repeatedly doused with buckets of sticky red corn syrup this summer. In her new double role as archaeologist Annie Knowby and Shelly in the touring production of “Evil Dead: The Musical,” Johnson is set to land at the Broadway Playhouse at Water Tower Place, 175 E. Chestnut St., Sept. 23–Oct. 13.

In 2013, Johnson received an Equity Jeff Award in Cameo Performance for her portrayal of ambitious reporter Melba Snyder in “Pal Joey” at Porchlight Music Theater, 4200 W. Diversey Ave. She also received accolades for her performance as Natalie Goodman in “Next to Normal” at Drury Lane Theater in Oakbrook Terrace, Illinois, a 2014 Broadway World winner for Best Direction of a Musical or Revue and a Best Revival of a Musical award.

The Chronicle spoke with Johnson about her time at the college, her roles in “Evil Dead: The Musical” and what it was like to play Carrie White.

THE CHRONICLE: What brought you to Columbia?

CALLIE JOHNSON: Growing up 60 miles outside the city, I would make frequent trips into Chicago. When I was younger, we would go to the American Girl Place or to the museums. I knew the city fairly well. I felt comfortable and I didn’t really want to be too far away from my family, and I’m not ashamed to admit it. Embarking on a college journey is always kind of scary. Chicago was the perfect theater scene to start out in and stay in, and one of my teachers suggested I apply to Columbia.

What was your most valuable resource at Columbia?

The faculty. They’re all such wonderful people, and they’re working professionals. That, to me, is the most valuable thing I gained from Columbia College. They’re not has-beens. They’re all working out in the field, and they are there to help us and support us. And they know the theater scene. They know what’s happening, they know what’s great, they know what’s fun [and] they know what people are



Courtesy GREY TALENT GROUP INC.

Theatre alumna Callie Johnson stars in “Evil Dead: The Musical,” an adaptation of the cult movie series “Evil Dead,” which features musical numbers such as the doo-wop “All the Men in My Life Keep Getting Killed by Candarian Demons” and “What The F-k Was That?”

looking for. They’re on top of it. It’s invaluable.

What was your defining moment in college?

I did a show called “Floyd Collins.” It was the main stage musical my junior year, in 2011. It’s based on a true story about a man in the 1920s who was a cave explorer, and it became national news, and they made a bluegrass musical about it. I was cast in the female lead role as Floyd’s sister. A few of the other cast members and I decided to travel down to Kentucky where it happened and visited the cave, the grave and the places he had been. Going down there was an unbelievable experience because it just made me realize this is why we do the work

that we do—tell stories. It really gave me a reason to do the show every night because I had been there, I had seen it, I had experienced it and I had done the research. Columbia’s all about ensemble. It’s all about a support system. It’s about the work. It’s not about selling your soul. I feel like so many people in this business can get into the habit of just doing this to do it, but at Columbia, I really feel like it’s about the work and the love of it.

Were you a fan of the “Evil Dead” series before you started work on the musical?

No. I had never seen the movies, [but I have now]. It’s really fun. I really have come to appreciate it: seeing the people that trek out to see

the show and seeing what fans they are. There are specific lines in the musical, like when Ash says, “My boomstick,” the crowd goes nuts. They are hardcore fans, so that has been so much fun for me and for the cast. We’ve all become acclimated to the whole idea of the film and the musical—the whole energy.

How did starring in “Carrie” compare to “Evil Dead”?

People came into Carrie expecting it to be a camp musical, and it’s the opposite. We made it very much about bullying, [and] we made it about the destructiveness of love. It was a very real thing. The book itself is not campy at all. I think [we] did it at a perfect time when every day in the news we are read-

ing about someone [who] brought a gun to school and about bullying in general. Especially with cyber-bullying and social media, that’s become a relevant thing in our society. Back in the ‘70s and ‘80s, when Carrie came out, that was not a thing. We just wanted to make the show relevant, and we did. For me, it was a very touching experience and a very horrible thing that that girl went through. It is completely the opposite of “Evil Dead,” [which is] absurd and funny but obviously both involve blood, which is a big joke between my friends and me.

How would you describe your roles in “Evil Dead”?

I play two characters. The musical is a combination of the first two movies with references and lines from “Army of Darkness” thrown in there. The first character I play, Shelly, is the dumb, blonde bimbo. I wear two push-up bras, if that gives you any idea. Now, [my second character] Annie, is only in the second film. She is an archaeologist. She, her father and her boyfriend discover the book of the dead, the Necronomicon, at the cabin these college kids go to.

Is it a challenge to switch between the two roles?

It’s a super challenge. My changes are quick, and I’ll flip back and forth. I’ll exit as Shelly, and then I’ll quickly throw on my wig and my trenchcoat and I’ll go on for an Annie scene and go off stage and come out of the bedroom as Shelly just having had sex with Scott. Then when Shelly dies, I am Annie full-time. It’s tricky, and it’s very fast. When Shelly dies, there is some blood, so I have to wipe that blood off and get changed very quick.

How do you bring Broadway glitz to “Evil Dead,” a series known for its kitschy plot and dialogue?

You’re seeing very good actors do camp very well. You can’t help but laugh at it because everyone on stage is very talented but you’re doing these completely outrageous scenes. The funny thing about the movies is they’re obviously bad actors trying to make these scenes very real, very dark and horrific, but it turns out to be the most ridiculous thing you’ve ever seen.

What is the hardest part of doing the show?

Staying in character on stage. I just want to laugh at everything everyone is doing.

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College appoints new executive director of Career Initiatives

CARISSA DEGEN
Assistant Campus Editor

THE PORTFOLIO CENTER and the Office of Student Employment will work more closely together this fall semester after the appointment of Christie Andersen Asif as the college's new executive director of Career Initiatives.

A committee of faculty, staff and administrators selected Andersen Asif to fill the position after a national search. Andersen Asif, who has worked in the Portfolio Center for the last six years, began her career as an internship coordinator and career counselor at Lake Forest College in Lake Forest, Illinois. She said she has several plans geared toward improving both the Portfolio Center and Office of Student Employment and that she is excited for her new role.

Andersen Asif will oversee the Portfolio Center, a facility open to all undergraduate and graduate students that helps them prepare resumes, polish their portfolios, perfect their interviewing skills, assist them with internships and advise them on their professional futures. The Office of Student Employment, the other program Andersen Asif will oversee in her new role, assists students in coordinating school and employment on campus.

"[The role is] an umbrella for the two offices involved," Andersen Asif said. "It's something meant to encompass the complexity of

career support and development at Columbia College."

Andersen Asif said she intends to focus on moving the discussion of career development into the classroom. The goal is to get students to start thinking about their futures earlier in their education and feel less intimidated about discussing what they want to do and how they want to go about it, she said.

"It's about creating more of a conversation around career outcomes and looking at intersections with the entire Columbia experience," Andersen Asif said. "[The staff and I] hope these pieces can be integrated into classes so what students can get from the Portfolio Center is much more in-depth."

Andersen Asif cited resumes as a primary focus of the Portfolio Center, saying that she wants to take a more dynamic approach to creating resumes and show students what to do with them, how to get them posted online and make them less generic. She said the Portfolio Center is assessing how to improve and add to its current programs.

"There are a lot of programs that we offer or that we want to continue and build on," Andersen Asif said. "We want to grow [the programs] and especially company visits."

She said she would also like to expand opportunities for undergraduate and graduate students to connect and network with different types of professionals in their desired industries.

The vision Andersen Asif has for her new role is exactly why she was hired, according to Laurence Minsky, an associate professor of advertising and public relations and a member of the search committee.

"Christie blew [the committee] away by her compelling vision for career initiatives," Minsky said. "This is such an important position for the future of Columbia and the future of the students."

Minsky said he thinks the Portfolio Center and the Office of Student Employment are some of the most important resources offered to students on campus.

"[The Portfolio Center is perfect for] everything from recruiting students to helping with graduation and beyond. It can help them figure out what they want to do, find employment while they are on campus and take a closer look at their future career," said Minsky.

Bill Friedman, assistant dean of Student Development and another member of the search committee, also spoke highly of Andersen Asif, her outlook on the program and the Portfolio Center itself.

"I've worked with Christie for five or six years now, and I knew she was this shining light over here in the corner that nobody ever saw," Friedman said. "She applied just like everybody else, and the [hiring committee] decided she was right for the job and to move us to the next step."

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Kaitlin Hetterscheidt THE CHRONICLE

Christie Andersen Asif (above) has been appointed as the executive director of Career Initiatives, overseeing the Portfolio Center and working with the Office of Student Employment effective this fall semester.

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» **PROTEST**
Continued from Front Page

that the assembly will raise visibility, awareness and encourage people to think about issues surrounding people of color because those issues affect everyone.

“We all want to support our students on what’s now a very important issue in our country perhaps more than ever,” St. Germaine said. “It’s important to call attention to issues of justice and fairness.”

Kelly said he wanted to show his support for their efforts and that it is important for the administration to support students’ endeavors. He said he was proud of BSU for organizing this demonstration because it is a significant national issue.

He also said that there was a sense of solidarity as more members of the Columbia community joined in the moment of silence.

“You heard in the students’ voices and in their discussion both their frustration and concern,” Kelly said. “Our students talked about how, unfortunately, police brutality is part of their life, and that solutions may be difficult, but it’s a sobering reminder of how race plays in America.”

Following the moment of silence, the Black Student Union leaders originally led protesters into the Multicultural Affairs office but later moved the discussion to the lobby of Stage Two to accommodate the larger than expected crowd where they further discussed issues surrounding police brutality

ty such as racism, classism, violence in communities of color and black history.

To start the conversation, Robert Hanserd, lecturer in the Humanities, History and Social Sciences Department, informed the crowd of unemployment, incarceration and crime statistics to discuss how those figures related to the problem of police brutality.

Hanserd said during the forum that 88 percent of black male teens in Illinois were jobless in 2012 and 92 percent of all black male teens

and faculty.

She said she hopes that government officials pay attention in the future to what is happening in neighborhoods and make policies that will help communities prosper.

“As the black community and the community as a whole, we need to educate, we need to talk and we need to move,” Brown said. “As citizens, we have rights, and oftentimes we forget that.”

It is important to share opinions with one another to make sense

“As citizens, we have rights and we oftentimes forget that.”

— Jasmine Brown

in Chicago ages 16–19 were unemployed, according to the Chicago Urban League.

The organization also distributed instructions on what to do when approached by law enforcement officials on the street, on the road or immigration agents at their home.

One tip advised students to stay calm and ask if they are free to leave. Another reminded students that, as citizens, they have the right to remain silent and that they do not have to consent to police searches.

Jasmine Brown, BSU secretary and a junior radio major, said she was pleased with the protest turnout, and she was happy to have the support of the administration

of the issues at hand, said Paris Newton, a sophomore cinema art + science major who spoke during the discussion.

Protests like this increase the visibility of these types of issues, making them more difficult to ignore, she said. In the future, people should remember their rights, remind others and speak out against police misconduct.

“There constantly needs to be a dialogue in the black community because I think communication is key,” Newton said. “If we’re not talking about our issues and our experiences, then we just suffer in silence.”

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» **RECORDS**
Continued from Front Page

Wearden said he has tried to ensure the faculty knows there will not be any changes to the status of current employment nor will the updated records serve as grounds for termination.

“This isn’t an effort to re-qualify [faculty members] who have already been qualified,” Wearden said. “If their records are current and truthful, then their qualifications won’t change at all and I have no reason to think that they won’t be accurate and honest.”

Wearden said he is not asking for updated records to search for evidence of wrongful behavior and that he would address any inaccuracies or questionable discoveries.

However, the records could pinpoint which faculty members need to catch up on developments in their fields, he added.

“It’s just a matter of having proper records,” Wearden said. “If someone isn’t staying current in their field and they’re teaching it in outdated ways, it should be addressed. However, I don’t have any evidence that that’s happening and I’m not looking for any.”

Robin Bargar, dean of the School of Media Arts, reiterated Wearden’s statements. He said the need has to do with the continuous transformation of the college and its need to be conducted more like a university.

“The request is likely because the records were never complete in the first place,” Bargar said.

Bargar said the provost’s request for CVs and transcripts is a completely normal procedure for a college to impose because it is simply keeping up with standard university practices.

He also said the currently employed faculty should not be worried about job security because there are no known reasons to terminate, employ or change anything taking place around the college. He said there are contractual practices already in place that will stay that way.

Suzanne Blum-Malley, interim dean of the School of Liberal Arts and Sciences, also said it is just a standard practice for universities and colleges to keep their records current and updated.

“I think what’s happened is it wasn’t an active practice to make sure that we know where and what people were doing and to also make sure that we acquired official transcripts when we hired the faculty,” Blum-Malley said.

Transcripts do not need to be on a constantly updated basis unless a faculty member has earned a new degree and needs to update and re-submit the relevant documents, she said.

“I know from talking to the provost that the intent behind this is just to make sure we have all of our ducks in a row,” Blum-Malley said. “We’re going to have to go through the process accreditation again to have all of our records up to date.”

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» **WAC**

Continued from PG. 3

festival. They said they were excited about having the opportunity to be at the crawl and that, as a result they were more comfortable with where their son is getting his education.

"We got a text from him in the morning and it said, 'I literally picked the best school,' Eileen said. "That said everything."

Similarly, freshman business & entrepreneurship major Dimitri Moore said the atmosphere at the WAC Crawl was great. As a Maryland native who just moved to Chicago, the environment allowed him to find a deeper connection with the city, he said.

"As a musician, it's like the perfect environment," Moore said. "I've only been here a couple of weeks, but I'm getting the whole Chicago experience."

Nicholas Alexandroff, a freshman business & entrepreneurship major and guitarist for the band Ota Benga, said the opportunity for his band to be a part of WAC Crawl is unmatched.

Alexandroff said he and his band were asked to play a set in the "Emerge Artists Showcase" hosted by the Student Programming Board during the WAC Crawl after landing a spot at the college's first Big Mouth show of the semester.

"Big Mouth was really us entering into the Columbia music scene, but this was more of us establishing ourselves into the music scene,"



Lou Foglia THE CHRONICLE

As part of the Wabash Arts Corridor Crawl, students were given the chance to showcase their skills at the West African Dance event Sept. 19 at Stage 2 in the 618 S. Michigan Ave. Building.

Alexandroff said.

Columbia intends to continue supporting art and entrepreneurship from students and encouraging those same focuses within the South Loop with events like the WAC Crawl, which gives students a platform to showcase their art through various shows and exhibits, according to Kelly.

Deavondre Jones, a senior business & entrepreneurship major, did just that through hosting and performing in the "More Than an Artist" showcase during the WAC Crawl, an event based on the principles of a business he founded

prior to attending Columbia called "DanceSpire." WAC Crawl allows students from various educational disciplines and places to band together and create meaningful art, Jones said.

"Even a freshman is performing in my piece and I do it strictly like that to build community," Jones said. "I want eight to nine people who didn't know each other before to know each other now, and say, 'We put on an event together.' Hopefully it'll lead into something new next time."

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» **FAITH**

Continued from PG. 3

University's CRU organization by co-hosting Bible studies and social events.

Lawrence said it is important to have faith-based organizations on campus because students do not just come to college to learn about academic matters, they come to learn about themselves, too.

"When you're in your college, you're not just here to study and get an education," Lawrence said. "You're really finding out who you are and just exploring who you want to be in the future and who you are building yourself to be."

Lawrence said she encourages students who do not identify with Christianity to attend meetings, too.

"It can be a really good place to explore and just see what different faiths are about," Lawrence said. "Even if you're not in it to be religious, you can get hooked up to a really great community of people and it can be a really good and safe place to explore and see what you actually believe."

Joy Jones, president of the Christian Filmmakers Club and a graduate early childhood education major, said the mission of her organization is to connect, network and create films that have positive messages. She said although most members do identify as Christian, religious beliefs are not directly referenced in the films. She added that the organization is a good resource

for filmmakers of any belief system.

"A lot of times, people who may have faith feel a little isolated, alone or that there is no one they can relate to," Jones said. "This club shows people that you're not alone and let's get together and network."

Jones said her organization faces challenges because Columbia students often have misconceptions about their mission, but said it is something they are addressing by collaborating with filmmakers who may not identify as Christian.

Jones said she has tried to collaborate with faith-based organizations in previous years but that it never came together. This year, collaboration is something she said she plans to focus on, adding that she would like to initiate projects with Columbia CRU and InterVarsity Christian Fellowship.

Anna Wolfe, president of the Hillel organization and a senior theatre major, said she wants to work with other religious organizations on campus because it helps them realize that they have more in common than they would assume. She said despite each group having different belief systems, they can collaborate and have a powerful presence on campus.

"There's a lot of confusion as to what different religions believe in," Wolfe said. "But it's just so impressive how similar all of our clubs are and beliefs are. We have so much in common, and it's important for us to remember that."

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Girl power: WNBA on the rise despite inequalities



EDDIE DIAZ

Assistant Sports & Health Editor

THE 2014 WNBA finals have concluded and the TV ratings are up all across the board.

After three games, the 2014 WNBA finals averaged 659,000 viewers per game across all three networks it broadcasts on—ABC, ESPN and ESPN2—up 91 percent from last season’s finals, which averaged 345,000 per game, said WNBA Spokeswoman Dina Skokos, in an emailed statement. Ashley O’Connor, senior manager

of programming and acquisitions at ESPN, said the WNBA’s blend of new and experienced players has created an increased appeal for the WNBA and its viewers.

“It’s a really exciting time for the WNBA,” O’Connor said. “The influx of younger players still teaming with some of the best players from a few years ago has made the WNBA a stronger property.”

Since adding superstars Elena Delle Donne, Brittney Griner and Skylar Diggins—dubbed by the league as the “three to see”—in its historic 2013 draft, the first to ever be

televised on primetime, the WNBA has continued to show growth in merchandise sales, viewership and attendance, according to ESPN.

Alison Moran, women’s sports director at SRN Broadcasting, said the talent these three women have is something seldom seen in any sport.

