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A&C: The Second City to feature 24 hours of continuous performances with a star-studded lineup, See pg. 19

Opinions: Fall graduates deserve separate commencement, See pg. 36



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FALL 2014
1 WEEK LEFT

THE COLUMBIA CHRONICLE

No. 1 Non-Daily College Newspaper in the Nation

MONDAY, DECEMBER 8, 2014

THE OFFICIAL NEWS SOURCE OF COLUMBIA COLLEGE CHICAGO

VOLUME 50, ISSUE 15

Final roundtable wraps up feedback phase



Kaitlin Hetterscheidt THE CHRONICLE

Faculty, students and staff voiced opinions at the college's final Strategic Planning roundtable on Dec. 1 in the 1104 S. Wabash Ave. Building. The session focused on issues pertaining to diversity, race and inclusiveness. Raquel Monroe, a professor in the Dance Department, was one of several faculty members to offer input at the event.

KATHERINE DAVIS
Campus Editor

THE COLLEGE'S CAMPAIGN to solicit feedback from the campus community as it drafts its Strategic Plan will conclude Dec. 8.

The college hosted six roundtable discussions throughout the semester as part of the initiative, each addressing a unique goal. The last of the sessions, held Dec. 1, addressed issues regarding diversity and inclusion on campus. The roundtable took place a few weeks after the college administration came under fire for a reduction in section offerings of "Gay and Lesbian Studies I."

A subcommittee of the Strategic Planning Committee, which included Diana Vallera, an adjunct professor in the Photography Department; Onye Ozuzu, chair of the Dance Department; and Jeff Schiff, an associate chair in the English Department, led the discussion.

Comments from attendees included ideas of implementing a

» SEE DIVERSITY, PG. 10

Students elect sophomore as Manifest 2015 creative director

JENNIFER BOYLEN
Assistant Campus Editor

MONIQUE DORON, a sophomore art + design major who submitted her artwork on a whim, has been named Manifest's 2015 creative director.

Each year, students are able to submit designs that may determine the creative brand of the festival and then the student body votes on the winner. This year, Doron was selected.

Doron said she applied but did not expect to win because she was so young. After scrapping her original idea centered around a lotus flower, she said she landed on an image of framing hands modeled after the way photographers plan their shots.

"I was sitting at my computer and I was like, 'Well, what the hell do I do now? I really want to do something,'" Doron said. "So I created this really cool star with the lines and the hands. Our theme is 'focus,'

and that just made me think about cameras manual focusing and the blur."

Doron said she is excited to get the work done and see the final product. She said she knows her position as creative director is an important one.

"Manifest is celebrating the graduating student work and it also is a way to reel in more admissions," Doron said. "If it wasn't cohesive, that would say a lot about our college. We want this to be a cohesive community and a family sort of—this amazing art family. That's why I came to Columbia because I felt that sort of vibe that I wanted to be part of a family, but also part of something bigger."

Doron, a Maple Grove, Minnesota-native, said she originally got into graphic design while screenprinting gig posters for bands and venues. She said she loves working with paper and said screenprinting



Lou Foglia THE CHRONICLE

Monique Doron said she is excited to serve as the creative director for Manifest 2015.

is a very tactile way of designing because it is something that cannot be achieved with a computer design.

"I have always been an intuitive kind of design person," Doron said. "Graphic design has always made me very happy. It's always been a way of communicating my thoughts

» SEE MANIFEST, PG. 10



CAMPUS

Head of Security set to retire • PAGE 3



SPORTS & HEALTH

Reading activates network in brain • PAGE 13



FEATURE

Fashion industry behind curve • PAGE 20



METRO

Protesters fill downtown Chicago • PAGE 39

EDITOR'S NOTE

TYLER EAGLE EDITOR-IN-CHIEF

Semester in review: We still have work to do

THE LAST SEMESTER has been one marked by news of changes, which, at a newspaper, is to be expected.

At The Chronicle, we have endured staff changes, breaking news just hours before we send the issue to the printer and the usual struggle to chase down sources who are not the friendliest to Chronicle staffers. We also won a Pacemaker, a national award for the best in collegiate journalism (an award that some of our closest institutional neighbors did not receive—shout out to our friendly competitors. They know who they are.)

But while the last 15 weeks have been tumultuous within The Chronicle office, they have been an even crazier ride for the college and its campus community.

Amid administrators settling into their new roles, scheduling controversies that poked at deeper issues of marginalization and the slew of new positions and terminations of staff—some sensible, others mystifying—it is evident that even Columbia is creating change even though that's no longer an official slogan.

In my first year at Columbia, the only major personnel search was for a new president following the announcement of former President Warrick Carter's resignation.

In the last two years, it seems as if the college has poured more

time and energy into launching national searches than it has toward recruiting students—and, by extension, revenue.

Senior Vice President and Provost Stan Wearden essentially announced the restructuring of his department before the Thanksgiving break. While the vision he has set forth is admirable, it requires for several national searches that will take months to be properly carried out.

With the Strategic Plan roundtable and feedback series coming to a close as well as the ongoing conversations about diversity on campus, it seems as though his division is taking on too much to give each issue the attention it deserves.

At least Wearden is launching searches, though. Vice President of Development Jon Stern has yet to fill his department with the staff needed to generate more revenue from fundraising, an area that has been unstable since the departure of Eric Winston, the former vice president of the defunct Institutional Advancement. Aside from the \$7.2 million donation from Illinois and Gov. Pat Quinn—which was money already guaranteed to the college—there has been little progress on that front.

And though it will sound repetitive, alumni relations remain in a similar position to the fall: near



nonexistent. Rather than focus on administrative title changes in academic affairs, the college would be better served to pour its energy into finding a way to defer some of its operations costs. Again, that may sound repetitive, but while it is easy to once again write it, it is much harder to continuously wait for something productive to happen.

This semester saw some positivity for the college, though. The library is bringing therapy dogs to campus for finals week, several popular figures in entertainment visited the college and President Kwang-Wu Kim was honored by the City Club of Chicago.

But it is apparent that there is now still work that needs to be completed and refined. The college cannot afford to waste any time on not solving its issues. As the semester comes to a close, I hope the administration uses the break to continue to tackle these issues.

teagle@chroniclemail.com



Kelly Wenzel THE CHRONICLE

Chicago-native Chance the Rapper (left) joins Saba, another Chicago-based rapper, on stage to close out the Urban Underground event presented by Columbia Cares Dec. 3 at the Conaway Center in the 1104 S. Wabash Ave. Building.

CORRECTION: The caption beneath the photograph accompanying the front-page article "Final roundtable wraps up feedback phase" in the Monday Dec. 9 print edition, as well as an earlier version of this web edition, misidentified the woman addressing the audience. She is Raquel Monroe, professor in the Dance Department. The Chronicle apologizes for the error.

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VP of Security to retire in January 2015

KYLE HOLLEY
Assistant Campus Editor

THE CAMPUS COMMUNITY will return for the Spring 2015 semester sans a familiar face in the Office of Campus Safety and Security.

Robert Koverman, associate vice president of Security, is set to retire from the college, effective early January 2015.

Koverman is best known for creating the Central Command Center in collaboration with the college’s desire to have the college’s Media Production Center be a state of the art facility. He also advanced the college’s security systems.

“It started with the idea of implementing a very robust security system for the MPC that would not only manage the security and technology infrastructure for the MPC but for the entire campus for years to come,” Koverman said. “It was just kind of a natural progression. Once you begin to operationally develop the kinds of things that we were doing, the natural movement from that point on is to technologically be advanced with your operations.”

Koverman, who has a law enforcement and security background, has a bachelor’s degree and



Carolina Sánchez THE CHRONICLE

Robert Koverman, associate vice president of Security, plans to retire effective January 2015 after six years of serving the college and students.

master’s degree in criminal justice. He is a former police chief in Ohio and worked as the executive director of Protective Services at the Art Institute of Chicago for 12 years. He credits his extensive background as to why he was well prepared for his position with Columbia, which he assumed in 2009.

“Looking over my years of experience and some of the diverse positions that I’ve had, I thought that my background could be very beneficial to both me and Columbia,” Koverman said.

Koverman said a 2012 ranking by Security Magazine named Columbia’s security department as one of

the top 500 security departments in the country, one of the highlights in his time with the college.

Koverman, who is approaching his 48th year in law enforcement and security work, also received the Robert Burke Award in 2002 for excellence in cultural property protection. He also assisted the college

with being ranked No. 6 nationally as a higher education security organization and educational facility.

“In terms of Columbia College and my tenure here, that was certainly an award that was a highlight,” Koverman said. “That is due to my whole team and the support that Columbia has given us.”

Alicia Berg, vice president of Campus Environment, said the creation of Koverman’s position was the first step in making the college safer, and she said Koverman was the perfect choice based on his background.

“He understood how to work, had a sense of perspective and he had a broad enough experience that he knew how to propose the right solution for the issue,” Berg said. “[In that way] he was a calming influence of people.”

Berg said Koverman implemented heightened security training during college-wide faculty and staff orientations, as well as regular training of his security staff to be prepared to manage emergencies on campus. The behind-the-scenes work he has been able to set in place is what made a major difference in how secure students, faculty and

» **SEE KOVERMAN, PG. 12**

Interdisciplinary collaboration presents first-ever poetry slam

KATHERINE DAVIS
Campus Editor

NINE POETS COMPETED for best poet of the night at Columbia’s first-ever poetry slam. Madison Zielinski, a freshman creative writing major, won over the judges and took first place at the Dec. 4 contest held at the HAUS in the 623 S. Wabash Ave. Building.

The poetry slam was divided into three rounds in which five judges from the audience rated the poets on a 1–10 scale. Three poets were eliminated each round.

Zielinski, whose poems focused primarily on relationships, said she was happy to win the competition and that all the poets did a great job.

“It’s nice that I won, but at the same time, everyone performs so well,” Zielinski said. “F--k the scores. It’s not about winning. It’s about performing and putting your all into it.”

Although Zielinski said she was nervous during her three performances, it was good exposure and a meaningful learning experience.

“I didn’t expect to make it as far as I did,” Zielinski said. “It’s nerve-wracking, but at the same time, it’s nice to have your work shown.”

Jacob Victorine, an adjunct faculty member in the Creative Writing Department who teaches the “Anatomies of Slam Poetry” course, hosted the competition. He said his class collaborated with Joe Bogdan’s “Club Management: Practicum” class to organize the show. This is the first semester the poetry class has been offered at the college, and Victorine said he wanted to give students an opportunity to perform at the end of the semester as part of their final project.

“It’s important for students to understand slam in practice, meaning performing in front of people,” Victorine said. “My hope for my students is that they connect with their poetry, have fun and perform work that they think is meaningful.”

Victorine added that he wants to collaborate with Bogdan’s class again in future semesters to allow new students a chance to perform.



Lou Foglia THE CHRONICLE

Madison Zielinski, a freshman creative writing major and a student in “Anatomies of Slam Poetry,” won first place at the college’s first poetry slam hosted by Zielinski’s class and the “Club Management: Practicum” course.

Bogdan, an assistant professor in the Business & Entrepreneurship Department, said every semester his class collaborates with different departments, student organizations and bands to host events six times throughout each semester that take place every other Thursday in the HAUS. He said the class gives students realistic work ex-

perience by consistently planning real events.

“You can read from a book and talk about how events are supposed to go and what needs to be done in order to get ready for an event or to run a club, but unless you’re actually doing it, you don’t know where the real pitfalls are,” Bogdan said. “Given the safe environment that is

Columbia College, it’s a great place for students to make those missteps without the consequences they would suffer in the real world.”

Bogdan said he challenged his students to collaborate with Victorine’s poetry class because they often host student bands.

» **SEE POETRY, PG. 12**

Global Digital City Phase II to begin in January

JENNIFER BOYLEN
Assistant Campus Editor

CINEMA ART + science students are partnering with the Beijing Film Academy during J-Term and spring break to create a documentary through the Global Digital City Interactive Documentary Project Phase II which builds on a project started in last year’s Phase I.

Insook Choi, associate provost of creative technology strategy in the Office of Academic Affairs, said although the Beijing Film Academy is small, it is a very powerful institute that has international networks, including some in China. China’s popular film market can help students establish their personal networks, Choi said.