“How often do you see a six [foot] eight woman who can dunk?” Moran said. “How many times do you find someone like Elena Delle Donne, who’s really the whole package? Or Skylar Diggins, who is just so explosive.”

While the WNBA continues to find its footing in the sports world, staggering inequalities remain between the league and its older counterpart, the NBA. According to an analysis by BuzzFeed Sports, there are approximately 52 NBA players who individually bring in a higher salary season than all WNBA players combined. Los Angeles Lakers guard Kobe Bryant is one such player. Bryant’s \$30 million salary is nearly three times the \$10.3 million the entire WNBA earns.

Though the WNBA does not disclose the individual salary of each player, \$107,000 is the maximum amount a player can make, and \$37,950 is the minimum, according

to the analysis. Low salaries have led some of the WNBA’s players, such as Griner, to play overseas in the offseason, where they can make nearly six times the WNBA’s maximum salary, according to espnW. Griner made at least \$600,000 for a four-month season playing in China for the WCBA’s Zhejiang Golden Bulls, according to an espnW report. WNBA President Laurel Richie said the new eight-year collective bargaining agreement—negotiated before the start of the 2014 season—should help counter the lure of a bigger salary and stop most players from going overseas.

“Within [the new agreement] there are provisions for regular increases in the salary cap,” Richie said. “Also for the first time, we created a time-off bonus designed to create an incentive for some players to limit their play overseas during the WNBA offseason.”

The TV contracts for each league also reveal financial disparities between the two. The WNBA’s contract is worth \$12 million per season and allows up to 30 live games—out of a possible 204— including coverage of the playoffs, draft and All-Star Game, according to an espnW article detailing the contract.

The NBA’s TV deal is currently worth just less than \$1 billion per season, but with the current renegotiation the NBA is in for its television rights, that could soon be chump change, according to Sports Business Daily.

O’Connor declined to comment on the financial details of either league’s TV deal.

However, Moran said the salary and TV numbers may be a bit overblown given how new the WNBA still is.

“This league is only 17 years old,” Moran said. “It took [the NBA] decades to get to [the level] where they are now.”

Moran also said WNBA players will see pay increases for all their hard work as the WNBA continues to establish itself and profits for the league continue to increase.

“For what the WNBA players do, they deserve to make what NBA players do,” Moran said. “What the [WNBA] is paying now is about as fair as it’s going to get. When the league is celebrating its 25th birthday, you’re going to see better salaries.”

In the coming years, the WNBA could see more than just salaries

» **SEE WNBA, PG. 12**

Genetic loop keeps cellular clocks on time

MAX GREEN

Assistant Sports & Health Editor

THE HUMAN BODY’S circadian rhythm, synced with the 24 hour day, regulates almost every physiological process. New research has illuminated the interaction between four genes that control this circadian clockwork within each of the body’s trillions of cells.

Every cell houses four genes—Cryptochrome, Period, CLOCK and BMAL1—that keep time for the numerous biological components that depend on circadian rhythm. The influence that these genes have on one another determines how we cycle through the day.

“We’ve been aware of these four proteins since 1998,” said Dr. Aziz Sanzar, the senior author of the study and professor of biochemistry and biophysics at the University of North Carolina. “The most obvious function they control is the sleep/wake cycle, or the activity/rest cycle. But blood, temperature, heart rate—you name it—they are all controlled by the clock.”

The cycle is a push-and-pull between these four genes, Sanzar said. CLOCK and BMAL1 are

expressed as proteins from within the nuclei of cells, instructing them to go about their business at the start of a circadian cycle approximately every 24 hours. The Period and Cryptochrome genes express outside of the nuclei of those cells, building protein complexes that reach a critical mass and re-enter the nuclei to bind to the CLOCK and BMAL1 proteins. This binding inhibits the expression of proteins that begin the clock’s cycle before the Cryptochrome and Period proteins themselves degrade, allowing the cycle to begin again.

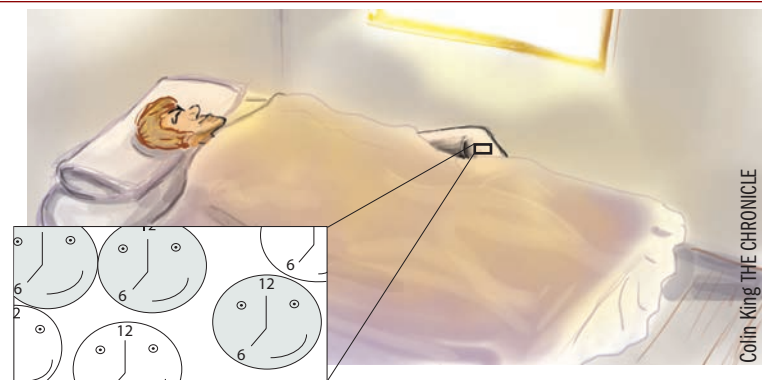
“[What’s going on in the cell] is a negative feedback loop, so there’s no starting or stopping it,” said Jay Dunlap, professor of genetics at the Geisel School of Medicine at Dartmouth College. “It’s a cycle you can pick up at any time.”

Over the course of the cycle, Period and Cryptochrome proteins build up and re-enter the nucleus of the cell, binding to CLOCK and BMAL1 proteins to inhibit their activity. This signals the decrease of protein expression for the CLOCK and BMAL1, triggering the end of the cycle. Eventually these Period and Cryptochrome proteins break

down and allow for the CLOCK and BMAL1 genes to begin expressing themselves within a cell again, signaling the beginning of a new day. The research focused on determining exactly how these four genes regulate one another and interact to influence cellular circadian cycles.

The team from UNC was able to modify cells so that instead of containing the four genes that relate to keeping time with the 24-hour cycle, they only contained the two that express the proteins responsible for starting the clock at the onset of the day: CLOCK and BMAL1. When Period was added back into the cells, it did not influence the behavior of the activator genes, but when Cryptochrome was added back into the modified cells without its Period counterpart, it completely deactivated CLOCK and BMAL1 without degrading. When Period was then added to the cells containing the other three genes, with Cryptochrome indefinitely inhibiting the wake-up call from CLOCK and BMAL1, Cryptochrome degraded, allowing for the circadian clock cycle to take place.

Dunlap said a delay in the negative feedback loop like the kind induced



in the modified cells would cause an oscillation. This explains the positive/negative tug-of-war between the two sets of genes. CLOCK and BMAL1 drive the expression of Period and Cryptochrome, which eventually shut down the first two activator proteins, forming the core of the clock.

“The understanding of complex phenomena like the circadian clock begins with the identification of its components,” Dunlap said. “The understanding of knowing how a phenomenon works goes from knowing what the components are to understanding exactly what the components do.”

According to Dr. David K. Welsh, associate professor in the department of psychiatry at the University of California San Diego School of Medicine, there has been tremendous progress in understanding how this circadian clock works in

recent decades. Researchers used to think there was only one place—a small area in the brain above where the optic nerves cross—that acted as a “master clock.” The recognition of a molecular mechanism for regulation of circadian rhythm has allowed for better understanding of how it regulates processes other than sleep, such as the balancing of nutrients, body temperature and weight regulation.

“When people have circadian clock disorders where you have a mutation in one of these regulatory genes, the primary complaint that they’ll usually initially seek medical attention for is disrupted sleep,” Welsh said.

Sleep, the most prominent aspect of physiology that varies throughout the course of the day, can be affected by a mismatch between the

» **SEE CLOCK, PG. 12**

New team, new chances



Kelly Wenzel THE CHRONICLE

Toby Pechner, a junior marketing communication major, makes a sliding catch in the field at one of the team's daily practices at Dunbar Park, 300 E. 31st St.

CARLEIGH TURNER

Multimedia Editor

WITH TRYOUTS CONCLUDING for the 2014–2015 season, the Renegades baseball team leaders are hopeful the revamped squad can take on tough teams this season.

Tim Gorski, a 2014 marketing communication alumnus, and one of three Renegade coaches, said he was thrilled because nearly 35 Columbia students tried out for the team this year, a greater turnout than in previous seasons.

"It's a whole new team," Gorski said. "We have been developing [the baseball team] over the past 2 1/2 years because it is difficult to get people excited about athletics, or sports or fitness through Columbia."

Connor Hudson, a junior marketing communication major and the team's pitcher and shortstop, said this year's team has depth.

"Last year, we were struggling to get the right guys out there at the right time, so we were struggling to win," Hudson said. "Now we are really deep in every position and should compete just about every week."

Jon Bowman, a senior creative writing major and former president of the Renegades, is also coaching the team alongside Gorski and Co-

lumbia alumnus Mackinley Salk, a 2011 radio and television alumnus.

Bowman has been with the Renegades baseball team for four years, though this is his first year coaching. He said the team this year has the most players with potential he has ever seen and it should help later in the season.

"The level of talent we had at this tryout is just higher than I've seen in my four years at Columbia, so I'm very excited about this team," Bowman said. "It's a very committed bunch of people, and that's what you need to be successful in this league."

The team's first game is scheduled for Oct. 5 against the University of Notre Dame's club team at Notre Dame's home field. They are set to play Notre Dame again at a field in Bedford Park, 7648 W. 66th Place, on Oct. 12.

"Notre Dame is going to be tough," Bowman said. "They won our conference last year. It's a division one school, but I think this squad is prepared to face them more than any other squad that we've had."

The Renegades last played Notre Dame's club team Oct. 5, 2013 in a double header. Columbia lost 14-1 in the first game and then 6-1 in the second game.

Although the team is relatively new, players said they are still hopeful and excited to see how the team will match up against other competing schools.

"Notre Dame is probably the best team we've played all year," Hudson said. "They kind of give us a big wake up call early on that we need to play a lot better. But honestly, they're going to be underestimating us a lot going in, and we have a lot of new guys that are going to make us a hard team to beat."

Taylor Martin, a freshman cinema art + science major, has been with the Renegades for two weeks and is eager to see what they can do.

"The guys are awesome and the team is looking good so far," Martin said. "We might have a chance this year. I know in the past we haven't won a substantial lot of games, but we are looking pretty good."

Hudson said the surge of new players was not only an advantage for the team, but also increased team morale.

"I'm so much more excited to play baseball," Hudson said. "Columbia struggled last year, so to go from that to now having a solid core and bringing in more talent, it's going to be great."

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FEATURED ATHLETE

MAGGIE LANCASTER

Sport: Yoga Team/School: Columbia College Chicago



Courtesy LARA KECHICHIAN

MAX GREEN

Assistant Sports & Health Editor

MAGGIE LANCASTER, a senior journalism major, knew that she wanted to stick with yoga when people started coming up to her and asking why she looked so happy.

Lancaster, 21, transferred to Columbia from Michigan State University in 2013 at the beginning of her junior year. She began her practice before transferring schools but enjoys doing yoga on campus.

The Chronicle spoke with Lancaster about her experience with starting yoga as a beginner, becoming a certified instructor, balancing her practice with schoolwork and why yoga is not just about having pictures to post on Instagram.

THE CHRONICLE: How did you become involved in practicing yoga?

MAGGIE LANCASTER: My mom bought a Groupon for a class and dragged me along with her. We went to a 90-minute beginner class, and I left with a month-long trial membership they offered us at a discounted price. I started to go three times a day.

Did you pick it up quickly because you were going so often?

I saw physical changes in my body in terms of how long I could hold

poses and how deeply I could breathe. Mostly I felt a change in my spirit and personality. I was happy and felt much more patient.

How has transitioning to being a Columbia student influenced your practice?

[Taking a yoga class on campus] really became the highlight of my day. I had two jobs and was taking 16 credit hours, but practicing was how I would wake up in the morning or something I'd do when I felt stressed between classes.

And you have also started to teach yoga classes?

Yes. Gaining my certification has given me a lot more confidence in my own practice. It's also very rewarding helping people become more confident.

Do you have any advice for students interested in trying yoga?

Yoga is easy. It doesn't have to be doing flips or posing for pictures to post to Instagram. People will know you're doing something right simply because they see you and say, "Wow, why are you so happy?" or, "Where does your patience come from?" It's all in the yoga.

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FEATURED PHOTO



Kelly Wenzel THE CHRONICLE

A Northwestern Wildcat sets up for a strike on Northwestern University's home field, N. Campus Drive in Evanston, Illinois. The Northwestern men's soccer team won on Sept. 17 with a final score of 1-0 over Valparaiso University.

» WNBA Continued from PG. 11

increased, though. As TV viewership, merchandise and ticket sales continue to increase, the added revenue could mean new teams being introduced to the league.

The WNBA currently has just 12 teams, fewer than half of the 30 teams the NBA has. Richie said future expansion for the WNBA is almost a certainty, even if it is not in the immediate future.

"Expansion is absolutely on the horizon," Richie said. "I wouldn't say the immediate horizon, but we have a handful of potential owners and groups who have come forward, expressing interest in bringing a WNBA team to their city or bringing it back to cities in which we have had teams in the past."

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» CLOCK Continued from PG. 11

circadian clock and the surrounding environment. Genetic mutations can influence this disconnect as well as external factors like shift work or jet lag playing a role in the body's ability to sync with the rhythm provided by trillions of cells measuring time in a 24 hour cycle.

Sancar said a better understanding of the clock's genetic mechanism could have implications for an array of ailments that affect circadian rhythms, sleep, DNA repair and memory, among others.

"Unless you know how these proteins function exactly, the inhibitors would be non-specific," Sancar said. "We hope that our finding will help to develop specific compounds for controlling the clock."

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Freshman 15 proven a myth

CHRIS SHUTTLESWORTH
Assistant Sports & Health Editor

AFTER DECADES OF speculation, research continues to mount that the “freshman 15”—a theory that college freshmen gain 15 pounds during their first year—may be false.

A 2011 study by researchers at the University of Michigan-Dearborn and Ohio State University found that the average weight gain during freshman year lies in the range of 2.5–3.5 pounds. Similarly, a 2005 study by David Fields, assistant professor of physiology at the University of Oklahoma, found an average weight gain of 2.4 pounds when 137 female students were tracked as freshmen.

More recently, a 2014 study by researchers at the University of Scranton compared the Body Mass Index of students at a small university for four years and found no significant difference between the two.

Fields said his research on the myth did not reveal any proof that individuals gain remotely close to 15 pounds but that does not mean it will go away.

“I am unaware of any peer-reviewed study demonstrating a net gain of 15 pounds,” Fields said. “People throw around ‘the freshman 15’ as if it is true. It is not. But it still does not stop people from believing it and perpetuating it.”

Mark Brticevich, Columbia’s coordinator of fitness, athletics and

recreation, agrees that the freshman 15 is a myth.

“Not everyone gains weight when they come to college,” Brticevich said. “In fact, some people lose weight. When you do have weight gain, instead of 15, it winds up being more like seven pounds.”

Brticevich said there are many different scenarios because every

shown that people who are physically active live longer have lower rates of chronic diseases such as heart disease, stroke and cancer, have lower rates of diabetes, better bone health and are less likely to fall and have fractures and have better mental health.

“Recent studies have shown that if everyone in the world became

“People who are not physically active and they want to take up physical activity, the recommendation is to start slowly,”

— I-Min Lee

student is different. He said most college freshmen are not accustomed to living and cooking on their own, so they buy the cheapest food available, which tends to be fast food.

“Fast food is low on nutrients, high on calories and cheap in cost,” Brticevich said. “Therefore, you might take care of your budget currently, but the chances of obesity or contributing to future diseases down the road is pretty high.”

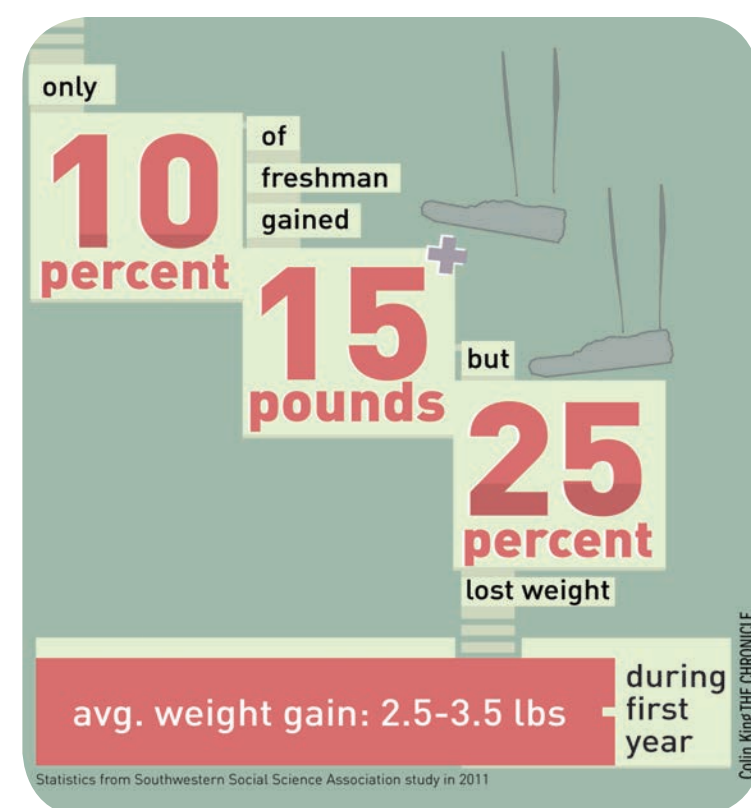
One way to counter-act weight gain is via exercise. In fact, it pays lifelong dividends, said I-Min Lee, professor of Medicine at Harvard Medical School and professor of epidemiology at Harvard School of Public Health. Lee said more than six decades of research has

physically active to a level that met recommendations, we could remove a total of five million deaths throughout the world,” Lee said. “If everyone in the world would stop smoking, we would also have five more million fewer deaths. So, not being physically active is as bad as smoking for your health.”

Alexiz Pedraza, a sophomore audio arts & acoustics major, said he exercises at the Columbia Fitness Center, located at 731 S. Plymouth Court, three times a week during the semester.

“It makes me feel better, more conditioned—I do not get tired going up stairs,” Pedraza said. “[I am] more energized throughout the day, especially if [I] lift in the morning.”