“Our creative practice is very compatible,” Choi said. “They are known to be a hard nut to crack, so it is very fortunate for us to establish this relationship. It’s very exciting, and we have to treasure this relationship. We should keep cultivating [it] in a way that is mutually beneficial.”

Choi said learning should be student-owned and organic. She said the goal of the Global Digital City program is to provide students with a narrative infrastructure to enable a globally collaborative network.

“[It is] a network that is both metaphorical and practical made up of people, media assets, archival materials, computing agents and



Columbia students and exchange students from Beijing Film Academy worked together last year during Global Digital City Phase I to expand their network internationally.

the cloud, so you can share across oceans and across the board,” Choi said.

Last year’s program allowed students and instructors to meet each other and build a relationship, but this year’s Global Digital City will focus on producing materials based on a shared concept or idea. Ideas and concepts are the foundation of communication, so Global Digital City will be anchored in that capacity, and students will work together using shared ideas rather than shared words, Choi said. Students will also have the opportunity to travel to Beijing over spring break, unlike last years phase I program.

“One of the challenges in international collaboration and global production is how to facilitate people to talk to each other even though they speak different languages,”

Choi said. “This year, we are going to introduce a specific narrative technique. This technique isn’t the most cutting edge, but it is extremely accessible because of its universal nature.”

Eve Studnicka, a sophomore cinema art + science major, took part in the program last year and said it was a worthwhile experience for her, even though she was not sure what the program was about at first

“It was just sort of an opportunity to see the city through new eyes [and] through the perspective of these people coming from the Beijing Film Academy who had never been to Chicago before,” Studnicka said. “We spent a lot of time exploring the city and documenting things we saw that we found interesting, and it was an opportunity for me to see the city in a broader, more



Courtesy INSOOK CHOI

interesting way.”

She said the program felt like an experiment last year because it was still in its first year. However, she said the experience has kept her interested and invested in the city because she was able to view Chicago with a new sense of curiosity.

“One of the things about Columbia that’s really wonderful is the implementation of diversity and how we’re able to experience a broadening of our own perceptions of the world through having communication with diverse groups of people,” Studnicka said. “In terms of a documentary, the whole idea is to see the world as detailed stories and be curious about things and question your surroundings and question what makes a good story. To combine both of those things is kind of a powerful experience in

terms of learning and enjoyment.”

Roderick Plummer, lead professor for the program and a lecturer in the Cinema Art + Science Department, said Bruce Sheridan, chair of the department, asked him to join the program, along with two other professors, because it was the best place to utilize his skills after Plummer returned to Columbia in September after teaching in Southeast Asia for four years.

“Columbia is a very special institution,” Plummer said. “It is, by design and also by spirit, a very collaborative school. The departments are collaborative, the disciplines are collaborative and students come expecting broad exposure. When you add that to this international collaborative effort, especially when that’s to Beijing, which is very current, it’s an extremely exciting and unique opportunity.”

He said the program is a pilot project to focus on the unique talents of the students and how they can use them to communicate with people with whom they do not share a language.

“The world is getting smaller, but it’s not necessarily getting any friendlier,” Plummer said. “If we can put together a pilot project that moves technology forward, we can be the first with the most, and that’s something that we all can be proud of.”

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The Music Center at Columbia College Chicago

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Music Department Events

Monday December 8

Blues Ensemble in Concert

Singer's Showcase

12:00 pm

7:00 pm

Tuesday December 9

Songwriting 1A Concert

Jazz Combo Fest

RPE Bands at Reggie's Rock Club, 2105 S. State St.*

R&B Ensemble: Performance in Concert

12:00 pm

3:00 pm

7:30 pm

8:00 pm

Wednesday December 10

Columbia College Laptop Ensemble in Concert

Jazz Pop Choir at the Conaway

Pop Rock Ensemble: Showcase in Concert

Composition 1 Recital at the Sherwood

12:00 pm

12:00 pm

7:00 pm

7:00 pm

Thursday December 11

Songwriting 1B Concert

R&B Ensemble: Showcase in Concert

12:00 pm

7:00 pm

Friday December 12

CUP Forum*

Student Piano Recital #7 at the Sherwood

Digital Music Composition Recital

Digital Music Composition 2 Recital

ChicagoVox in Concert

Composition 3 Recital at the Sherwood

9:30 am

12:00 pm

12:00 pm

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Show choir hosts benefit for the Center on Halsted

JACOB WITTICH

Assistant Sports & Health Editor

PEOPLE PACKED INTO the Conaway Center, 1104 S. Wabash Ave., chatting as they munched on cotton candy and popcorn. The buzzing of conversation ceased and the crowd turned its attention to the stage as the lights dimmed and a pulsing drumbeat exploded from the speakers.

Members of Xcend, Columbia's show choir, stomped aggressively onto the stage, taking turns striking a quick pose, whipping their hair and sharing facial expressions full of attitude in a cover of One Republic's hit song "Love Runs Out."

Xcend partnered with Common Ground to present "Spectrum," a benefit concert to raise money for the Center on Halsted, 3656 N. Halsted St., an LGBTQ community center in Chicago's Lakeview neighborhood that serves over 1,000 people a day.

This was the third annual benefit concert held by Xcend to raise money for different causes each year. This year, Xcend raised more than \$300 for the Center on Halsted, according to Alex Heffner, a junior public relations major and the vocal director for Xcend.

"We all thought [the Center on Halsted] was a great organization that does a lot of really great work," Heffner said. "They are all

about making the community love each other and more accepting of each other, and that is so perfect with [our show's theme]."

The theme of this year's show was love, so the songs performed explored the many forms that love can take. This included loneliness, as was expressed in a dramatic cover of Sia's "Chandelier;" friendship, shared in a trio's cover of Rihanna's "Umbrella;" and young love, which was expressed in the set's vibrant and energetic group finale—a cover of the Temper Trap's "Sweet Disposition."

Sarah Eddy, a freshman theatre major, attended the event with her roommates to support their friends in Xcend who spent all semester preparing for the show.

"It was amazing," Eddy said. "[The show] was so magical, and the energy was really amazing and rubbed off on you."

Andrew Fortman, community and cultural programs manager at the Center on Halsted, worked with Xcend to organize the event and also attended the benefit concert.

"I'm new at the Center and still getting a feel for the Center's place in the city," Fortman said. "It's flattering and nice to know that the Center has a place and name within the college campus as well as within the city."

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Kelly Wenzel THE CHRONICLE

Xcend, Columbia's show choir, performed popular song covers Dec. 4 at the Conaway Center, 1104 S. Wabash Ave., during "Spectrum," the group's third annual benefit concert. The event raised money for the Center on Halsted, 3656 N. Halsted St., an LGBTQ community center in Chicago's Lakeview neighborhood. This year, Xcend raised more than \$300, according to Alex Heffner, a junior public relations major and the vocal director for Xcend.

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Workshop discusses student diversity, culture

KYLE HOLLEY
Assistant Campus Editor

COLUMBIA'S LEADERSHIP INSTITUTE hosted a workshop for students called "Who Am I? Cultural Identity" Dec. 3 that covered the importance of cultural diversity and identity in the college's student body.

The workshop, co-hosted with the Student Activities Department, was held in The Loft at the 916 S. Wabash Ave. Building. The importance of cultural awareness, perspective, fostering inclusion among the many different ethnicities on campus, combating stereotypes and other social issues were discussed.

Akshay Kaushik, a business & entrepreneurship graduate student, told those present his interest in attending the workshop stemmed in part from his involvement as a graduate assistant to the Leadership Institute as well as from his interest in how Columbia seeks to reduce the cultural divide.

"As a leader and a follower also, you have to be aware of perspectives," Kaushik said. "People come from different places, and you have to understand where they're coming from."

Kaushik said he has noticed in his time as a graduate student that students form cliques from which they rarely deviate. He said students need to be able to branch out and connect with different people



Kelly Wenzel THE CHRONICLE

Chido Nzvere (left), Akshay Kaushik (center) and Tomoe Yunoki (right) discuss how to improve the lack of communication and understanding between cultures.

through understanding conversations about how to bridge cultural gaps with their peers. He added that opportunities should be made for students of different backgrounds to communicate and rid the college of racially driven stereotypes.

"[These conversations] are definitely needed on a larger scale and more regularly [and] also just to let people know that it's OK to ask these questions," Kaushik said.

Chido Nzvere, a junior journalism major, said her sundry back-

ground sparked her interest in continuing to learn about other cultures. Nzvere said she appreciated the opportunity to participate in a discussion about everyday issues of prejudice and culture that people normally avoid or ignore, such as race, gender appropriation, cultural customs and the need for these conversations.

"I am intrigued with other cultures, and I like to get to know other people the same way I would want them to get to know me before they

start judging me," Nzvere said.

Nzvere said she would encourage friends to come to similar workshops, and she said she hopes Columbia is working on ways to make students aware of opportunities to connect with peers of different cultures. Focusing on the promotion of diversity and communication may be beneficial in the classroom setting by enabling students to work with people who may not be similar to them, Nzvere said.

"Instead of us being taught what

not to say and what's offensive, us actually sitting down and having such a diverse group of people to speak to ... we can all discuss the issues," Nzvere said. "Once you leave that type of meeting, you don't leave feeling like you've been yelled at or scolded. You leave knowing how to approach the next person and be a little more sensitive."

Tomoe Yunoki, a sophomore art + design major, said a class she took her freshman year on culture and ethnicity is what prompted her to take advantage of all other opportunities to connect with people of different cultures because she enjoyed the dialogue.

Yunoki said ethnicity was never a topic of discussion where she was raised in Japan, and it was only by moving to the U.S. and attending college that her race became an issue. However, she said her interest in learning more about different cultures grew from that realization, and she said she intends to learn as much as she can about other cultures from other students.

"Unless [students] feel this is very personal or we can connect to the problem or issue, we don't really care," Yunoki said. "But if we really have something to think about, we would take advantage of the workshop opportunity. Having [a] discussion is always helpful to understand each other and go farther."

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A photograph of three models (two women and one man) wearing festive Christmas sweaters. The woman on the left is wearing a red sweater with a reindeer design. The man in the center is wearing a green cardigan with a winter scene design. The woman on the right is wearing a black sweater with a Christmas tree and lights design. They are all smiling and posing in front of a gold, textured background.

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Lou Foglia THE CHRONICLE

Walter Owens, an adjunct professor in the Music Department, was one of three conductors at the Hope, Help and Humanity benefit concert Dec. 2 at Jones College Prep High School, 700 S. State St.

CARISSA DEGEN

Assistant Campus Editor

MORE THAN \$5,000 was raised for All Chicago, a nonprofit organization helping the homeless, at Columbia's Hope, Help & Humanity benefit concert Dec. 2 at Jones College Prep High School, 700 S. State St.

Columbia's pop orchestra, gospel repertory ensemble, gospel choir and jazz pop choir performed at the event, with a collaborative performance ending the show including all of the four groups.

Walter Owens, an adjunct faculty member in the Music Department, said he was initially nervous about the turnout because it was one of

the college's first student concerts asking for donations at the door.

"[The turnout] was very encouraging," Owens said. "This is the first time we ever asked for people to pay at any of our concerts, so we weren't sure how people would feel about this."

Student attendees were charged a \$5 entry fee while other guests paid \$10, Owens said. Guests seemed willing to donate because proceeds were going to a charity, he added.

The Business & Entrepreneurship Department's "Event Management: Practicum" class conceived the idea for a benefit concert at Jones College Prep's auditorium in

Choirs sing to help All Chicago

September when the class began, Owens said.

"Last year, [gospel choir] was preparing for the graduation commencement ceremony, and we happened to be using Jones for the first time for dress rehearsal," Owens said. "We thought it would be wonderful to have an event in that space."

Owens said the class took the idea and came up with the concept of doing a benefit concert featuring all of the college's choral groups.

"The class would get the benefit of organizing it, and then we would perform in that space," Owens said. "[President Kwang-Wu Kim] is encouraging all disciplines to collaborate on behalf of the school and community. That was kind of a backdrop as well."

The Television Department's Frequency TV also got involved by creating a film package detailing the event and following the class throughout the semester.