Kelley Ahlstrom, a senior music



major who exercises five times per week, said she does cardio because she likes to break a sweat.

“It makes me feel good,” Ahlstrom said. “I feel it release toxins from your body and the cardio is overall good.”

While exercising is generally healthy, Lee cautions students to start slow.

“Someone who does nothing and then decides, ‘Oh, I’m going to run for two hours,’ and then the next day they will feel tremendously sore,” Lee said. “People who are not physically active and they want to take up physical activity, the recommendation is to start slowly.”

Lee encourages beginners to take a 30-minute walk and build up from there.

“If you start slow and increase gradually, you are unlikely to [have to] suffer muscular-skeletal injuries,” she said.

The effects that healthy choices have on students will be seen across the board, Brticevich said.

“Each person should look and examine themselves and not focus on what other people do or what is good for other people,” Brticevich said. “They should focus on what is going on in their life.”

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TECH TALK

Pig kidney blood flow fix suggests transplant possibility

MAX GREEN

Assistant Sports & Health Editor

METHODS TAKEN TO improve the possibility of implanting pig kidneys into humans may open doors for patients in need of organ donations.

Researchers from Wake Forest Baptist Medical Center sought to address two of the major difficulties in species-to-species organ transplantation and potentially make donor kidneys more available.

Through decellularization and recellularization—the processes of removing animal cells from an organ and grafting host cells to the tissue left behind—the chances that the host will reject the organ are greatly diminished. Combined with a technique that utilized antibodies to reinforce the grafted cells that aid in proper blood flow, the pig kidneys remained functional after transplantation into other pigs during a four-hour laboratory testing period.

“The native kidney has a very complex structure, so it is difficult to replicate from a tissue engineering approach,” said In Kap Ko, lead author and an instructor at Wake Forest School of Medicine’s Institute for Regenerative Medicine.

Ko said the kidney’s unique vasculature has made implantation of lab-built whole kidneys difficult, often resulting in organ failure.

A Sept. 3 study published in the journal *Technology*, took on two major hurdles faced in species-to-species organ transplantation. The first is that the organ recipient does not recognize the proteins present in the donor tissue, which can result in sickness and death. Secondly, blood vessels in the donor organ are often vulnerable to clotting shortly after implantation. Remedying these biological hurdles in pigs could allow for a steady supply of transplant organs that are in very short supply, like kidneys, livers and pancreases.

“If you take an organ from a donor and remove all of the cells from it, you’re left with only the extracellular matrix, which is the scaffold that those cells existed upon,” said Dr. Stephen Badylak, professor in the department of surgery at the University of Pittsburgh and the deputy director of the McGowan Institute for Regenerative Medicine.

According to Badylak, the decellularized scaffold can be implanted into a recipient human once it has been reseeded with the host’s cells.

“The body might realize it’s not a native organ, but sees that it’s performing like a native organ might,” Badylak said. “Basically, you’d be creating a custom-designed organ for an individual made it from his own cells, usually stem cells.”



Courtesy SEBASTIAN KAULITZKI

According to Daniel Peterson, Ph. D., professor and vice-chairman of neuroscience at the Chicago Medical School and Director of the Center for Stem Cell and Regenerative Medicine, endothelial cells—the cells that interface between blood and the outer layer of the kidney and keep blood flowing to clots—also need to be reseeded into the organ scaffold. Peterson said it has been difficult to get these cells to anchor and stick strongly enough to withstand blood flow after being grafted back onto the scaffold.

“You can put them into this decellularized tissue, and they’ll attach,

but they may not attach strongly or where you want,” Peterson said.

The researchers in this study adapted a method for isolating cells to coat tiny beads with antibodies. The endothelial cells then fasten to the antibodies when washed over the beads, adhering to the desired areas once applied to the scaffold.

“The evidence they’ve indicated is that [based on this work] in the short-term there was good blood flow in the organ,” Peterson said. “If that could be maintained indefinitely, it’s a potential success story.”

According to Badylak, hooking the blood vessels from the pig kidney

up to the plumbing in a human body is like going from a slow drip under a garden hose to being attached to a fire hydrant—the sudden exposure to pressure and blood flow is a degree of stress that can cause clotting and wipe out the vessels.

“Our goal is to now increase the time that the blood vessels remain functional once the organ scaffold has been implanted,” Ko said. “In the long term, we want to work toward this technology being able to offer patients replacement organs made from their own cells.”

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Spoon stirs up Chicago audience with return



Lou Foglia THE CHRONICLE

Spoon's lead singer Britt Daniel (left) and lead guitarist Rob Pope (right) perform a track from the band's new album *They Want My Soul* Sept. 15 at the Chicago Theatre.

SPENCER HALL
Assistant Arts & Culture Editor

IT HAS BEEN a rough couple of years for Spoon. Although the band has always had its loyal fan base, Spoon has never quite reached the same peak it did in 2007 after the release of *Ga Ga Ga Ga Ga*, the group's most commercially and critically acclaimed album.

Four years ago, after the release of its last album *Transference*, the band decided to take a break. The hiatus led to a band realignment as well as a record label change.

During the band's break from performing, lead singer Britt Daniel stayed busy with his sideband, the super group The Divine Fits, featuring Handsome Furs and Wolf

Parade guitarist Dan Boeckner. "This place is amazing," Daniel said. "I've never been in here." For such a beautiful setting, Spoon more than fit the bill with its pounding piano-based melodies, thick bass lines and raspy vocals. The show's stage design was almost as phenomenal as the band's performance. Each song was arranged with lighting that reflected the feeling and tone of each chord being played, shining against giant silk screens and an upside down pyramid-shaped chandelier.

Each member was dressed in white from head to toe except for Daniel, who was decked out in all black, establishing his place on stage as the rest of the band stayed to the side.

Spoon opened with *Knock Knock Knock*, the fifth track on the band's newest LP. The song set the tone for the rest of the night, building up as it went along with fuzzed-out guitar riffs and foot-stomping drum beats. On the song "Rent I Pay," the first single from *They Want My Soul*, the silhouettes of all five band members bounced from screen to screen with each strum of the guitar in a fluid progression. The track, clearly a crowd favorite for the Chicago audience, incorporated the stylings that Spoon fans have come to know through the years: finger-thrashing percussive piano hooks and loud bass-heavy drum beats.



Lou Foglia THE CHRONICLE

Spoon returned to Chicago for the first time in four years to play at the historic Chicago Theatre, 175 N. State St.

» SEE SPOON, PG. 25



Kaitlin Hetterscheidt THE CHRONICLE

"Solace," an installation by Jaq Belcher, is featured in the "Papercuts" exhibition in the Glass Curtain Gallery and Center for Book and Paper Arts, 1104 S. Wabash Ave., that runs Sept. 19–Nov. 8.

Traveling exhibition 'Papercuts' opens at Columbia

JENNIFER BOYLEN
Assistant Campus Editor

"PAPERCUTS," A TRAVELING paper art exhibition that has visited six cities, including Atlanta and Nashville, is making its last stop at Columbia.

The exhibition, organized by artist Reni Gower, opened Sept. 19 and is being held in the Glass Curtain Galley, 1104 S. Wabash Ave., by the Center for Book and Paper Arts as a part of the center's 20th Anniversary.

Marilyn Propp, interim coordinator for exhibitions and programs at the Center for Book and Paper Arts, said "Papercuts" is about paper itself as a material. All the pieces in the gallery are intricate and labor intensive because every piece is cut by hand, she said.

a floor-to-ceiling paper tornado displayed in the entryway, created by artist Lenka Konopasek, Propp said.

Michelle Forsyth, another artist in the exhibition and an associate professor of painting at OCAD University in Toronto, created punched-paper pieces in which she works with suffering and loss, Propp said.

Gower, the "Papercuts" exhibition organizer, created stencils modeled after Celtic Knot designs that she traced and cut with a box cutter, Propp said.

Gower said she started her work with cut paper while teaching in Glasgow, Scotland. She said she started making cutout patterns to make her drawings more visually complex. She said the exhibition took approximately a year to curate.

“The celebration of work made by hand is an important component to this conversation”

— Reni Gower

"Papercuts" features seven international artists, many of whom are currently traveling around the world. Jaq Belcher, an Australian artist residing in New York City, is featured with her installation "Solace," which is a meditative piece that includes a hanging component and about 19,000 seeds scattered on the floor, Propp said.

Other exhibitors include Daniela Woolf, whose pieces are collections of daily information such as newspapers, photos and Rolodex cards. Artist Beatrice Coron based one of her pieces off the 1972 novel "Invisible Cities" by Italo Calvino, as she creates her own narrative, Propp said.

One of the most prominent pieces in the Glass Curtain Gallery is

Gower wanted all the work in the exhibition to be cut by hand rather than laser-cut, and as she chose artists, narrative and sacred geometry became additional components of the exhibition, she said.

"The act of cutting becomes a contemplative ritual that is embedded in the practice of the artists in the exhibition," Gower said. "The celebration of work made by hand is an important component to this conversation. It offers an alternative perspective to the superficiality of social media, over-the-top spectacle and consumerism. It offers a reprieve or contemplative space to the viewer and to the maker."

» SEE PAPER CUTS, PG. 25

HEAD OVER HEELS

NATALIE CRAIG MANAGING EDITOR

Why I am only cuffing my GPA, fall trends and Starbucks this season

AS TEMPERATURES STEADILY decline and every morning brings a foggy sky, it seems like the perfect time to hit the snooze button twice and cuddle up to the person—or pillow—of your choice.

The summer fun has ended and fall has started to creep in, bringing scarves, pumpkin spice lattes and the perfect cuddling weather—this is the time officially known as “cuffing season.”

The middle of September through early October is prime time for cuffing season to manifest. All the players—men and women—get a lineup of their summer flings that have the potential to become a long-term cuddle buddy or relationship.

Cuffing season takes place in the fall and winter months because people fall in love with the idea of settling down to stay warm as Chicago turns the cold shoulder.

It is like sifting through your fantasy football team to find your best player to train during the off-season.

Most of us have been on our best—or worst—behavior the last couple of weeks to get our stats up and try to look like cuffing material.

However, I found myself asking the same question multiple times this summer: “What if I’m not on anyone’s cuffing list?” I then quickly answered that question with, “I better be someone’s first-round draft pick, or else.” Let’s be honest, these guys would be lucky.

The real question is what if I choose not to be cuffed by anyone?

So instead, I am going to cuff my GPA, Starbucks and the latest fall fashion trends.

While you can’t cuddle with any of these things—except for maybe new fall clothes—they cannot let you down like some girl or guy can.

I know, you are probably thinking, “What could be more fulfilling than waking up to someone special on these chilly mornings?”

A new wardrobe you can change up whenever you want to. Starbucks, because when you are sick of pumpkin spice and everything nice, you can switch it up with a peppermint mocha. Most importantly, what could be a smarter move than ditching your boo to hit the books? Your GPA will be with you forever, and well, you cannot say the same about the MVP of your summer flings.



Humans are not perfect, and what if your star player has a bad season? Chances are you cannot just replace them because everyone else will already be cuffed up.

Then you’re left cuddling with no one and picking up the slack of whatever you put off to make time for your bae.

I am not going to lie—if one of my prospects comes through and wants to cuff me, I might think about letting them. However, my first three priorities will not take a backseat to anyone—except Katherine Davis. Look her up.

So while some of you are feeling the pressure to draft your future boo ‘thangs, keep in mind that you do not have to cuff your summer fling and you certainly do not have to cuff something that will not get you ahead in life.

nrcraig@chroniclemail.com

featured DESIGNER



Kaitlin Hetterscheidt THE CHRONICLE

GOLI PARVINIAN

senior fashion studies major



Kaitlin Hetterscheidt THE CHRONICLE

“I was really inspired by line and form that I see in basic architecture like fire escapes around the city. The puzzle piece seaming created this awesome chevron effect with the stripes that really brought the basic silhouette up a few notches.”

CHECK ME OUT



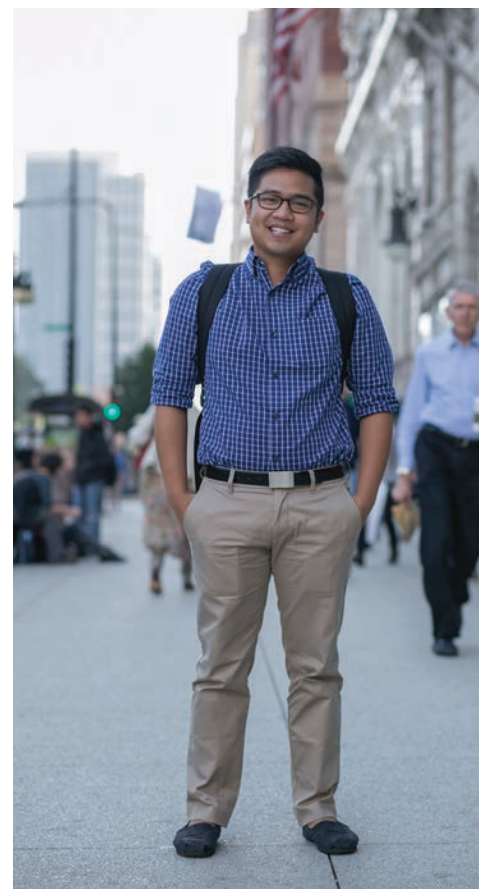
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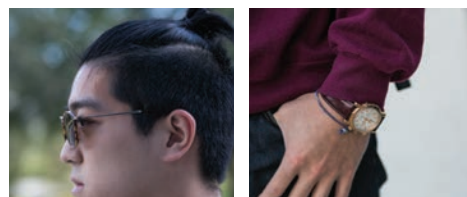


CHRISTOPHER LAMLAMAY
freshman art + design major

WHAT IS YOUR USUAL ORDER AT A COFFEE SHOP?
“I just get an iced-coffee.”



WHAT IS YOUR USUAL ORDER AT A COFFEE SHOP?
“I usually order an iced-vanilla latte.”



WHAT IS YOUR USUAL ORDER AT A COFFEE SHOP?
“Probably a blueberry scone.”



WHAT IS YOUR USUAL ORDER AT A COFFEE SHOP?
“I get the Americano with room. It needs lots of caffeine.”



Fifth Star Awards inspire attendees

GINA SCARPINO

Assistant Arts & Culture Editor

THE INAUGURAL FIFTH Star Awards honored the work of four artists and one national historic landmark Sept. 17 at Millennium Park, 201 E. Randolph St.

The award ceremony, conceived by Mayor Rahm Emanuel's office and the City of Chicago's Department of Cultural Affairs and Special Events, takes its name from the Chicago flag. The four red stars signify important events in the city's history. The event does not actually add a fifth star but honors those who help the city move forward.

The ceremony honored Lou Conte, Ramsey Lewis, Richard Hunt, Lois Weisberg and the Auditorium Theatre of Roosevelt University, 50 E. Congress Pkwy. The Department of Cultural Affairs and Special Events estimates that 2,500 people attended the event.

Michelle T. Boone, commissioner of the department, welcomed the audience with a monologue about the influence prominent artists have on the city of Chicago.

"We are gathered here to add five more to that luminous body of cultural stars," Boone said. "Tonight is a night of celebration and [many] thanks to Chicagoans that have made our lives better by sharing their life's work with us and the world."

The first honoree of the night was Conte, a dancer, choreographer and founder of Hubbard Street Dance Chicago. Conte's accomplishments were highlighted by fellow choreographer and colleague Twyla Tharp. A group of dancers from Hubbard Street Dance also performed excerpts from choreographer Nacho Duato's "Gnawa" in Conte's honor.

"Conte came to Chicago with a vision," Tharp said. "Part of that vision is that dance must always be in the service of the community. He never forgot the big picture that art is life and that dance and dancers realize human potential at its very best."

WBEZ correspondent Richard Steele introduced the night's second honoree, Grammy award-winning jazz composer Ramsey Lewis. Ravinia Festival president Welz Kauffman and student Alexis Lanier performed a medley of Lewis' songs and Grammy-winning vocalist Kurt Elling performed Lewis' song "The In Crowd."

"Music is what makes Chicago," Steele said. "It flows through our veins with a constant soundtrack playing in our hearts. [Lewis is] one of the nation's most successful jazz pianists of all time. [He] has chart-topping singles that have each sold millions of copies."

Hunt, a renowned sculptor, was recognized by Carol Adams, president and CEO of the DuSable Museum of African American History.

Adams talked about her admiration for Hunt and his excellence.

"[Hunt has] more public displays of art across the city than any other artist," Adams said. "Tonight, we are proud to add the Fifth Star Award among his many well-deserved accolades. We salute you."

Weisberg, Chicago's former Cultural Affairs commissioner for more than 20 years, was introduced by Jim Law, the former executive director of the Mayor's Office of Special Events. Law highlighted Weisberg's numerous accomplishments in making art and culture more integrated aspects throughout the city. He recalled some of Weisberg's biggest accomplishments—"Cows on Parade," Gallery 37 and the Chicago Cultural Center.

"[Weisberg] insisted the arts be vital and accessible to Chicagoans as all other basic city services," Law said. "It was not that arts and culture were not present in Chicago, but to become the bigger, more visible international stage was needed for a city with so many artists, performers and cultural institutions."

The last honoree of the night was the Auditorium Theatre of Roosevelt University, a 125-year-old national landmark that hosts performers such as the Joffrey Ballet and various plays. The theatre was recognized for its service and excellence by Rolf Achilles, an art curator and historian.



Carolina Sánchez THE CHRONICLE

Noted Chicago vocalist Spider Saloff (Top) and Four Star Brass Band (Bottom) both performed in tribute to the renowned artists that were honored at the Fifth Star Awards in Millennium Park on Sept. 17.

"The Auditorium Theatre has influenced and evolved each decade, ushering in a new challenge and a new voice," Achilles said. "The theatre has adapted and grown, but we have always remained dedicated to providing the highest quality of artistic experiences."

In a statement released on Sept. 18, Boone said the Fifth Star Awards were a success and planning for the 2015 award ceremony is underway.