Alex Hughes, a senior cinema art + science major and the executive producer for Frequency TV, said he and a crew of several others have followed the production since its inception.

Steve Hadley, an adjunct faculty member in the Business & Entrepreneurship Department who teaches the "Event Management: Practicum" class, had the idea to help out and benefit a charity in Chicago for the concert, so the

class, the choirs and Frequency TV worked together to make the event happen, Hughes said.

"It's about helping people, bringing the community together for the celebration of life and just a celebration of everything you have," Hughes said.

The class had three charities to choose from for the concert's proceeds, and it was a unanimous vote to choose All Chicago, Owens said. All Chicago is an organization that provides solutions ensuring the sustainability of homes, according to the organization's website.

Quinn Hyland, a sophomore music major and member of the gospel choir, said choosing one of the

three charities was a quick decision for the class. They took the idea of a benefit to help the homeless and immediately went to work, she said.

"Any performance I've ever had has been shaky in the rehearsals before," Hyland said. "But when [the gospel choir] went on stage, it all just fit together."

The performers were pleased with how the concert went overall and were happy to help a notable charity in the area, Hyland said.

"We have the most talented and gifted students in the world [who really] pulled this concert off," Owens said.

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Lou Foglia THE CHRONICLE

Four of Columbia's choral groups performed, including the pop orchestra, gospel repertory ensemble, gospel choir and jazz pop choir. The concert concluded with a collaborative performance from all groups.

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diversity class requirement within the college's core curriculum that could educate students on issues of race, class and gender, a suggestion that Stan Wearden, senior vice president and provost, said resonated with him because it could help foster a more inclusive and open-minded campus community in coming years.

He said he was pleased with the event's turnout because attendees fully represented the college community. He said he was especially pleased with the number of students who voiced their opinions because they gave meaningful feedback on a topic that is usually reserved for administrators, faculty and staff.

"There were several remarks about how [diversity] needs to reach out throughout our curriculum and be a part of the daily fabric of who we are," Wearden said.

Raina Terry, a sophomore interdisciplinary major, president of the college's Black Film Society and a One Tribe scholar, said she would like to see cultural competency training implemented for faculty and staff so they can better educate and interact with students. In addition to competency trainings, she said she would also like to see more equal race representation within the curriculum and also within the faculty.

Terry said many good points were brought up at the event but said she wished there had been a

larger student turnout because it is important for the administration to hear student voices.

"It's important for student voices to be heard at these forums because we're the ones that are paying to be here," Terry said. "It's really important for us to be the ones to tell the administration what it is that we need from them and what we need them to do to make us feel safe."

Terry said the college has tackled important issues throughout the semester in the roundtable sessions, and she is happy to see the administration being receptive to student feedback.

Victoria Shannon, an adjunct faculty member in the Humanities, History & Social Sciences Department, voiced her concern at the event about training faculty to embrace diversity, adding that it would be more effective to bring a curriculum advisor to the college.

"I think it's the word 'train' that's bothering me," Shannon said. "It's not a dog kennel where they're going to train us to embrace inclusion and diversity. We need to talk to each other, which is hard to do in a culture of fear that we have been living in here at the college for the last few years. We're all scared to death of losing our jobs or being escorted out of the building."

Lance Cox, a junior cultural studies major, said at the event that he does not think faculty members try to understand their students' individual backgrounds.

"There are youth here and everywhere in the city that are really

doing valuable work and I find that it's not valued at this institution," Cox said. "What are we going to learn if we don't feel respected in the classroom?"

Because the roundtable discussions have ended, Wearden said the next phase of the strategic planning process will take place during the college's winter break, when the administration will gather feedback data from Civic Commons, the online database the college has been using to solicit feedback. He said it has become apparent throughout the semester that the college has a lot of work to do. The committee will draft an official plan outlining specific ways to achieve those goals, which will be given to President Kwang-Wu Kim in March. He added that once Kim revises it, a new draft will be released to the campus community for another feedback period.

Kim said he hopes the first draft of the plan proposes radical and aggressive ideas that will ultimately improve the college in several different areas. He said he anticipates seeing changes in the college's department structure, curriculum and budgeting model, as well as changes in defining learning and student success outcomes.

“If the plan is really comfortable, safe and predictable, I’ll feel like, ‘Is that the best we could do?’” Kim said. “There are so many things like this that I hope the plan will really just grab a hold of. We have to be bold.”

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to the outside world in a way that I was never able to phrase correctly.”

Besides doing screenprinting, Doron is also part of Student Programming Board, a student organization that plans, promotes and produces college-wide events, and Students in Design, a collective of student designers.

"It's super important to be involved with on-campus activities because if you're going to be here for four years, how are you not interested in doing something outside of your classes?" Doron said. "You can't just go through your classes and that's it. You have to grow and learn as a person."

Betsy Odom, an adjunct professor in the Art + Design Department, said she taught Doron in her “Making I” and “Making II” classes. Both classes pushed Doron to go beyond her comfort zone and expanded her creativity, Odom said.

“One of the big breakthroughs that she had in the ‘Making II’ class was learning not to be quite so perfect and to let go,” Odom said. “You could see her learning to collaborate and work with other people.”

Although Doron is still a sophomore, Odom said she is a great fit for the position of creative director.

“[Doron] always was a leader within the classroom,” Odom said. “She always seemed to have a really great impact on her classmates. I can see her taking on this responsibility and really flourishing.”

Matt Dunne, creative director for Manifest 2014, said in an email that he had a meaningful experience in his position. Although it was a lot of work, he said he had constant support from the college and the Manifest team. He said although the job may get stressful, being the creative director is a great experience for any designer.

"It's important for Manifest to have strong branding because it makes a huge impression on both the school and the event itself," Dunne said. "If the branding is strong, eye-catching and informative, it will help get more people to come to the festival and help show the high-caliber level of talent that attracts people to Columbia College Chicago in the first place."

Mark Kelly, vice president of Student Success, said Manifest is a way to put a spotlight on the body of work created by students and represents the talent of the college's developing students in every way. Each year, students can submit designs expanding off the traditional Manifest star. This year, Doron will have the challenge of bringing new and fresh ideas to that image, he said.