"Congratulations again to Lou Conte, Richard Hunt, Ramsey Lewis, Lois Weisberg and the Auditorium Theatre of Roosevelt University," Boone said. "The Fifth Star Awards was a fitting tribute to five exemplary representatives of Chicago's cultural scene who have made our lives better by sharing their life's work with us and the world."

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Size: No larger than 22" x 28".

Artist Statement: Please submit a brief artist statement which includes the theme: 'Respect. Connect. Prevent.'

Deadline: October 27, 2014. Submit your work to the Residence Life office, 731 S. Plymouth Court.

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Sponsored by the Sexual Assault Awareness Education Committee



Pulling at the seams

Uptown's decades-long heritage of diversity beginning to crumble

Story by Elizabeth Earl

Designed by Andrea Cannon



"Hey, man, can I have a smoke?"

Startled from his private thoughts, Tobias Elder tried to keep walking past the man who asked him for a cigarette. The man looked like he could be a gang member, Elder says, and Elder was not in the mood to barter over cigarettes, so he tossed him the whole pack and tried to move on.

To his surprise, the man followed him and looped an arm across his shoulders, asking what was wrong. When Elder told the man his father had just died, the man squeezed Elder's shoulders sympathetically and said, "Don't worry. It's going to be okay," before slipping the cigarettes back into Elder's pocket and walking away into the streets of Uptown.

"That's what this neighborhood used to be like," says Elder, an 18-year resident. "Everybody respected their own space. They didn't really care who you were."

Uptown is a rough patch in the gentrified quilt of Chicago's North Side. The surrounding neighborhoods are all high-cost, low-diversity areas with inflated monthly rents, but Uptown has remained significantly more affordable and is one of the most diverse neighborhoods in Chicago.

Delicate Chinese vases sit beside trimmed bonsai trees on the crowded windowsills of battered shops beneath the Argyle Red Line stop, and around the corner on Clark Street, the weary sliding door of a Korean market squeaks closed behind a shopper with arms full of freshly-butchered pork, hoisin sauce and bok choy. To the east down Lawrence Avenue, the high-end houses give way to the aged landmarks near the Riviera Theater, where the 1920s charm draws concertgoers from across the city and suburbs. And to the south on Broadway, Mexican markets and restaurants have served customers for the last four decades.

"I would say Uptown is even more diverse than New York City in the sense of a single neighborhood where people are living," Elder said. "Much like the rest of Chicago, there's neighborhoods where there are pockets of culture [and] racial differences. Here, it all seems to meld into one."

Uptown is not all roses and neighborliness, though—it has a slightly higher crime rate than adjacent neighborhoods. A shooting left two injured and one dead in

Uptown on Sept. 15, according to a Sept. 16 Chicago Tribune report. The shooting spurred the media to question how well police are battling gang violence in the area. Media spotlighting of gangs and rashes of violence on the streets have reflected negatively on the neighborhood. Dark alleys where the homeless formerly took shelter are now illuminated and police patrol formerly quiet blocks. As a result, violence has significantly decreased in the area in the last two years—there have only been 1,271 violent crimes in the neighborhood in the first nine months of 2014 versus 1,524 in the same period of 2013, according to City of Chicago crime data—but diversity has also declined. While the battle to control violence continues, low-income residents are being quietly pushed out of the neighborhood by inflating rents.

A decade ago, former alderman Helen Shiller was at the helm of the 46th Ward, battling with the City Council and then-mayor Richard M. Daley to maintain affordable housing options and single-room occupancy units in the neighborhood.

Shiller argued that the preservation of Uptown's affordable housing made it the last haven for low-income individuals along the North Side lakefront. Throughout her 27-year career as alderman, she received sharp criticism from other politicians and political commentators like Chicago legend Mike Royko. In a 1987 article in the Chicago Tribune, immediately after Shiller was elected, he wrote, "[Uptown] also has a new alderman, Helen Shiller, and she has a vision of what that seedy old neighborhood should be in the future. And apparently her vision is that Uptown should remain a seedy old neighborhood."

Royko's attitude was common, according to Denice Davis, Shiller's former chief of staff. But allowing Uptown to be scrubbed of its grime and low-income residents will take the culture with it, she said. Alderman James Cappleman, who won the seat in 2011, has voiced his support for real estate development and has favored business interests. Cappleman, known for his 2013 stunt of inviting a private farmer to round up some of the ward's pigeons and shipping them to Indiana for private hunting, is a controversial figure among residents and in the media.

Violence in the neighborhood gets more than its fair share of publicity. While the area does have its gangs and has been historically more violent than nearby communities—Davis said her son, daughter and grandson have all had guns pulled on them—the only time Uptown gets significant attention is after a shooting, as in the case of a gang-related shooting injuring five people that took place on Wilson Avenue in August 2013. But eliminating violence from any neighborhood is impossible, Davis said.

"To me the only place where there is no crime is heaven," Davis said. "I'm not going to tell you nothing's ever going to happen to you, but I can tell you not to live in fear. I believe that the reason why Uptown is still the way it is, is that contrary to popular belief, even people who are newly moving to Uptown or to the 46th, they're moving there because of the diversity."

The danger is that the neighborhood's innate diversity that Elder enjoys and Shiller advocated for is now beginning to crumble.

Between 2000–2012, the black and Hispanic populations of Uptown decreased by 0.7 percent and 8.2 percent, respectively. The white population, however, increased by 6.3 percent in the same time period, according to the U.S. Census.

The neighborhood, first annexed by the city in 1889, has changed its face many times. Through the 1920s, the area was a hub for the film industry, featuring staples such as the Uptown Theater and Essanay Studios, 1333 W. Argyle St. When the film industry moved to Hollywood, Uptown changed its face again to embrace the thriving Prohibition era with night clubs and illegal taverns. From 1930–1960, Uptown was far-and-away white. The neighborhood was initially made up of young singles and couples, but by the 1930s had become an upscale, costly area, according to a 1990 report from the Chicago Local Community Fact Book.

The tension began in the 1950s when large numbers of Appalachian emigrants began to settle in the neighborhood. Victims of the coal industry's rapid industrialization, the primarily low-income, poorly educated residents came to Uptown for the inexpensive housing and chance for jobs.

Ric Addy, who has owned the book and record store

UPTOWN'S DIVERSITY OVER TIME



1950s

1950:
White: 98.1%
Black: 0.5%
Other*: 1.4%

1970:
White: 87.7%
Black: 4.1%
Other*: 8.2%

*Before 1990, data on people of Hispanic origin was not provided.



1970s

Shake Rattle & Read, 4812 N. Broadway, since 1972, said he remembers the Appalachian residents being a major part of the neighborhood.

"When I moved here, it was all hillbillies," Addy said. "I knew a lot of them. Willie Nelson would play at the Aragon [Ballroom] and they'd all go. It was them, and it was American Indians."

The Native American population centered around the American Indian Cultural Center, 1630 W. Wilson Ave., and grew in the 1960s when the government formulated policies that encouraged Native Americans to integrate into urban areas, according to the Local Community Fact Book report.

Davis said she has lived in the neighborhood for 30 years and remembers a time when Uptown felt more like a cohesive neighborhood than a collection of blocks and streets composed of different ethnic groups.

"Condo owners are being told when they first move in, 'Oh, watch out for those low-income people,'" Davis said. "Low-income people are blaming condo people for the developments going up in the area and displacement. And there's fault on both sides, but it's not being addressed."

Davis announced that she would make a run for alderman of the 46th Ward against Cappleman in the February election to change the direction of the neighborhood. Her main goals are to restore some of the 1,200 SRO units lost in Uptown in the last year and to provide more resources for current residents, she said.

Cappleman has failed to listen to the voice of his constituency, Davis said. During a number of construction hearings, he approved the projects despite objections from the neighbors, she said. Because many of his campaign donations have come from real estate developers or landowners, according to his D-2 campaign donation forms, she said his loyalty lies with them.

"And he's done that over and over within the past 2 1/2 years or so," Davis said. "The city of Chicago has lost over 2,200 units of SROs. [The City Council] put a moratorium on SRO [closures] because 1,200 came from Uptown."

The moratorium was first proposed by Mayor Rahm Emanuel and aldermen Walter Burnett (27th Ward) and Ameya Pawar (47th Ward) in July and officially enacted Sept. 9, effective Sept. 19. Called the "Single-Room Occupancy and Residential Hotel Preservation Ordinance," the City Council effectively tied off the city's bleeding affordable housing market—for six months. After that, the SROs will be under the gun again.

ONE Northside, a nonprofit advocating for equal opportunity housing, is currently working with the city to develop policies to better protect affordable housing options that still exist, according to Alyssa Berman-Cutler, president and CEO of Uptown United, an organization that works with ONE Northside.

Berman-Cutler said she did not think Cappleman's main interests were in real estate. She said the development in Uptown is a change for the better, updating the area to be more modern and livable rather than letting violence and dilapidation continue.

However, she said the organization sees the importance of preserving affordable housing. The ARO, short for the Affordable Requirements Ordinance, has existed since 2003 and requires 20 percent of a building to be affordable housing in particular districts. ONE Northside is working with the city to strengthen the ordinance. Currently, many developers would rather pay the \$100,000 fee to waive the requirement than provide the affordable housing because the fee to bypass the law, called an in-lieu fee, is less than that of producing a unit.

Berman-Cutler said the average price of building a single unit in a gentrified neighborhood like Lincoln Park or Lakeview hovers around \$200,000–\$300,000 based mostly on property value and estimated rental costs.

"It is too cheap [for developers] to be able to pay your fee in lieu," Berman-Cutler said. "We're hoping to increase that cost."

Cappleman invited the community to a public hearing about the upcoming renovation of the Wilson Red Line stop at Harry S. Truman College, 1145 W. Wilson Ave., on Sept. 16. While ensuring economic development and public safety are his main goals for the neighborhood, Cappleman said several times that he also wanted to preserve diversity in terms of job availability.

"We really wanted to celebrate diversity, and one way to celebrate that is to recognize all the different types of food," Cappleman said in an interview. "I work very closely with Uptown United and all the other chambers [of commerce] to see what we can do to help businesses grow, especially in Chicago, which is known for its small businesses."

But Jeff Littleton, a local artist who said he has lived in Uptown on-and-off since 1966 and a noted Cappleman critic, said preserving diversity is impossible without income diversity. If the real estate development continues in Uptown at its current rate, the neighborhood will gentrify quickly, he said. Littleton, who lives in an SRO, said the alderman has fought attempts to expand affordable housing requirements on behalf of developers.

"Much like the rest of Chicago, there's neighborhoods where there are pockets of cultural [and] racial differences. Here, it all seems to meld into one."

—Tobias Elder

"When poor people move involuntarily, they're worse off than they were before," Littleton said. "[The gentrification process] tears things down. It's uncontrollable—we are resegregating."

Littleton claimed that real estate interests are counter to the best interest of low-income and minority residents. He said other Uptown residents have expressed concern at the number of homeless shelters in the neighborhood, but the shelters all serve different populations. If real estate development continues at the current rate, there may not be enough resources for everyone, he said.

"[Real estate development] is speculation on somebody else's dislocation," Littleton said. "It's the same old story in a different way when it's 32 families being moved for an eight-flat condo."

Davis said the community's loss of voice will oust low-income and minority residents.

"I believe that you can have development without displacement," Davis said. "We can't keep taking away from everyday people."

However, Elder disagreed. He said without additional investments in the area, businesses will be unlikely to establish themselves there, and Uptown will never progress. He said balancing affordability with economic development is a delicate task but not impossible. Emanuel's March 2014 plan to invest in business development in Uptown to encourage business and infrastructure development seemed promising, but so far there has been no action, Elder said.

"I agree with what Rahm is trying to do, but I don't see anything being done," Elder said. "If you're going to do that, you need to develop the infrastructure to do it and to entice businesses that are going to support that kind of infrastructure. Otherwise it just becomes a destination spot and then people leave, which is what they do now."

Cappleman said his office's primary goal is to increase the business presence in Uptown, and with further development of the Wilson Red Line stop, more businesses can move in. More businesses mean better public safety as well because businesses do not tolerate even petty crime, he said.

"Since they did that, business development and business sales have increased because people feel like it's safer," Cappleman said.

Gentrification is a common problem in cities nationwide. In San Francisco, a series of protests in 2013 spurred the social justice group Causa Justa to research and publish a report about whether it was possible to have economic development without displacement. It came up with six principles to avoid displacement: The protection of vulnerable residents, preservation of affordable housing, stabilization of existing communities, non-market-based approaches to housing development, making non-displacement a regional priority and including residents in the planning process.

San Francisco is currently one of the most unaffordable cities in the country, with median rent hovering

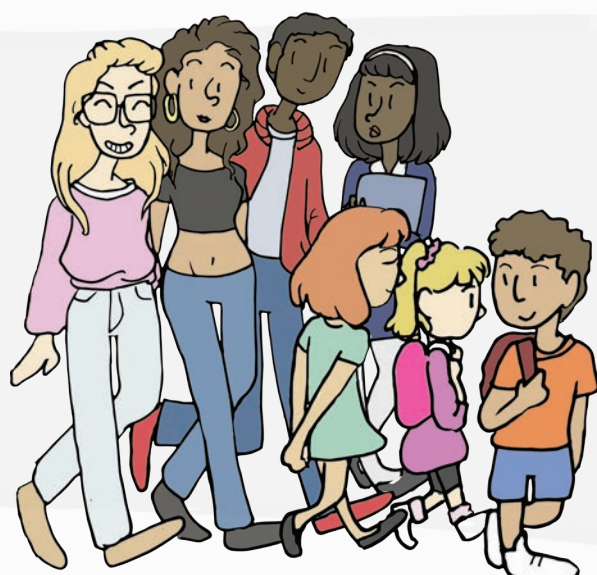
around \$1,447, according to the 2012 American Community Survey. Addy, who said he lived in San Francisco in the 1970s, said the majority of the hippie population lived in Haight Ashbury, which is now one of the most expensive regions of the city.

In New York City, anti-gentrification movements have fought for years to preserve affordable housing to no avail. Elder said he remembers the days when rent was affordable. Although the city had rough patches, middle-class people could still live there. When then-mayor Rudy Giuliani implemented militant policies to clean up the streets in the mid-'90s, the homeless began disappearing and violence decreased, but it came at the cost of city officials essentially rounding up the homeless and deporting them from the city, he said.

A few years ago, Elder was visiting New York City and drove through the Meat Packing District on the city's West Side. When he lived there in the '80s, he said it was known to be a bad area in terms of crime and homelessness. These days, it is scrubbed as clean and glitters with as many high rises as the rest of Manhattan. Elder said his taxi driver told him the city had just broken a record—no shootings in a year.

"But what was the price it took to get here?" Elder said. "I said, 'I remember the Giuliani days' and he just looked at me. That was a dark period for the city. Is that the price? I don't think Chicago should go down that path. I don't think it's necessary."

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1990s

1990:
White: 47%
Black: 25%
Hispanic: 22%

2012:
White: 58.7%
Black: 18.8%
Hispanic: 13.1%

Data from U.S. Census Bureau



2010s

Umami Burger settles into Wicker Park

BAXTER BARROWCLIFF
Assistant Arts & Culture Editor

UMAMI BURGER, A gourmet-style burger chain, has opened its doors on Sept. 18 at its first Chicago location at 1480 N. Milwaukee Ave. The place experienced a steady flow of newcomers who came for its grand opening.

After staking out a location in a neighborhood already known for its abundance of hipsters, Umami Burger set up shop two doors

down from the Native Foods Café, another popular niche chain.

Adam Fleischman, a writer who fell so in love with food and wine that he changed his career, founded Umami Burger in 2009, according to its website.

The first location was in Los Angeles, and Umami slowly began to spread across California before moving westward. Now the chain has locations in Las Vegas, New York City and Chicago, according to the website.

Fleischman the name Umami after the Japanese culinary word for savory because of the ingredients he would use to separate Umami from more traditional burger joints.

The restaurant prides itself as an upscale burger joint, and one of the waitresses referred to it as a “sit down In-N-Out Burger.” Each location has its own individual decor that reflects its neighborhood, Wicker Park’s location boasts street art and massive colorful murals adorning the restaurant’s pine walls.

Umami is not your typical hamburger joint. The restaurant has taken an average burger and transformed it into a gourmet item by adding toppings like shiitake mushrooms, avocado and truffles. It also has house-made truffle cheese, truffle fries (\$6.50) and the house-made ketchup is even infused with truffles.

Umami Burger has many types of burgers, including one that is made with ahi tuna. The staff favorite, Manly Burger (\$12.00) lives up to its name by topping the “Umami” seasoned beef patty with melty, hearty beer-cheddar cheese, crisp smoked-salt onion strings and savory bacon lardon. As far as its taste is concerned, you cannot go wrong with the Manly Burger, though the burger is too ordinary for double digit pricing.

Among its many appetizers, Umami features its spin on a south-



Carolina Sánchez THE CHRONICLE



Carolina Sánchez THE CHRONICLE

Umami Burger’s Manly Burger melts their beer-cheddar cheese over their “Umami-seasoned” beef with bacon.

Truffle fries, one of Umami’s most celebrated appetizers, combines two french favorites, french fries and truffles. Truffle cheese is a classic—deep-fried pickles (\$6.00). The pickles are served on a spear and are blanketed with shaved Parmesan cheese. One can also dip the pickles in Umami’s very own jalapeno ranch, which is creamy and delicious but does not have any sign of jalapeno. The deep-fried pickles still maintain their crunch and are not overpowered with dill flavoring.

The restaurant also provides soda-pop such as Coca-Cola and Sprite (\$3.50) that are imported

from Mexico, made with real sugar and come in the classic bottles, as well as Abita Root Beer (\$3.50), which is bottled in Louisiana, naturally caffeine-free and made with pure Louisiana cane sugar instead of high fructose corn syrup.

Umami Burger is a great place to try a new spin on an old favorite, but it is pricier than your average burger joint. If you are not a fan of truffles, this may not be your spot.

bbarrowcliff@chroniclemail.com

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Fela Kuti's legacy lives on through documentary film, and music

BAXTER BARROWCLIFF

Assistant Arts & Culture Editor

NIGERIAN MUSICIAN AND political activist Fela Kuti will not keep quiet—even 17 years after his death.

The 2014 documentary "Finding Fela" telling the story of Kuti's life, is traveling around the U.S. until February 2015 and played at the Music Box Theatre, 3733 N. Southport Ave., from Sept. 12–18.

Fela Kuti transformed African music from Highlife to an even more jazzy, groove-oriented form called Afrobeat. During the '70s and '80s, he used his music as a platform to stand against the oppression and militaristic dictatorships that controlled much of the continent—including Nigeria—after European colonization came to an end. In doing so, Kuti became extremely popular throughout Africa as well as an enemy to the government and was consequently subjected to many violent raids on his home and numerous arrests.

Femi Kuti, Fela's eldest son, said his father became an icon for the peoples of Africa, especially among younger residents, because of his constant fight against the military dictatorships in Nigeria.

"Using music as a weapon and never compromising the integrity of the message of his music, he was very fearless," Femi Kuti said. "He never compromised, he never backed down. He never ran, no



Courtesy KINO LORBER

Nigerian musician and political activist Fela Kuti performed at the Afrika Shrine, a club he owned, almost daily.

matter what dictatorship was in power. He had so many opportunities to leave Nigeria and he stayed, and that is probably what he is most admired for, especially here [in Nigeria] by the young people."

Aaron Cohen, a reviews editor at Downbeat Magazine and freelance writer for the Chicago Tribune, has been studying Kuti's work since his early 20s. Cohen has also written articles about the musician and said Kuti used his lyrics to fight those in power.

"In terms of his lyrics, he was just so uncompromising, whether

it was about corruption or about international colonization of Africa," Cohen said. "Even though there have been a lot of changes in Africa and around the world, a lot of what he said really stood out as the truth then and is still true to this day."

Fela Kuti is still revered across the continent today because of the ongoing corruption throughout Africa, Femi Kuti said.

"Because oppression is still going on, many people refer to him as a prophet because he predicted many of the things that have happened [in Africa]," Femi Kuti said. "A lot

of young people still look up to him, everybody always talks about him because the corruption is still so bad here."

Fela Kuti was also popular for his fight to return to African roots and to strip away the influences of colonization from African culture.

"He defended the African culture and tradition in whatever he was doing, even to the detriment of his health, because he believed so much in the African way," Femi Kuti said. "He understood what colonialism and super-nations influenced negatively on the culture and mindset of the African people, in education, our way of life and religion.... They were brainwashing us against ourselves."

Even though Fela Kuti was known for his political activism, he would not have been able to spread his message without his music, Cohen said, adding that Fela Kuti's ability to captivate an audience and spread his message was his charisma as a frontman.

"When I saw Fela in '89 ... that charisma that he had as a band leader was so palpable, so strong, speaking as a 20-year-old in the audience," Cohen said. "There was a mischievous, dangerous charisma that he had on stage that was just so striking that people would compare him to artists like Bob Marley and James Brown."

Michael Veal, a professor at Yale University who wrote the book

"Fela: The Life And Times Of An African Musical Icon," said his creation of Afrobeat influenced many artists and can be heard across the world today.

"He was a master composer of groove-based music, and he did a beautiful job of combining that with political awareness," Veal said. "Musical sounds influence each other. It does not have to be called Afrobeat forever—that was his moment—but the influence continues over time with different forms of music."

Femi Kuti said his father was an icon to other musicians while he was alive.

"Miles Davis was influenced by my father ... Paul McCartney listened to my father," Femi Kuti said. "Even though his music was never mainstream, great musicians were influenced and inspired by him."

Fela Kuti's youngest son, Seun Kuti, performs under the moniker Seun Kuti & Egypt 80 with many musicians who played in the group when his father led the band. Seun Kuti & Egypt 80 performed at the World Music Festival held Sept. 13 in Chicago.

Fela Kuti is one of the most influential Africans the world has seen according to Veal, and his message was a simple one.

"You can have a great time, but be politically aware," Veal said.

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AUDIOFILE

When life gives you 'Lemons,' start a rock band

SPENCER HALL

Assistant Arts & Culture Editor

WITH A NAME like The Lemons, it may be hard to believe that the Logan Square-based group can make sweet music. Playing bubblegum-pop songs reminiscent of the 1960's, the band creates a unique sound. Formed in the summer of 2012 in bandmember John Lemon's living room as a hobby, the band has quickly evolved into an up-and-coming staple in Chicago's thriving music scene.

While some bands take themselves more seriously than others, The Lemons are handling their new-found popularity with ease. The Lemon's self-described "sticky songs" genre of music puts a silly spin on the band's approach to music. The band keeps its tunes short and sweet, never exceeding two minutes. Lemon pun-inspired stage names such as Chris Twist, Kelly Lemone, Juicy James and Kimmy Slice reflect the group's good-natured humor in a nutshell.

The Chronicle spoke with the guitarist of The Lemons, Chris Kramer—also known as Chris Twist—about the band.

THE CHRONICLE: How did the band get its name?

CHRIS KRAMER: We like bands that have foods in their names, so we wanted to be a food-named band as well. Lemons are nice because they're full of Vitamin C and they give you energy and not scurvy.

How did the band evolve from playing in your living room to what it is today?

I lived in the same building as [guitarist] John Lemon. He has been



Courtesy CHRIS KRAMER

The Lemons, a Logan Square-based bubblegum-pop band, was voted "Best New Band" in The Chicago Reader's annual "Best of Chicago" reader's poll this past summer.

living in that building for about eight years, and I've been there about two years. The apartment right below him opened and he let me know about it because I was looking for a new place to live. So I moved in underneath him and I brought some musical equipment with me, and he just started coming down and we played songs together. We started writing jingles about things in the neighborhood—just little businesses. We see places like

the Viking's Tea Shop and the New Wave Café, so we wrote songs about those [places]. He had songs he had written and wanted to record, so I helped him finish and record those, and they were pretty good. We came up with the band name, and that's when we got Kelly and James and Esther to be in the band with us.

Your Facebook lists the Looney Tunes as an influence. How has the cartoon influenced the band?

I think one of my earliest exposures to music was through watching "Bugs Bunny" cartoons. Those cartoons are great because early on, they'd just be shorts before a film and they'd just use classical music and do cool animations to classical music. Just thinking about the pairing of sophisticated music with really enjoyable visuals. I think that's something, maybe not to the same extent, but we try to combine easy carefree things with good music.

How is being in The Lemons different from other bands?

I think The Lemons is just like a family now, you know? We did a bunch of touring this summer and we spent way too much time together. Now we just all really love each other.

Why did you decide to release your debut album *Hello, We're the Lemons* on cassette tape?

Tapes are really cheap to make. You could hand-dub them or you could pay someone at a factory to do it for \$150 and you get 50 tapes back. It's hard to say no to that—that's just economics right there—and tapes are just really popular right now for people who like rock 'n' roll music. Most of us in the band don't listen to CDs ever, and vinyl records are too expensive to make. Also, we all drive cruddy old cars that still have tape players in them.

Why do you keep your songs so short? Is this a conscious decision?

We could have more verses in there, but the songs are just all about the melody, and the melody comes across in one verse and one chorus. Then you repeat it again because, you know, people won't stand for a 15-second song. So then you have a 45-second song by the time you're done. When you go see a concert, most bands are pretty serious about what they're doing, but we just want to have a good time on stage, and hopefully people have a good time in the audience. So making fun of ourselves [is] a good way to spend a half hour.

shall@chroniclemail.com

STAFF PLAYLIST

Home-state favorites



Gina Scarpino, Assistant Arts & Culture Editor

I WANT TO BE ALONE Green Day—1991
YOU'RE GONNA GO FAR KID The Offspring—2008
DAUGHTERS The Story So Far—2011
THE WIRE Haim—2013
STARS AND BOULEVARDS Augustana—2003



Spencer Hall, Assistant Arts & Culture Editor (TN)

BAD THINGS Rayland Baxter—2013
60 FEET TALL Dead Weather—2009
TRANI Kings of Leon—2003
ONE MORE NIGHT IN BROOKLYN Justin Townes Earle—2010
BABY LOVES IT Penicillin Baby—2013



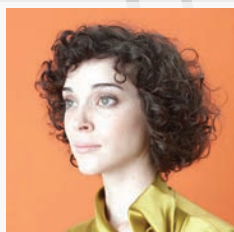
Eddie Diaz, Assistant Sports & Health Editor (MA)

GOOD VIBRATIONS Marky Mark and the Funky Bunch—1991
POISON Bell Biv DeVoe—1990
ONCE IN A LIFETIME New Edition—1986
BACK IN THE SADDLE Aerosmith—1976



Baxter Barrowcliff, Assistant Arts & Culture Editor

THE BIG THREE KILLED MY BABY White Stripes—1999
BE MY LOVER Alice Cooper—1971
KICK OUT THE JAMS MC5—1969
DIRT The Stooges—1970



Matt McCall, Features Editor (TX)

THE PARTY St. Vincent—2009
ON THE ROAD AGAIN Willie Nelson—1980
PLATEAU Meat Puppets—1984
TRUE LOVE WAYS Buddy Holly—1960
WALK Pantera—1992



Kyle Holley, Assistant Campus Editor (D.C.)

IN MY BAG Fat Trel (Feat. Wale)—2014
IT DON'T MEAN A THING Duke Ellington—1931
REGARDLESS Lightshow—2013
YOU Raheem Devaughn—2005
CHUCK BABY Chuck Brown—2007

Sound OFF

iHeartMedia a smart change for Clear Channel

CLEAR CHANNEL MEDIA Holdings Inc., the largest operator of U.S. radio stations, announced in a Sept. 16 press release that it has changed its name to iHeartMedia to better associate with its digital radio service iHeartRadio and embrace its various media platforms.

Since the iHeartRadio app was released in 2008, it has grown wildly popular and served as the online outlet for the company's 859 radio stations and 245 million monthly listeners and engaged consumers through broadcast radio, digital and mobile radio, social media, TV and outdoor events such as the iHeartRadio Music Festival, the largest live concert event in radio history.

"iHeartMedia reflects our commitment to being the media company that provides the most entertainment to the most engaged audiences wherever they go, with more content and more events in more places on more devices," said Bob Pittman, chairman and chief executive officer of iHeartMedia.

Despite some critics claiming that the name change will lead to the deterioration of radio as an industry, the company said in the press release that it still

plans to focus on local broadcast radio stations and the stations' on-air personalities.

"iHeartMedia was created by the strongest broadcast radio stations in the country, and we will continue to build this company the same way—on the country's strongest radio stations," Pittman said in the press release. "We are especially excited because our digital platform extends the reach and impact for our wildly popular on-air personalities—and it is a platform that only iHeartMedia provides."

People who oppose Clear Channel's decision to focus more on media and different forms of radio fear that such a move will kill radio, but the company is simply keeping up with the times and its consumers. With the growing popularity of services like Spotify, it only makes sense that Clear Channel would make the change to remain competitive and transform itself into a multiplatform media company.

The name change could benefit the company because consumers are more likely to recognize a casual name like the "iHeart" brand as opposed to Clear Channel, with its association with conservative talk radio. The new name could be

KYRA SENESE MANAGING EDITOR



the smartest tactic to make the company a household name.

Those who are against the company's name change are unrealistic. The company is in no way threatening the validity or success of radio, but rather trying to bolster its accessibility and ensure its livelihood by resonating with iHeartRadio consumers.

There will always be a market for radio, but that does not mean listeners should not be able to access it in a variety of ways.

"We're pulling together our powerful local and national brands and industry-leading platforms to make it easier for advertisers to tap into the range of content, audiences and experiences we deliver on devices, in cars and everywhere consumers want to be entertained," said Rich Bressler, president and chief financial officer of iHeartMedia, Inc.

ksenese@chroniclemail.com



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Monday, Sept. 22

CLEAN BANDIT

Lincoln Hall
2424 N. Lincoln Ave.
8 p.m.
\$18, 18+

Saturday, Sept. 27

AIR DUBAI

Subterranean
2011 W. North Ave.
6:30 p.m.
\$12, 17+

Monday, Sept. 22

SAM SMITH

Riviera Theatre
4746 N. Racine Ave.
7:30 p.m.
\$35

Saturday, Sept. 27

THE DRUMS

Bottom Lounge
1375 W. Lake St.
7 p.m.
\$15

Thursday, Sept. 25

SLOW CLUB

Schuba's
3159 N. Southport Ave.
9 p.m.
\$15, 21+

Saturday, Sept. 27

YACHT

Concord Music Hall
2047 N. Milwaukee Ave.
7:30 p.m.
\$17

Thursday, Sept. 25

BALANCE AND COMPOSURE

Bottom Lounge
1375 W. Lake St.
6:30 p.m.
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Saturday-Sunday, Sept. 27-28

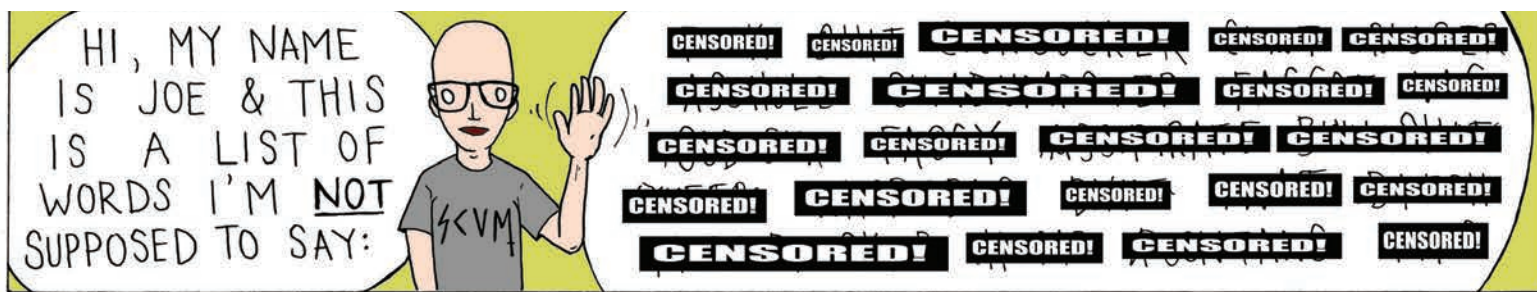
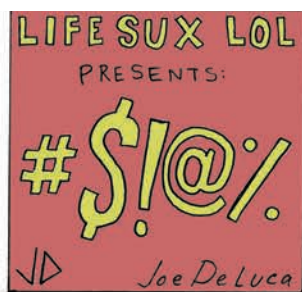
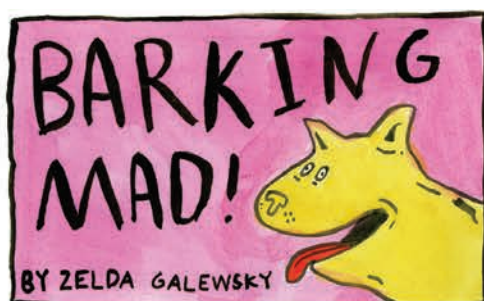
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'Skeleton Twins' a powerful dramatic turn for SNL alums

JOSH WEITZEL

Film Critic

SINCE LEAVING "SATURDAY Night Live," Bill Hader and Kristen Wiig have successfully shifted from television to feature films. Mostly appearing in comedies, neither has had the opportunity to flex his or her dramatic acting muscles. The two get the chance in their new film "The Skeleton Twins," a touching black comedy about a family that is not afraid to be brutally honest about depression.

Director Craig Johnson introduces Milo (Hader), a struggling, depressed gay actor living in Los Angeles with his wrist-slitting suicide attempt. Similarly, his estranged twin sister Maggie (Wiig), whom he has not spoken with in 10 years, is about to attempt suicide by overdosing on prescription pills. Before she can go through with the act, she receives a call from the hospital about her brother. Maggie takes Milo back to New York City to stay with her and her husband Lance (Luke Wilson) while he recovers. The twins struggle to help each other with their problems and reconcile their differences after years apart.

Both Hader and Wiig fit beautifully into the darkly funny script written by "Black Swan" scribe Mark Heyman. They have a great dynamic and bring plenty of humor to their characters' misfortunes.



IMDb

Much of the humor stems from their SNL-born chemistry. Their interactions seem natural, mostly relying on poking fun at each other and making light of their problems.

The main characters' struggles with the disorder are subtle throughout the film. Unlike Lance, Maggie is quiet and reserved. She is self-aware enough to realize that she makes poor decisions yet refuses to admit she is unhappy with how she is handling her marital problems. Milo continues to harm himself by drinking heavily and revisiting his old lover and high school teacher, Rich (Ty Burrell), which ultimately causes a rift between the two siblings. Both are horribly self-destructive and re-

fuse to seek help, yet their struggles are what make them sympathetic to one another. Like the condition itself, their depression is not written on their faces but grows organically out of their decisions and dialogue. However, the film leaves secondary characters with little to do. Rich has the potential to be interesting. He is a married man with an adult son, and it becomes clear he is struggling with his sexuality after he sleeps with Milo. This is not explored as deeply as it could have been.

The controversy surrounding his relationship with a young Milo could be a movie on its own, but it is only brought up in one conversation. Lance is another promising charac-

ter, but he is overlooked. He is happy-go-lucky about everything, and although Lance does plenty to lighten up the mood and is a good foil to Maggie, it would have been more realistic had the marital conflicts been more deeply examined.

Maggie and Milo's 10-year estrangement is never explained in depth. There are no clues, and it is never implied how old they were when they stopped speaking to each other. It would have been much more powerful to have known what caused the rift between the siblings. It plays a part in the exposition, and not having an explanation makes parts of the film and story feel like it is lacking in context. This is particularly true when the two dis-

cuss being apart for so many years. There is very little that is technically special about the film. A few shots of the characters are clever in framing, leaving empty space off to the side of their head, suggesting emotional emptiness. Otherwise, there is not much to admire on a technical level.