“The Manifest star itself is to represent the solar energy that emanates from our community that sustains and inspires our students,” Kelly said. “The star represents the powered energy of Columbia. This star symbolizes who we are at our best.”

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» **KOVERMAN**
Continued from PG. 3

staff all feel at Columbia.
“He’s really been able to create partnerships, and people think that what has been instituted is working,” Berg said. “It is also a testament to the quality of the work.”

Susan Marcus, associate vice president of Academic Affairs, said Koverman’s focus on students and use of his knowledge is what has made for such a successful relationships among his staff, the college and his work.
“He is student-centered,” Marcus said. “He built the various projects

and plans [so] that we now have an organized way to handle any kind of incident or emergency.”
Marcus said Koverman had good relations with his staff. She said he has always remained clear and conversational with the information he provided and maintained a great rapport with his colleagues.

Through a series of exercises and scenarios, Marcus said there was an increased sense of comfort and confidence that Koverman has offered his staff. She said his knowledge and ways of expressing the systems translated best to his team, and his plans have been trusted by the office and the campus community.

“The systems he made for us take into account how things may affect students and what it will mean to them,” Marcus said. “He would raise the issue of students all the time in terms of making sure that we’re keeping our campus safe.”

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Lou Foglia THE CHRONICLE

Kyle Ballou, a senior creative writing major, performed at the event. He was eliminated during the second round.

» **POETRY**
Continued from PG. 3

“We’re big on collaboration with other departments,” Bogdan said. “[My students] have been working hard to put together this event.”
Brittani Nelson, a student in Bogdan’s class, and marketing manager for the event and a graduate student in the Business & Entrepreneurship Department, said the event drew more than 90 people. She said her responsibilities leading

up to the event were to publicize it around the campus and Chicago.
Nelson said collaborating with Victorine’s class ran smoothly over the course of the semester, and the class was able to earn revenue through entrance fees for non-student attendees.
“I think the event went exceptionally well,” Nelson said. “People were very interactive, as slam poetry is supposed to be.”

kdavis@chroniclemail.com



Lou Foglia THE CHRONICLE

Jacob Victorine, an adjunct faculty member in the Creative Writing Department and the professor of the “Anatomies of Slam Poetry” course, hosted the event.

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Mental health care inadequate despite overwhelming need

JACOB WITTICH
Assistant Sports & Health Editor

NEARLY ONE IN five American adults experienced symptoms of mental illness in the last year, according to a 2013 survey from the Substance Abuse and Mental Health Services Administration's 2013 National Survey on Drug Use and Health.

In 2013, 43.8 million adults were reported as having a mental illness, representing 18.5 percent of the population, similar to the estimated 18.6 percent in 2012 but higher than the estimated 17.7 percent with any mental illness reported in the 2008 edition of the survey.

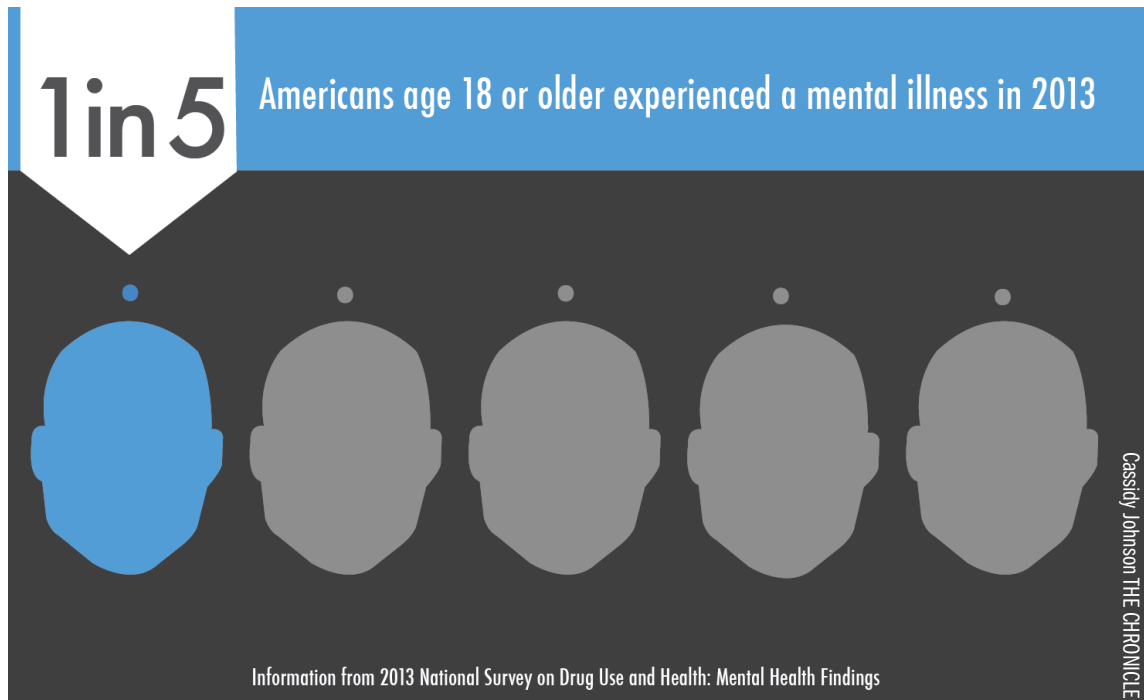
The stigma against mental illness has decreased in recent years, making some adults more comfortable reporting mental health concerns, possibly contributing

to the increase in reported cases, said Paul Gionfriddo, president and CEO of Mental Health America, a national organization that advocates for changes in mental health and wellness policy.

"The other [possible cause of this increase] is that the 2008 data didn't pick up all of the effects of the economic collapse in the country," Gionfriddo said. "We've been digging out of that for a period of time, and many mental conditions emerged [as a result]."

The survey also found that only 44.7 percent of adults living with any mental illness received treatment.

In 2013, the top three reasons adults cited for not receiving mental health care despite a need for it were that they could not afford the costs, thought they could handle the problem without treatment or



did not know where to go for services, according to the survey.

Over the last five years, the government has removed \$4.6 billion from mental health care funding, Gionfriddo said.

"By continuing to take money and resources out of the system, we've made it very difficult for people

to find care when it's needed," Gionfriddo said.