"The Skeleton Twins" is an exceptionally honest tale of a family dealing with depression and the portrayal of the disorder itself is accurate. Very powerful performances, well-constructed characters and light humor adds to the heavy mood against an otherwise tragic story.

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» **SPOON**

Continued from PG. 15

"The Beast and Dragon, Adored" off of 2005's *Gimme Fiction* were clear audience favorites. Dark green lights projected onto the silk screens as a single side stage spotlight shone across the stage while the band played to the enthusiastic audience.

The performance of "I Just Don't Understand" had every audience member dancing. The track opened with a lush piano arrangement, quickly transitioning into the pounding of piano keys as Daniel sang with the duck-walking swagger of a young Mick Jagger. As the song progresses, the piano takes center stage with wonderful solos from both keyboard players.

Between songs, the band joked with members of the audience, adding to the already friendly atmosphere. Daniel joked with a member of the front row about his sunglasses, noting that someone at almost all of the

band's tour stops has done the same, garnering laughs from the audience.

The performance ended with perhaps one of Spoon's most well known songs, "I Turn My Camera On," but after rousing chants from the audience for more, the band came out for a five-song encore. The final set included some of the band's most popular songs and obvious fan-favorites, such as "You Got Yr. Cherry Bomb" along with the band's first big breakout hit song "The Way We Get By" from the 2002 album *Kill The Moonlight*.

Spoon closed the show with the track that almost every audience member was anticipating: "The Underdog." With the stripped down introduction to the song, incorporating keyboards rather than the brass section heard on *Ga Ga Ga Ga Ga*, the band ended the night on a high note. The final track capped off a performance that was well worth the four-year wait.

shall@chroniclemail.com



Lou Foglia THE CHRONICLE

The band excited fans with a five-song encore set, including crowd favorites, "Underdog," "The Way We Get By" and "You Got Yr. Cherry Bomb."



Kaitlin Hetterscheidt THE CHRONICLE

"Papercuts" makes its last stop at Columbia from Sept. 16–Nov. 6 after a six-city tour. The exhibition, curated by artist Reni Gower, is hosted by the Center for Book and Paper Arts as a part of the center's 20th anniversary.

» **PAPERCUTS**

Continued from PG. 15

Lauren Scanlon, a Los Angeles-based artist, features large and small pieces made entirely out of pages from "Harlequin Present" novels sewn together with gold thread.

"When I was about 10, my maternal grandmother gave me a grocery sack of those same books," Scanlon said. "1970's 'Harlequin Present' [novels] have a really iconic cover, but I was interested in how they affected me as a 10-year-old and then also as an adult so I wanted to do something with the books."

According to the exhibition catalogue, the pages are cut with patterns of old bedspreads. Each work is named after the title of a book and feature a majority of the text, Propp said.

"That's one thing that I'm not sure people realize was intentional," Scanlon said. "They look at the paper cut overall as a design with out realizing that the words that are still readable will give you some kind of veiled information about what the books were about."


Jaq Belcher, an artist who works strictly in paper cuts, said she gravitated towards it because she thought paper was beautifully simple on its own. She now creates meditative pieces with cut circle and petal-shaped components.

"The repetition of it came from hanging around aboriginal artwork," Belcher said. "Because I was in India before coming to New York, I was watching them do this practice of Japa [meditation] where they write the name of a god over and over again in a repetitious sort of mantra practice. So all of those things combined brought me to what I do today."

Belcher said she thinks "Papercuts" is a powerful exhibit and is set to be displayed in Qatar next year.


"It's a really nice cross-section of people who are using the same technique but in a diverse fashion," Belcher said. "I've been a number of paper-cutting shows, and this one is really strong in its diversity."

jboyle@chroniclemail.com



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TOP 5



Lauren Tussey Copy Editor

WEIRDEST SINCERE COMPLIMENTS

“Do you own any solid colored clothing?”: I have never taken a step back to fully examine my clothing inventory and discover the lack of options that do not have some sort of design or pattern. I love clothing with wacky, bold and bright patterns and colors. My clothes reflect my personality, and I would not trade my wild wardrobe for anything.

“Your tweets remind me of Ezra Koenig’s tweets”: After receiving this compliment a second time from a different friend, I knew I had been doing something right with my online presence. Ezra Koenig’s silly sophistication and suave delivery make each tweet a tiny present of pure genius.

“You’re like a beautiful cardinal that only knows how to spread its wings and let its feathers look spectacular”: This comment came from one of my wisest friends as a tweeted response to something I tweeted previously. He metaphorically managed to make me feel like, well, a beautiful cardinal.

“You look like a young Meryl Streep”: When my grandma first said this to me, I brushed it off and kind of shook my head. However, it came back to me this past summer when a coworker reiterated my grandmother’s exact words. I had to google Meryl to get a good idea of what I was being compared to, and I blushed when I saw the high-cheekboned babe on the screen.

“Don’t ever dye your hair”: If I had a dollar for every hairdresser I have had that has told me this, I would probably have enough for a few of those dinner boxes at Pizza Hut. Sometimes after someone mentions how nice my natural hair is, they ask me again if I have ever colored it and then feel the need to play with it.



Elizabeth Earl Copy Chief

SLIGHTLY OLD-FASHIONED HABITS

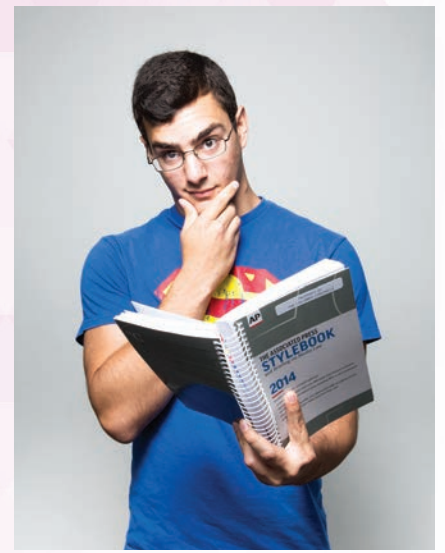
I prefer paper books: The smell of lignin, the feeling of paper on my fingers, the firm spine of a book in my hand—there is something so right about paper books and so wrong about electronic reading. I have a really hard time focusing on electronic reading, so I would much rather print and highlight if I actually want to learn something. I can barely get through PDFs for class.

I do not mind the dark: Growing up in rural Arizona made me love the night sky for one reason—there are no streetlights. Most nights, I won’t turn on any lamps in my apartment because the streetlight coming through the windows is enough. Obviously, I need light to do things, but even then, fluorescents give me a headache.

I always take the stairs: Who among us does not know the plight of those waiting for the 624 S. Michigan Ave. Building elevators? The long-awaited ding arrives only to be the odd floor elevator when you need the even floors. Pardon me, I would rather climb seven flights of stairs than ride in a tiny elevator with the unwashed masses.

I do not talk on the phone very well: My friends will tell you my phone calls with anyone other than my mom are awkward. For some reason, even though I talk to sources on the phone professionally, I get choked up when I have to call people that I care about. I will bike five miles in the winter to come see you and talk rather than make a phone call because I just will not feel the same after.

I prefer to know how things work: Perhaps it is my painful curiosity, but I am literally interested in everything. From taking apart my stove top to listening to my roommate lecture about how to code in C++, I want to figure everything out. It helps me to better understand the world I live in.



Abbas Haleem Copy Editor

REASONS I AM EXCITED FOR THE POKÉMON REMAKES

Nostalgia: I have been waiting for the third-generation Pokémon games to be remade since I heard about Heart Gold and Soul Silver, the second-generation remakes. Ruby and Sapphire were great the first time around, and playing them again with better graphics and new additions is nothing short of reliving my childhood. Not to mention there was footage of the Mossdeep Space Center, which has me excited for the possibility of catching a Deoxys.

More mega evolutions: After the Torchic giveaway and other huge hints at third-generation remakes in Pokémon X and Y, I could not help but wonder which pocket monsters would get mega evolutions.

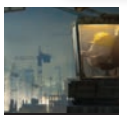
Shiny Beldum: There is an event that will allow you to download a silver Beldum holding a mega stone, which means that I will finally have a shiny Mega Metagross. All of the monster’s stats increase upon mega evolving, which means Metagross will be more of a tank than it already was. Mercy.

Endless gameplay: The biggest downfall to Pokémon X and Y was not having enough of a post-game to satisfy hardcore fans like myself. The original third-gen games had awesome legendaries, Pokémon contests and the battle tower. It would be fair to assume that remaking the games would also include changes to the storyline.

Possibilities: Although it is too early to guarantee any plans from a fan’s standpoint, it is logical to speculate that there will eventually be remakes of fourth-generation Pokémon games Diamond and Pearl. However, the fourth generation was the first to be on an entirely new platform—the Nintendo DS. Even though the remakes would probably be years away, the potential is enough to keep me excited and hopeful.

NOT SAFE FOR WORK

YOUR ONLINE TIME WASTERS OF THE WEEK



VIDEO: “It’s Payback Time”

Spectacularly animated and strangely gripping, the video tells the story of a world in the grip of a lethal outbreak. Random citizens who come into contact with a mysterious blue substance suddenly explode into blue liquid, and it seems like nothing can stop it from spreading. The twist at the end will leave viewers wondering what it was they just saw and why the directors would mess with our hearts that way.

Check it out at: <http://vimeo.com/nexusproductions/>



BLOG: “If Paintings Could Text”

Ever wondered what the paintings at the Art Institute of Chicago were thinking but could not understand the artist’s statement? Fear not, this blog is here to help demystify some of the museum’s most notorious pieces of art. Translating the emotion of the painting into a short text in an iMessage bubble, the blog is both concise and funny, like Sparknotes for art students. Sometimes it is not so deep, but at least it is still funny.

Check it out at: IfPaintingsCouldText.tumblr.com/

FEATURED PHOTO



Lou Foglia THE CHRONICLE

Highland Park, Illinois-native Leah Rose Gallegos performs during the World Music Festival Sept. 18 at Thalia Hall, 1807 S. Airport St. Among the 650 international artists featured in the 11-day event, a few more Illinois-based artists, such as Indian Classical artist Ajit Deshmukh and jazz group Trio Mokili, performed.

REVIEWS

 No—just... no.

 Uhmmm, WTF?

 It's whatever.

 I can dig it.

 YAAASS!

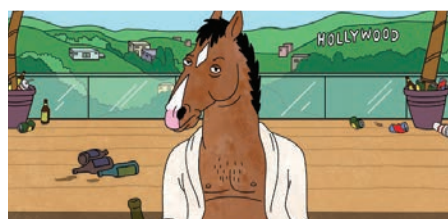
—ratings

SCREEN



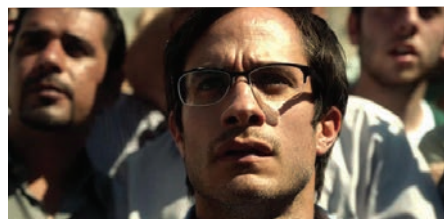
“Broad City” Webisode

It has been a rough wait so far for season 2 of “Broad City” to return in January 2015, but Abbi and Ilana have released the first webisode for their new web series “Hack Into Broad City” in an effort to tide us all over until their Comedy Central return. —**L. Tussey**



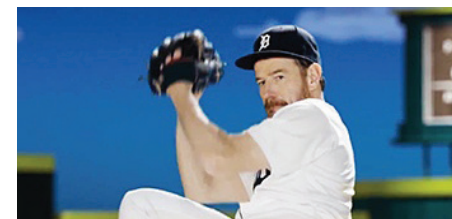
“Bojack Horseman” season 1

Netflix is taking over television. This new series about a washed-out Hollywood celebrity is a coarse mixture of crassness and brilliance as well as a genuine exploration of what it means to suffer from fame. Oh, and Bojack is a talking horse. —**E. Earl**



“Rosewater” Trailer

Finally, a journalism movie that’s realistically about journalists (without the coffee addiction part). Jon Stewart’s directorial debut about an Iranian journalist detained and interrogated by police for months looks to be truly moving and hopeful in the face of injustice. —**E. Earl**



“One-Man MLB”

Bryan Cranston’s Major League Baseball post-season one-man show nearly brought me to tears after melting my heart. Seeing one’s passion for baseball—though the show is a bit satirical—brings feelings that I thought only chocolate could bring. —**A. Haleem**

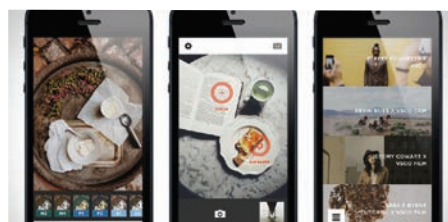


APPS & TECH



Coin Card 2015 Release

Having all your cards in one place makes it easy to make transactions with one click. The security features are essential for city dwellers. The card alerts you when it strays too far from the phone it is connected to and can’t be used without a code. —**J. Hinchcliffe**



VSCO Cam

Nowadays everyone is trying to flex for the gram, but only the users with the coolest filters get all of the likes. Download this app to create a mixture of photo enhancing effects and create your own filter that is sure to stand out from the rest. —**N. Craig**



Deleting my life for iOS8

After deleting old pictures, conversations and memories to clear storage space for my iPhone 5s to download the iOS8 update, I only cleared 2 gb of space. Then I learned you could do it on iTunes with little to no space available. —**J. Hinchcliffe**



Followers +

How does one keep track of their shady unfollowers and intelligent new followers on Instagram? Followers + makes sure your followers are acting right, but the app also keeps track of your fame value, photo average, and the amount of likes you receive. —**N. Craig**

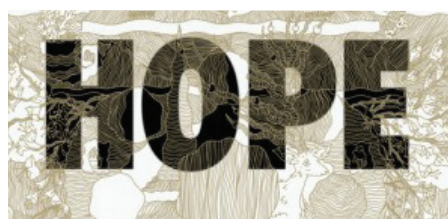


MUSIC



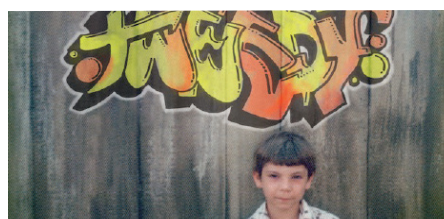
“Hunger of the Pine” by Alt-J

“Hunger of the Pine” is the first single off their Alt-J’s Sept. 22 release, *This is All Yours*. Complete with a sample from Miley Cyrus’ “4X4,” this track has smooth vocals typical of front man Joe Newman and is ambient electronica from start to finish. —**J. Boylen**



Hope by Manchester Orchestra

This new album is slow and dreary. It might go with the feelings of depression that the fall and winter months bring, but overall, it’s not appealing my ears. Every song sounds the same and the slow monotone vibe is putting me into a coma. —**K. Davis**



Sukierae by Tweedy

The new album *Sukierae* from indie father-son duo Tweedy, is definitely one of the best new albums I have heard this year. You can listen to this album at almost any time. Although I’m still a bigger fan of Wilco than Tweedy, I have no complaints. —**C. Degen**



Souled Out by Jhené Aiko

Aiko’s debut album was released Sept. 9. It features Common, James Fauntleroy and her 5-year-old daughter Namiko. The album focuses on love, relationships and inevitable life struggles like death. The production was great and all the songs had meaning. —**K. Holley**



PRINT



“Saga” Brian Vaughan & Fiona Staples

“Saga,” Volume 1 is said to be a combination of “Star Wars” and “Romeo and Juliet,” which it totally is and it is awesome. “Saga” is an authentic journey and love story combo with the right mix of mythology and fantasy plus insanely beautiful artwork. —**B. Barrowcliff**



Rolling Stone’s September Issue

The September issue of Rolling Stone is a great read. The magazine is a fun way to learn about pop culture icons. This issue has a feature on Taylor Swift in which she discusses her break from country music and her transition into pop-stardom. —**S. Hall**



RANDOM



Second City Open Mic Night

Second City’s free open-mic standup Saturday night was funny, but not for the right reasons. The show was filled with laughs. Unfortunately, those chuckles might have been at the comics—not jokes. Nonetheless, a free comedy show is a fun way to kill time. —**S. Hall**



Rotten Bananas

Though they’re a great potassium source, bananas rot far too quickly. Because I live alone, I try to find the smallest bundle with a perfect hue of yellow. When I end up throwing a few rotten bananas away by the end of the week, I feel so wasteful. —**M. Castellucci**





CAMPUS EDITORIAL

New website exudes professionalism

AS PART OF the advertising campaign spearheaded by the college to re-brand itself, Columbia launched a new website Sept. 10—just in time for when high school seniors and transfer students are zeroing in on which colleges to apply to, as reported Sept. 15 by *The Chronicle*.

The college hired Boston-based web design firm iFactory in Spring 2013 to conduct research on how the college's website could be redesigned to attract prospective students, said Stan Wearden, senior vice president and provost. Wearden said the website was in need of an update to better reflect the student body's creativity and allow potential students to communicate more efficiently with the institution.

At a time of declining enrollment and financial instability, the new website is a smart marketing move to attract more students despite its faults, which can sometimes make it cumbersome to maneuver.

For example, when potential students try to research majors at Columbia, sometimes suggested resources can be confusing and appear random. For example, if a student clicks the actor career option, a biology minor is among the suggested courses of study.

Although these are obvious hiccups, the website needs roughly two more years of work, said Mary Forde, assistant vice president of Creative Services. This likely contributes to the difficulty of

accessing certain information, and the errors will likely be worked out in time.

Despite the glitches, the new site is an investment that will pay off. A March 2014 report from the higher education consulting firm Noel-Levitz, which surveyed 1,000 college-bound high school seniors, found a college's website was the most influential recruitment resource, with 77 percent of students using the college's online presence as a determining factor in their decision to attend a school. College websites are also students' most reliable source of information, with 97 percent of respondents citing a college's website as where they received trusted information about the institution. The study also found that 71 percent of the students looked at their prospective college's website on a mobile device, a useful capability Columbia developed for its new site. This is clearly where future students are beginning their college search, and the administration is addressing this by making it more eye-appealing for today's generation of visually oriented, tech-savvy college students.

As Columbia increases selectivity in admissions, a new website also improves perceptions of the college's relevance and professionalism. In the past, Columbia has been known for its

high acceptance rate—91 percent of applicants were admitted in 2012. In an effort to appeal to a more select group of students, the way Columbia presents itself is essential. The bold visuals and modern layout will resonate with the creative students Columbia wants to attract.

Columbia's branding will also connect with college-bound seniors who may be hesitant to enter the liberal arts field. In recent years, the value of a liberal arts degree has come under attack, according to a Nov. 19, 2012, *Inside Higher Ed* article. When searching the Web, one can find plenty of articles questioning the value of liberal art degrees, especially since the onslaught of the economic recession in 2008. The new website attempts to ease this uncertainty by boldly displaying the careers associated with programs and featuring inspiring phrases such as "Live what you love" and "Create your career." The college website inspires students to pursue their creative dreams, which appeals to high school seniors who are uncertain about the higher education path they want to take.

Overall, the new website improves the college's image and its ability to compete. This not only draws more selective students to the institution but also allows current students who can show off their college with pride.

CITY EDITORIAL

Park smoking ban more political than effective law

CHICAGO FOLLOWED IN the footsteps of other major cities such as Boston and New York City when the Chicago Park District Board passed a resolution Sept. 10 to ban smoking in the city's 580 parks.

Violators will face a \$500 fine if caught smoking within 15 feet of Chicago's parks, beaches, harbors and playgrounds, as reported Sept. 15 by *The Chronicle*. Electronic cigarettes, cigars and vaporized substances are also included in the ban, which took effect immediately upon its passage.

The ban is one of several that have been passed in Chicago to encourage a smoke-free city and combat smoking among youth since Mayor Rahm Emanuel took office. In January 2014, the City Council prohibited the smoking of electronic cigarettes indoors by designating e-cigarettes as tobacco products. It also raised the cigarette tax to 75 cents per package, as reported Nov. 11, 2013 by *The Chronicle*.

In a city with high crime rates and a limited number of police officers, this ban is more of an opportunity for the city to take a political stance on smoking than a policy that will actually be prosecuted by law enforcement.

The lenience of the ban was displayed two weekends ago at Riot Fest. Just two days after the ban went into effect, the annual festival filled Humboldt Park with fans, many of whom are habitual smokers. According to a Sept. 13 *Chicago Magazine* article, Chicago Park District Board Superintendent Michael Kelly said the ban did not apply to Riot Fest attendees because it was just implemented, but it will apply to future festivals that take place in the city's parks. However, the article also featured anonymous Chicago Police Department officers who admitted they thought the ban was foolish and would not enforce it unless people were using drugs.

The officers' mentality is seen in Chicago every day. Outside Columbia buildings, students do not adhere to the law that requires smokers to remain 15 feet away from building entrances while they smoke. Instead, the measure is largely an opportunity for the

city to express its opposition to smoking. Emanuel released a statement Sept. 10 applauding the district's ban, stating the policy "encourages smokers to quit and discourages kids from picking up the habit. This policy complements the mayor's extensive work on the issue that has led to record low smoking rates among both youth and adults in Chicago," as reported Sept. 10 by *The Chronicle*.

In New York City, Mayor Michael Bloomberg led a national campaign to curb smoking by passing laws that ban smoking indoors and at parks in the city. However, a Sept. 15 press release from the New York City Department of Health and Mental Hygiene reported an increase in smoking, with 16.1 percent of adult smokers in 2013 compared to 14 percent in 2010. Although this does not seem like a significant increase, it is the highest increase since 2007, when such legislation began, demonstrating the highly addictive nature of nicotine.

Since 1964, the U.S. Department of Health and Human Services has conducted yearly reports about the devastating effects of cigarette use and second-hand smoke. Despite its efforts, smoking remains the leading cause of preventable death in the nation, killing 480,000 people every year.

Although it is admirable that the city is attempting to curb smoking by banning it in public spaces, its efforts to decrease smoking are likely to remain unsuccessful. The ban's predecessor in New York City proved that the government clamping down on vices will both fail to eliminate or decrease smoking and alienate a significant portion of the population that does smoke. It also shows that smokers will go to any lengths to light up despite the limited number of places to do so.

The ban on smoking in parks is just another effort by the city to brag about its progressive policies, but its ability to actually implement change is laughable at best. Instead of making empty political moves, the city government should use its time to pass laws that actually have a chance to succeed.

EDITORIAL CARTOON



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Did you catch a mistake, think we could have covered a story better or believe strongly about an issue that faces all of us here at Columbia? Why not write a letter to the editor? At the bottom of Page 2, you'll find a set of guidelines on how to do this. We want to hear from you.
—The Columbia Chronicle Editorial Board

Facebook naming policy offensive, not safe



MARIA CASTELLUCCI
Opinions Editor

“WHAT’S IN A name?”

The famous line from “Romeo and Juliet” was made relevant once again when Facebook suspended users’ accounts for not using their legal names on their profiles.

Several gay and transgender entertainers reported their accounts were suspended for violating Facebook’s policy requiring that users display their legal names on their accounts, according to a Sept. 12 BBC News report. A petition with more than 2,000 signatures has since circulated on Change.org, calling on Facebook to allow individuals to use their preferred names.

Facebook is the most popular social media platform people use to connect—more than 70 percent

of American adults are registered on the website, according to a 2013 Pew Research report. Taking into account the diversity of people who use the website, Facebook’s policy is an uneducated, embarrassing oversight. The policy is discriminatory toward those of the LGBTQ community and is disrespectful to those who have created an identity unrelated to their legal name.

This mistake is shocking from a social media platform that has been largely progressive and accepting of different gender identities. Last year, Facebook expanded its gender identity options to include more than 50, providing choices such as transgender and intersex. The naming policy is a huge setback for the popular social media site. For those who are transgender or are gender transitioning, changing their names is often a major part of the transition process. Preventing those people from expressing that aspect of their transition is offensive.

Despite criticism, Facebook stands by its decision, according to the BBC News report. On Facebook’s Account Settings page, it states that all users are required to provide their real names so people know exactly whom they are connecting with, ensuring Facebook remains a safe online

community. For those who are known professionally by another name—a stage name—Facebook encourages users to create “Like” pages. However, Facebook reports that only 16 percent of fans view those pages and suggests that users sponsor posts on their profile, which they must pay for. This is a disservice to those who are known by a different name than their legal one and cannot be contacted because of Facebook’s restrictions.

established fan base. But in the digital age, Facebook and other social media platforms are now an essential part of how performers gather and connect with fans, and this type of policy can be restrictive if they are known in their professional realm by a pseudonym rather than their legal name.

Facebook’s policy also allows users to add an alternate name or middle name to their profiles. This often leads to people adding

individuals who are not fully “out” often change their profile names from their legal name to a name that makes them less easily searched or feel safer, according to LaGarce’s Sept. 12 petition. According to the site, safety is Facebook’s No. 1 priority. However, this policy is putting its users in danger. Facebook’s defense of the name policy for safety reasons is also weak. Entering the social media realm is inherently dangerous because it connects strangers, some of whom can be threatening. People who use social media should be aware of these risks and practice tactics such as only accepting friend requests from people they know and setting their profile on private. Facebook users must be accountable for their own profiles, and Facebook should recognize that some users choose to display alternative names for valid reasons.

As the world’s most popular social media platform, it is important for Facebook to be safe but also respectful to the wide variety of people who use the site. Facebook’s well-meaning name policy is too narrow-minded in today’s digital age and is more offensive to those in the LGBTQ community than it is safe.

mcastellucci@chroniclemail.com

Facebook should recognize that users choose to display alternative names for valid reasons

This was the case for Olivia LaGarce, a woman who began the petition after her profile was suspended for violating the name policy. LaGarce said on the petition that the regulation impacts her livelihood. She is a drag queen, and Facebook has helped her network and expand her fan base under her stage name. Many celebrities like Lady Gaga have Facebook pages using a stage name with millions of likes, but they are not impacted by Facebook’s restriction policy because they already have an

immature or humorous names to their account. Facebook is clearly misguided in terms of the level of freedom it is allowing its users. If Facebook really wanted to enforce safety, it would reinstate its verification process for friends, in which the website asked users how they knew someone before accepting a friend request.

The naming restriction can also be dangerous. Some people use different names than their legal ones to protect themselves. Victims of sexual abuse or gay

How do you feel about Columbia’s new website?

STUDENT POLL



“Over the years [the website] has progressively gotten better. People do go to the website to see if this is a school for them because it is a first impression.”

Alexandria Albert senior advertising major



“I think that it is a huge improvement. It is definitely more modern. I think it is an unwritten rule with websites that you don’t want to click too much ... now it is a lot simpler. Less clicks.”

Max Sandler junior interactive arts & media major



“I think incoming freshmen will have an easier time navigating it than I did when I was a freshman. But I do think the search tool is probably the worst aspect.”

Haley Weigman senior interdisciplinary arts major

NFL developmental league could better protect players



EDDIE DIAZ
Assistant Sports & Health Editor

SOME OF THE greatest college football players of the last decade have quickly gone from surefire first round picks to NFL washouts seemingly overnight.

The NFL is still the only major sport without some type of developmental league, and players with ridiculous amounts of talent, athleticism and potential continue to be unfairly labeled as disappointments because they have no opportunity to develop their game to the fullest. Free agent quarterbacks Terrelle Pryor, Tim Tebow and more recently Tajh Boyd are some of the best examples of this. All three put up incredible

numbers in college and seemed destined for stardom but fell short when their numbers were called.

To say that college football prepares its athletes for the NFL is like saying that high school prepares its students for college. Sure some do, but they are the exception to the rule.

In college football, players compete against other students, some as young as 18 or 19 years old. In the NFL, players compete against grown men. The offenses are more complex to learn, and defenses can easily confuse a rookie with zone blitzes and disguised coverage. In fact, it would not be far-fetched to say that the style of offense players run in college almost ensures they fail. Keeping a quarterback in the spread formation for the majority of his snaps does not translate to the NFL very well given that a good number of the plays are run from under center.

MLB almost always place its first-round draft picks in its respective developmental leagues. For example, Kris Bryant—whom the Chicago Cubs picked second in the 2013 MLB draft—dominated the minors this year. In 138 minor league games, Bryant hit

a combined .325 batting average with 43 home runs and 110 RBIs but never came within sniffing distance of his first major league start. The Cubs want Bryant to develop his game and ensure that he is completely ready for the majors before it hires him.

simply watching other players do it. If it were that easy, anyone who watches football three days a week would be equally qualified to play in the NFL. Players learn by doing, and with a developmental league, players like Pryor, Boyd and Tebow can do exactly what they need to

and the NFL could easily charge them a few million dollars per season to do so.

Many athletes, both those who make it in the NFL and those who do not, work hard to get a chance. A lot of them end up fumbling their dreams—and in most cases, the football—away. Many of these athletes went to college on scholarships and skated by, if they graduated at all. While players like North Carolina Panthers quarterback Cam Newton spend their offseason finishing their degrees, many do not.

To put it bluntly, when football does not pan out and they have a high school diploma, some college and no skills that translate to jobs off the field, there are not a great deal of realistic job opportunities. A developmental league could prevent talented players from falling through the cracks or at least give them a better shot at success than they have now. It will not help every player, but it will help those who need more time to develop than others. Given all of the hard work and dedication these athletes put in, is that not the least the NFL can do?

A developmental league could prevent talented players from falling through the cracks

Meanwhile, in the NFL, how do first-round picks such as Minnesota Vikings quarterback Teddy Bridgewater and Jacksonville Jaguars quarterback Blake Bortles develop their skills? They sit on the bench for an entire year, or at least until their team loses enough to forfeit any chance of playoff contention. New draft picks are tossed into a bunch of meaningless games and expected to perform at the highest level without any experience.

The NFL needs to take a hint from the other major sports. Players are not going to learn how to master their craft on the field by

do—develop their game.

The NFL needs a developmental league. No, not the United Football League where NFL has-beens and burnouts used to take their careers to die. Not NFL Europe either, which was sort of backed by the NFL but not really supported because no one in Europe wanted to watch it and no one in America wanted to broadcast it.

The NFL needs a real developmental league—one that is fully funded, owned and operated by the NFL and its teams. Any TV station desperate for viewers or anxious to break into the sports market would happily televise it,

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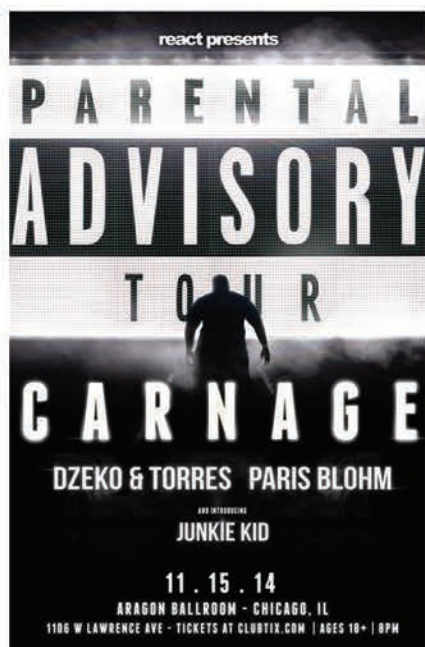
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Alderman Fioretti running for mayor



Associated Press

Alderman Bob Fioretti (2nd Ward) announced his candidacy for mayor of Chicago at a Sept. 13 press conference at East-West University, 816 S. Michigan Ave., Chicago.

ALEXA RUFFINO
Assistant Metro Editor

ALDERMAN BOB FIORETTI (2nd Ward) made a formal public announcement at East-West University Sept. 13 that he will be running for mayor of Chicago in February 2015.

If elected, Fioretti said his main focus will be education reform, improving the fostering local economy and creating jobs.

Fioretti said Chicago's government and Mayor Rahm Emanuel have mismanaged the city. He said Chicago's current administration

told Chicagoans, "Tough luck," and failed residents.

"This administration doesn't seem to get it," Fioretti said. "Their priorities to the economy haven't just failed us. They're upside down. They're pushing forward building luxury facilities on the

public dime. [They are] cutting health care benefits and pensions from retirees."

Fioretti said he will advocate raising the minimum wage in Chicago and in Illinois to \$15 per hour. However, he said employees will only be eligible if they work for a company that earns at least \$50 million per year.

"That wage will empower workers so they can put money back into their communities, boost their local economies and create jobs," Fioretti said. "It is a wage that will give people respect and will help so many people in this city get a leg up."

Fioretti also proposed a 1 percent commuter tax increase that would bring more than \$300 million into the city's annual budget.

"During the work week, over 600,000 people come from the suburbs by train or car into the city," Fioretti said. "They rely on our streets, our police, our firefighters and other city services. As mayor, I will work so that we are all paid our fair share for the services we provide."

By building a middle-out economy rather than a top-down econo-

my, Fioretti said education will now be more accessible to the children of Chicago, thus providing better jobs in the long run.

"Great jobs are born in great schools," Fioretti said. "Today, we have over 50 school buildings standing empty across the South and West sides, and yes, we have seen some declining population, but these closings have left over 30,000 people and 30,000 students without their neighborhoods' schools."

Fioretti said he would listen to Chicago Public School teachers and give them the tools they need to do their jobs correctly by making class sizes smaller and opposing any further closings like the school closures in summer 2013.

He said "overwhelming" school closures on the South and West sides have predominantly affected minorities and he acknowledged that community members were ignored when they tried to speak.

Fioretti said his plan is to prepare students for college and jobs while making the streets safer so children can walk to school without fear.

» [SEE FIORETTI, PG. 35](#)

Pullman train runs again for first time in 40 years

JESSICA SCOTT
Assistant Metro Editor

FOR THE FIRST time in four decades people can travel by train directly from Chicago to Madison, Wisconsin. Old Pullman rail cars are being restored for the new limited-run Chicago-Madison service train line called The Varsity. The train line will provide three same-day round trips on Oct. 3, 4 and 11. These trains will recreate the experience of early 20th-century travel for passengers traveling in any of the three round trips in October.

The Varsity will make two trips from Chicago to Madison for two college football games. Trains will take passengers from Madison to Chicago Oct. 4 to attend the University of Wisconsin vs. Northwestern University football game and on Oct. 11 the train will depart from Chicago to Madison for the University of Illinois vs. Wisconsin-Madison football game.

Pullman Rail Journeys began operations in 2012, providing overnight round trip service between Chicago and New Orleans, according to Sarah Munley,



Courtesy PULLMAN RAIL JOURNEYS

Pullman Rail Journeys has restored old train cars to provide service from Chicago to Madison, Wisconsin for three days this October. Pullman also travels to New Orleans.

marketing director at Pullman Rail Journeys. Munley said Pullman's regularly scheduled service between Chicago and New Orleans is a great vacation idea for those who want to travel farther

than Madison.

Joseph George, a senior radio major at Columbia, said the Pullman train service to and from Madison is a great way for fans to see football games they normally would

not be able to attend.

"It made me really excited because it's hard to get to Madison sometimes," George said. "It's not easy, especially living in Chicago. I don't have a car, so now I can go see

when U of I plays [against University of Wisconsin-Madison]."

A statement provided by Pullman spokesman and President Ed Ellis of Iowa Pacific Holdings, a parent company of Pullman Rail Journeys, said the trains bring a relaxing and sophisticated form of travel.

"We have invested countless hours of labor restoring these cars and tapped hundreds of years of combined passenger rail travel experience to make sure customers enjoy our trains," Ellis said. "We're pleased to show the modern American traveler that [the] rail is an exciting option."

Munley said The Varsity uses a mid-century streamlined dome car with full dome windows that allow passengers to get a full view of the passing scenery outside. Food and beverages will also be included in the ticket price, along with free Wi-Fi on all of its cars.