It is important to invest in early diagnosis and intervention of mental health services to address concerns when mental illnesses are in their early stages rather than waiting to respond with more costly interventions in later stages, Gionfriddo said.

"[One solution] is to focus on children because half of mental illnesses manifest by the age of 14," Gionfriddo said. "We could screen children for mental health concerns just as we screen for vision, hearing and dental health."

» SEE HEALTH, PG. 17

New test predicts if astronauts are ready for longer missions

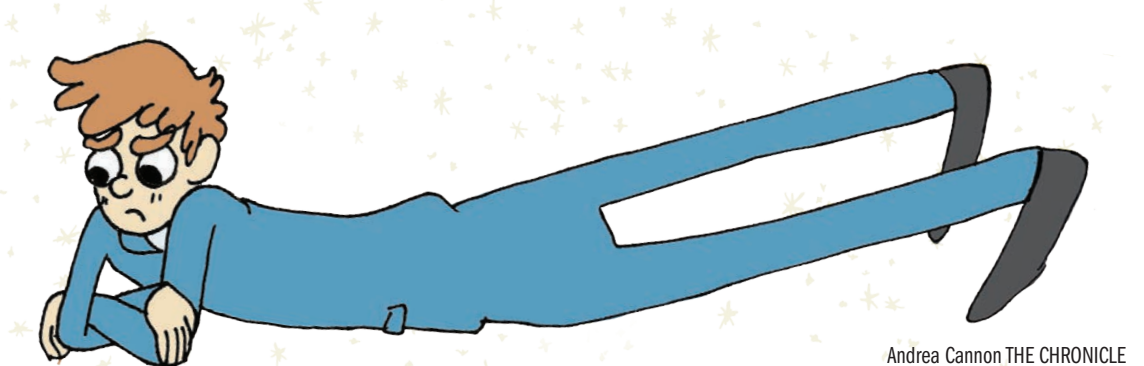
MAX GREEN & EDDIE DIAZ
Sports & Health Editor
& Assistant Sports & Health Editor

THROUGHOUT HISTORY, TRAVELING to new frontiers has presented explorers with the promise of adventure but the reality of isolation and confinement. While these hurdles are present traveling across oceans in boats and between cities on airplanes, they are never as overwhelming or absolute as they are in outer space.

A new computerized test developed for the National Space Biomedical Research Institute by researchers at the University of Pennsylvania's Perelman School of

Medicine aims to help NASA determine how prepared astronauts are for the psychological challenges they will face on long-duration space missions. The new test, called Cognition, consists of 15 different versions of 10 different computerized tests and is based on research that highlighted the importance of cognitive performance in relation to extended spaceflights.

"The research came about just by the fact that [a] high level of cognitive performance [in astronauts] is essential for successful spaceflight missions," said Mathias Basner, leader of the team developing Cognition and assistant professor of sleep and chronobiology in the



Andrea Cannon THE CHRONICLE

Department of Psychiatry at the University of Pennsylvania. "It is an extreme environment, and any level of mistake may have great consequences. There [are] also a lot of stressors out there that are really unique to a space-type environment, like microgravity. There's

a whole host of environmental stressors [in space] that can affect cognitive performance."

WinSCAT, the test NASA currently uses to measure cognitive performance among astronauts, is dated and utilizes a limited design in comparison to Cognition, Basner said. The new test may also have application for earthbound individuals in positions that demand intense attention, such as flight controllers, pilots and people performing high-level mathematics, and is more comprehensive than any of NASA's current sets of neurocognitive tests, according to a Nov. 26 press release from the University of Pennsylvania.

"[The] five tests in the WinSCAT—many of them have a strong working memory component, but there's many different other cognitive domains that are interesting for space flight that are not covered by that battery," Basner said. "We have new things in [our test] like emotion recognition because we believe it's very important if you're flying to Mars that you're still able to read your fellow astronauts' faces and if somebody is actually angry that you don't misread that as surprised or happy or whatever."

Basner said there are many variables that impact cognitive function

» SEE ASTRONAUT, PG. 17



TUESDAY, DEC. 9	WEDNESDAY, DEC. 10	THIS WEEK IN SPORTS	SATURDAY, DEC. 13	MONDAY, DEC. 15
Chicago Blackhawks vs. New Jersey Devils Time : 6 p.m. Place : Prudential Center Where to watch : CSNC	Chicago Bulls vs. Brooklyn Nets Time : 7 p.m. Place : United Center Where to watch : CSNC		Chicago Lady Steam vs. Governors State U Time : 1 p.m. Place : South Suburban College Where to watch : ESPN3	Chicago Bears vs. New Orleans Saints Time : 7:30 p.m. Place : Soldier Field Where to watch : ESPN

Campus bone marrow registry drive supports faculty member

ABBY SEITZ
Contributing Writer

IN AUGUST, MARY Clare Bietila, director of the Learning Studio's Educational Engagement Programs, was diagnosed with acute myeloid leukemia, a type of blood cancer in which bone marrow produces an overabundance of blood cells. After her diagnosis, Bietila's doctors concluded that a bone marrow transplant would save her life. An only child, Bietila's best chance for a compatible donation was through Be The Match, a national marrow donation registry.

Bietila received her transplant on Nov. 11, and she said the recovery process is like being on a roller coaster.

"First, I experienced the impact of chemo drugs: loss of appetite, food tastes like tin, nausea and hair loss," Bietila said. "Next, I experienced side effects of the 20 medications I needed to take. The worst was bone pain, due to shots that helped me produce white cells."

The early recovery for a patient can last from 30–100 days, according to Be The Match's website. Although a proper recovery is lengthy, it is critical.

Bietila said in the early days of diagnosis, doctors are looking for signs of rejection in addition to graft-versus-host disease, both of which are major obstacles to survival. When a transplant patient suffers from GVHD, the newly transported immune system cells consider the patient's tissues to be foreign, and attack the body.

"It only took a few days to learn that I had many matches in the registry," Bietila said. "I have no idea who my donor is, but I can reach out after a year and plan to show my gratitude in any way I can."

After finding multiple prospective donors, Bietila's chromosomes were analyzed and submitted to Be The Match. The process was lengthy but relieving once it was over, according to Bietila.