Ben Risken, a junior Television major and Madison native, said he usually travels by bus to go home and does not enjoy it. He said he

» [SEE PULLMAN, PG. 35](#)

Public bench art project receives unwanted graffiti

JESSICA SCOTT
Assistant Metro Editor

RENOWNED CONCEPTUAL ARTIST Hank Willis Thomas' photography can be seen throughout Wicker Park and Bucktown on six different benches as part of the public art project "Bench Marks," created by local gallery owner Monique Meloche. However, Thomas' photographs were recently defaced by graffiti artists in the neighborhood.

Thomas, a New York City native, said he sees artwork get defaced frequently and that it was not a big deal that his was. He said his work is not exempt from vandalism. However, he said he is happy that it has not happened more.

"I learned long ago when you put art into the public you have no idea how people are going to respond," Thomas said. "There's been times I put work out into the public and

to happen to [the photos]," Moore said. "If it's an actual advertisement, you see stuff tagged all the time. We weren't anticipating [the graffiti], but it's also not shocking."

The work defaced was Thomas' piece "From can't see in the morning to can't see at night," which showed a photo of a slave picking cotton spliced with an NCAA football player in huddle formation on the field.

"It's about this eerie kind of history repeating itself between the legacy of sharecropping and the existence of NCAA sports, especially college football," Thomas said. "It's the descendants of slaves and share croppers working for free for multi-billion dollar industries, on the same fields that their ancestors used to work on doing very similar heavy physical labor but also with a relationship to cotton and merchandise."

Wilson said artists cannot be scared to display or post their artwork because the need for expression is more important than the fear of rejection.

"It's definitely important to put your art out there," Wilson said. "It's important for people to be reminded of beauty as you walk down the street or think those thoughts about where you come from. There's always going to be some critic, ignorant person or hateful people that are going to do something like vandalism."

Long said art can be an escape from the stresses and struggles of life and that creativity is therapeutic. Some people do not understand that art can save lives, she said.

"Art is what kept me going," Long said. "I had a very difficult childhood, and if it had not been for art, I'm not sure what I would have done."

"It is closed-minded and despicable to deface something that somebody has created. I don't agree with everything that I see, but I don't destroy it because it's not mine to destroy."

— Tiffany Wilson

people in African-American communities, who I thought would appreciate the work, were offended by it and that allowed me to really think about the value of the work and put it in a different context which was really important ... I'm happy it hasn't happened more. Maybe people see the images and want them to stay fresh and precious, so for one person to do something is not that big of a deal for me."

Allison Moore, office assistant at Monique Meloche's gallery, 2154 W. Division St., said she was told the graffiti looked like a swastika but also appeared to be a gang tag. Moore said the "Bench Marks" series was meant to challenge those benches and spark a discussion about advertising and race and how race-based ads are executed and perceived in that particular area.

"It's disappointing, but we can't say we did not expect something

Dianna Long, executive director of the Chicago Urban Art Retreat Center, said artists run the risk of having their artwork vandalized when they display pieces in public places because it comes with the territory of being an artist.

"As an artist, to hear about that is really terrible," Long said. "It's really distressing. That's one of the concerns artists have when they create public art."

Tiffany Wilson, a senior journalism major, said she agrees that artists run the risk of having their work destroyed or defaced but said artists should not have to anticipate it.

"I don't think it should be expected," Wilson said. "It is closed-minded and despicable to deface something that somebody has created. I don't agree with everything that I see, but I don't destroy it because it's not mine to destroy."

Wilson said art is important in African-American communities, but even more so to mankind as a whole. She said art is important because it provides history and meaning to culture.

"I think all art is important because it's a form of expression, it's a form of communication and it's important for people to express themselves," Wilson said. "Art lets us enjoy and celebrate who we are and where we come from."

Thomas said he thinks it is important for people to find creative ways to express themselves.

"I think for anybody who is not trying to create, they run the risk of being stifled," Thomas said. "The beauty of fine art, music and writing is that it allows you to think outside the box and all of us can be helped by that."

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Lou Foglia THE CHRONICLE

Hank Thomas' photo of a person wearing gold fronts that read Black Power is displayed on a bench at 1400 N. Ashland Ave. as part of the series called "Bench Marks."

NOTABLE *native*

DENISE ROSADO

Occupation: Volunteer Neighborhood: Hermosa



Courtesy DENISE ROSADO

(Right) Denise Rosado founded M25:35, a small group of volunteers that feed the homeless twice a month.

ALEXA RUFFINO

Assistant Metro Editor

DENISE ROSADO, a Hermosa resident, has dedicated her life to feeding the homeless and helping others.

Rosado's latest project began when she saw a YouTube video that displayed the hunger some Chicagoans face and the kindness that some people showed them.

Since she shared the video, Rosado has had 25 people join her in feeding the homeless and leads a group called M25:35 out of The Carpenters House, 1651 N. Kedzie Ave., a Pentecostal church in Humboldt Park.

The Chronicle spoke with Rosado about what compels her to help the homeless, her work and M25:35.

THE CHRONICLE: How did you get started working with the homeless?

DENISE ROSADO: I've been dedicating my time solely to our mission of feeding the homeless. Feeding the homeless is something that is part of my DNA. I have always enjoyed doing these good deeds periodically but never took it a step further until I saw a powerful video that was posted on Facebook. The video was of young people making homeless people smile with acts of kindness, [including] food, clothes, backpacks and even haircuts, so I shared the video and challenged some friends to come out one Saturday and asked that they bring five brown bag lunches. After several months of hitting the streets of Chicago, my team of four to six volunteers turned into over 20 volunteers and our 25 bags turned into feeding 100 adults twice a month. I made a connection with Interfaith House and began organizing volunteers to feed lunch or dinner once a month. We then added a second day in the month in which we take warm meals for lunch.

Do you think your degree in social work has had a direct impact on what you do?

My degree in social work reinforces what I love to do. It has definitely sharpened my ears and eyes to hear and see beyond the need that is in front of me. It has also helped me to learn that if social issues are not

addressed [at] a micro level, then they will be ignored in a macro level in society. In other words, the more awareness to homeless [people], the greater possibility for an even larger involvement.

Why focus on Humboldt Park?

Because I worship in Humboldt Park [at] The Carpenter's House and grew up in this community, we have decided to continue our work here. My senior pastor, Dr. Isaías Mercado, believed in what I was doing and adapted this work as part of our mission in [The Carpenter's House] to serve others.

Do you keep in touch with any of the people you have served?

We don't typically keep in touch with people unless we are linking them to another social service, but we do see them every time we serve and we also sit and catch up with them while they eat.

You said that you are currently working in Guatemala. What are you doing there?

Our church founded a church in Jutiapa, Guatemala. Here we have a fund in which we send monthly monetary help to also feed the children in need. Our pastor and members of his congregation conducted a survey, and we now feed over 100 children [weekly]. These children are from our community school and nearby neighbors. We also just started to feed children that are in more need that work in the dumpsters in Guatemala. This project is called Seeds of Greatness, and as a group, we come and relieve our volunteers several times a year.

What has been your most gratifying experience as a volunteer?

All experiences are touching and every time we serve, we experience something new. I could never forget a man that we always encountered under a bridge. We fed him physically, but he would always feed us spiritually. He spoke with joy and was always grateful for the little he had.

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Chicago clinic removing radiation tattoos for free

ALEXA RUFFINO
Assistant Metro Editor

SEMPURNA RESTORATION CLINIC has implemented a new tattoo removal treatment that focuses solely on removing radiation ink marks from breast cancer patients for free.

The clinic, 220 W. Huron St., focuses on tattoo removal, skin treatments and body rejuvenation.

performed. Radiation tattoos are a series of four freckle-sized tattoos placed on the skin to ensure the radiation will directly hit the spot that needs treatment.

DePetro said he recently learned about the radiation tattoos and said that he wanted to get involved because his grandmother had cancer.

"I heard through a few people about the fact that a lot of breast

DePetro said a consultation must be scheduled before a patient can receive treatment.

The consultation helps decide how many treatments are needed, as many factors come into play such as the color of the ink, the density of the ink and if the patient was a smoker or not. Once the consultation is completed, the patient may begin treatment.

"It's an easy way to give back to the community, and we thought we would launch it [before] breast cancer awareness month."

- Cleighton DePetro

The clinic has been removing radiation tattoos from breast cancer survivors for free since Sept. 1.

A typical tattoo removal costs \$49 per square inch with a two square inch minimum, resulting in a \$98 charge, according to Cleighton DePetro, director of Sempurna Restoration Clinic and certified laser removal technician.

DePetro said removing the tattoos for free is Sempurna's way of giving back to the community and the clinic will continue to remove the tattoos indefinitely.

Many breast cancer patients are left with ink markings on their bodies where the radiation was

cancer patients have to get tattooed, which is crazy to me," DePetro said. "I started looking into it, and sure enough, it's a common thing. It just seemed like it fit really well with what we do. We remove tattoos, and we look for opportunities to get involved in the community."

Palmina Trombetta, a breast cancer survivor, said that she never heard of the laser removal technology, but it would help her self-esteem if she were able to get it done.

"The markings are a symbol of everything I went through. Being able to take them off would help me get past that chapter in my life," Trombetta said.

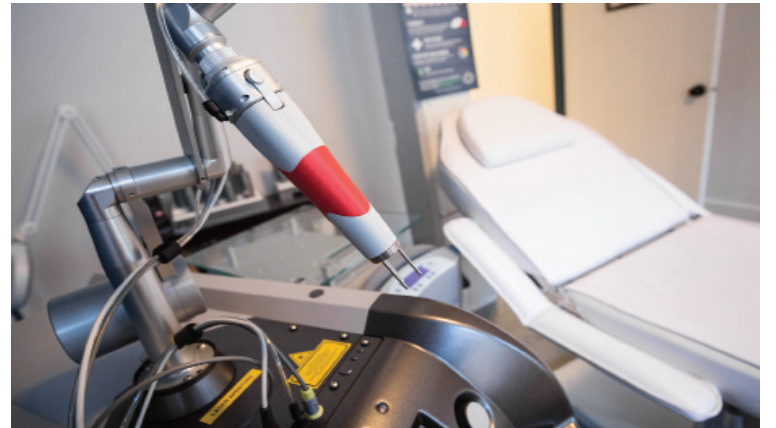
One of the biggest concerns in tattoo removal is the pain, DePetro said. He said it is not as bad as everyone makes it out to be.

"People kind of hype [the pain] up," DePetro said.

Sempurna Restoration uses a new cooling machine before, during and after the removal treatment to numb the skin and prevent as much pain as possible.

"I've never had a client tell me they can't handle the pain," DePetro said. "Most people say that it just feels like a rubber band snapping. It is certainly tolerable."

Although many cancer survivors feel as though Sempurna's services



Carolina Sánchez THE CHRONICLE

Breast cancer survivors have the option of removing radiation tattoos for free at Sempurna Restoration Clinic.

could help them, breast cancer survivor Ginny Gillespie disagreed.

"I honestly don't know if that would help anybody," Gillespie said. "For four years, I've been dealing with cancer patients and survivors, and nobody really complained."

Sempurna now supports survivors, DePetro said. Any male or fe-

male patient affected with the radiation tattoos are accepted.

"When you are a [breast cancer] survivor, that's so awesome, but then you're 'permanently marked,' it just seemed like a good thing to do," DePetro said.

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» **FIORETTI**
Continued from PG. 31

Noting that during the last mayoral campaign, Chicagoans were promised that the city would hire 1,000 new police officers, but it has not happened. Fioretti pointed out that there are fewer officers patrolling the streets now than when Mayor Emanuel took office in 2011.

Fioretti said the lack of police officers has contributed to higher crime and homicide rates, leaving many families grieving.

“Whole neighborhoods and congregations are holding vigils, marches and funerals for young victims,” Fioretti said. “But yet [Emanuel] does not have a plan to crack down on crime—he’s got a plan to crack down on bad headlines.”

Fioretti said as mayor he would find the money and make it his top priority to hire new officers and make streets safer.

“I will not rest until we make sure every child and every family in our

great city feels safe in their streets and in their homes,” Fioretti said.

Supporters filled the gym of East-West University Sept. 13, eager for change from the mayoral candidate.

“I’m supporting [Alderman Fioretti] 100 percent,” said Roger L. Washington, a Chicago Police Department officer and pastor.

Washington said Fioretti has been mentoring him for many years and is the main reason he is interested in politics, which is why he is now running as the next the 24th ward alderman.

“Fioretti knows the streets of Chicago,” Tom McMahon, a retired CPD officer, said. “He understands the dynamics of what’s going on in Chicago. He understands the school situation. This guy has done a great job as the alderman of the 2nd Ward. He has done a great job for his constituents. Can you only imagine what he is going to do for the city of Chicago?”

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Associated Press

Alderman Bob Fioretti (2nd Ward) announced his candidacy for mayor of Chicago at a Sept. 13 press conference

» **PULLMAN**
Continued from PG. 31

would love to see the [Pullman Journeys] running on a regular schedule every weekend.

“I go back all the time because I’m visiting family,” Risken said. “I’m constantly going back and the bus is terribly inconvenient because it’s always slow and it [has] too many stops. I think it’s a fantastic idea, and honestly, I think it’s way overdue.”

Both George and Risken said the

Pullman would be their primary option for travel to and from Madison. George said The Varsity would be preferable to Amtrak because he finds the Amtrak crowded and said it lacks Wi-Fi.

“[University of Wisconsin] is a really cool school,” George said. “I love it, and I think it would be nice to have a more consistent train going to Wisconsin. You don’t want to go to a football game, leave the night before and be exhausted the next day just because you were sitting crammed on a train.”

Munley said Pullman has no definite plans to make The Varsity a permanent travel option, but added that anything is possible. She said Pullman’s mission is to get people in the Midwest thinking about travel by train again. Munley said the Pullman ride is an experience.

“We’re operating this series because it hasn’t been offered in more than 40 years,” Munley said. “[We] want to keep rail travel at [the] top of [people’s] minds.”

jscott@chroniclemail.com



Courtesy PULLMAN RAIL JOURNEYS

Pullman Rail Journeys has made a comeback providing luxury travel from Chicago to New Orleans and Chicago to Madison, Wisconsin on the new Varsity line starting in October for three round-trips. The Varsity will make its first trips on Oct. 3, 4, 11.



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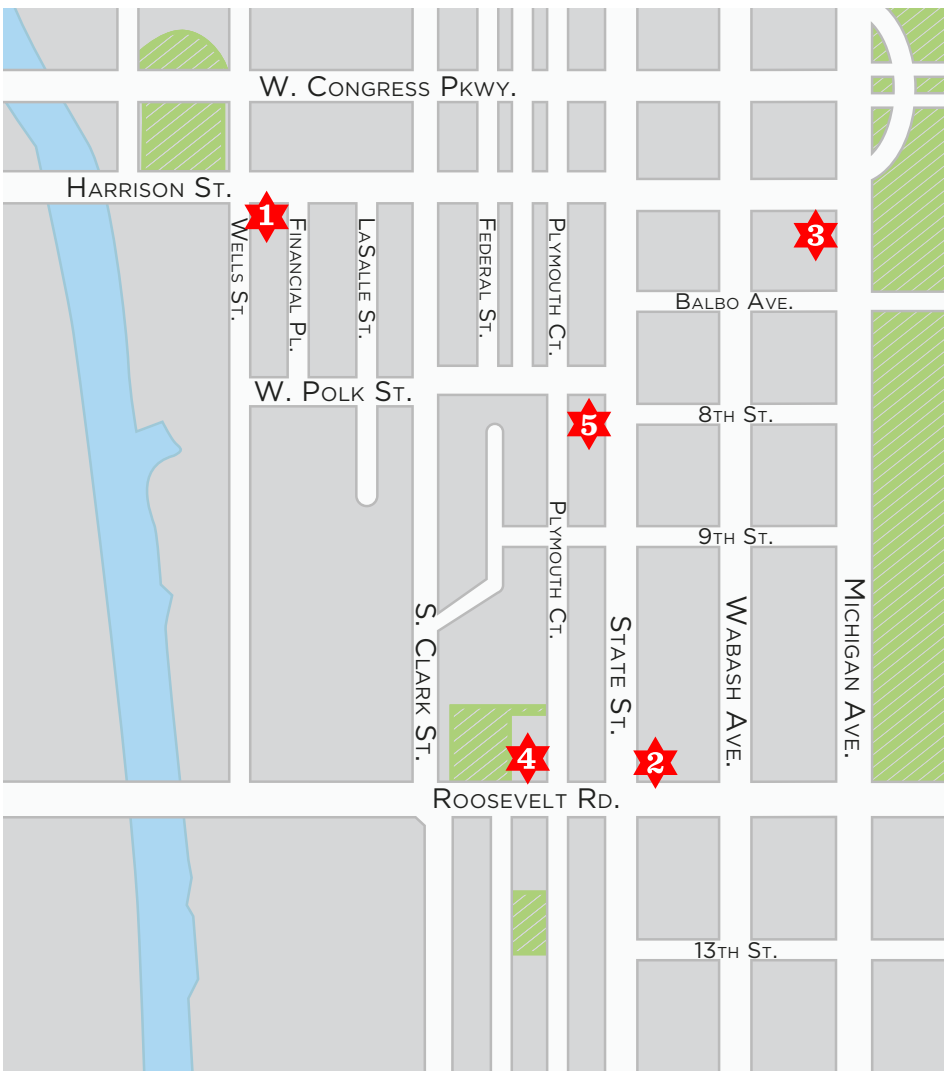
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Carolina Sánchez THE CHRONICLE

Carlos Martín Jiménez Macías (center), the consul of Mexico, waits to receive the Mexican flag on Sept. 15 with Cook County Board President Toni Preckwinkle and Gov. Pat Quinn at El Grito, a celebration of Mexico's Independence Day, at 1824 S. Wood St.



OFF THE BLOTTER

- 1** Criminal Sexual Assault – 611 S. Wells St.
Sept. 16
- 2** Theft: Pick-pocketing – 1167 S. State St.
Sept. 15
- 3** Motor vehicle theft – 1101 S. Delante Ct.
Sept. 16
- 4** Theft: \$500 and under – 600 S. Michigan Ave.
Sept. 16
- 5** Burglary: Unlawful entry – 801 S. Plymouth Ct.
Sept. 17

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