"I was ready for the results to be much worse," Bietila said. "I really had no idea the odds or the makeup of the registry. I was so relieved and felt an overwhelming gratitude and hope that I could win this fight."

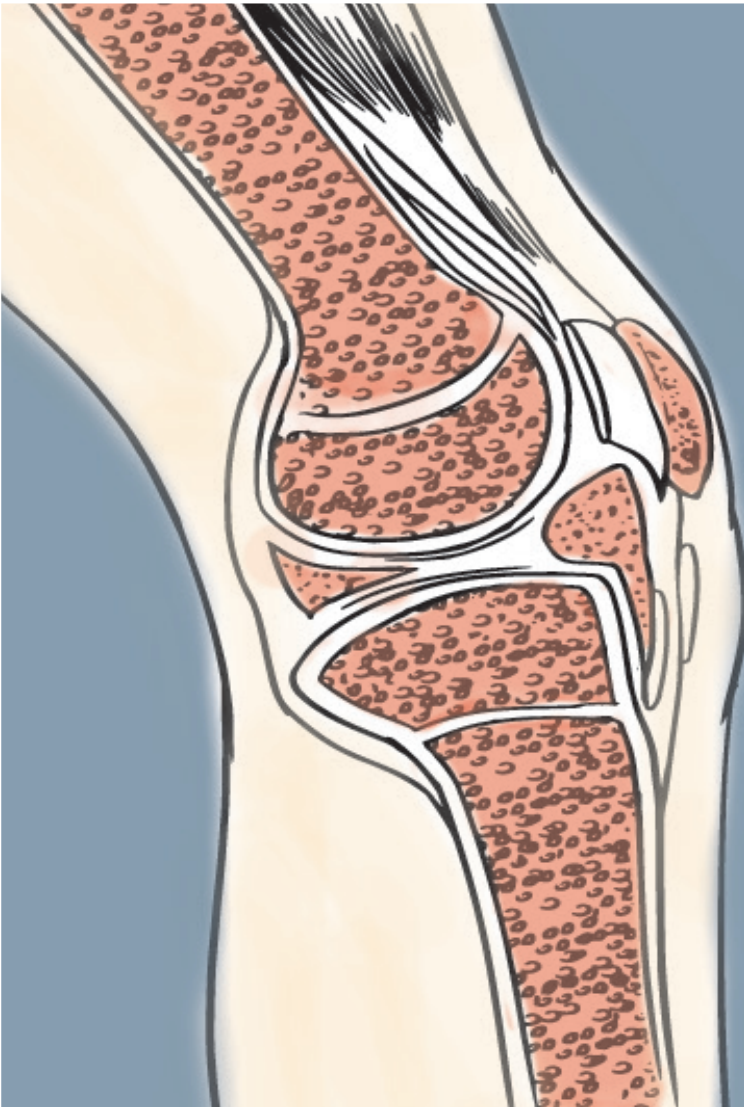
The Learning Studio staff organized a marrow registry drive at Columbia on Nov. 19 to support Bietila's fight against leukemia. The drive, held in the lobby of the 618 S. Michigan Ave. Building, registered more than 50 new prospective donors. Julie Redmond, assistant vice president of academic support in the Learning Studio, said she helped organize the drive.

Donors must be between the ages of 18 and 44, willing to donate to a patient in need and be in good health to join the registry. Registration consists of completing a health questionnaire and swabbing four samples of cheek cells to be tissue-typed, according to Be The Match's website. Senior business & entrepreneurship major Anne Marie Malatesta said she found joining the registration process to be relatively simple. Malat-

esta said she heard about the registry drive through fliers around campus and was intrigued by the opportunity to help someone in need.

"I think that if we can help somebody in any sort of way, we should help people," Malatesta said. "I actually had a friend who had leukemia, and she passed, and so I wanted to do something to help. It's donating blood. It's pretty much painless when you think about [how] you can save their lives."

Additional testing is required to assure the donation would be compatible and to determine the type of donation if a registrant is found to be a match. There are two donation types: blood stem cell donations and marrow donations. Three-



Bone marrow, the flexible tissue on the interior of bones, can produce up to 500 billion blood cells per day.

fourths of donations are stem cell donations, according to Redmond.

"[Donating] may disrupt the donor's life for a brief bit of time, a few days perhaps, but other than that, you're saving someone's life," Redmond said. "Those who have received transplants consider the day of their transplant to be their new birthday because they have inherited a brand new immune system from someone else."

Be The Match facilitates nearly 6,300 transplants each year through the registry, according to its website. Joining the registry is an opportunity to save a life, according to Danielle Vickers, senior account manager at the blood donation center LifeSource, who represented Be The Match at the event.

"Students should register because it's not every day that you can save someone's life," Vickers said. "We are always trying to find a cure for cancer, and when it comes to blood cancer and other

blood-related illnesses, there is a cure. It's the cells running through your body right now that could cure someone's cancer."

Vickers stressed the need to expand the registry as much as possible. In the United States, 12,000 patients need an unrelated marrow donor and approximately half will not find a match, Vickers said.

"If you're a match for somebody, you might be the only match for that person in the entire world," Vickers said. "It's five minutes of your time; why wouldn't you [register?] That's the question."

The registry seeks to increase donor diversity, Vickers said. A similar ethnic background is sometimes necessary in finding a match because human leukocyte

antigen, the protein used to match patients and donors, is inherited and different combinations of the protein are found within different ethnic groups.

"On our registry to date, about 70 percent of our donors are Caucasian, so it matters what your ethnicity is when a patient is searching for a match," Vickers said. "As it stands now, patients that are Caucasian have a better chance of finding a match off our registry, so we definitely need more diversity."

Bietila, who said she is of German and Scottish ancestry, said her background was common enough to find a donor quickly, but not all patients are as fortunate.

"Many people do not have matches in their family or through the registry because they have a unique ethnic background," Bietila said. "Leukemia does not discriminate, and it's very important to make sure everyone suffering has a chance for a cure."

chronicle@colum.edu

FEATURED ATHLETE

SCOTT WILSON

Sport: Baseball Team/School: Columbia College



NANCY COOPER
Contributing Writer

SCOTT WILSON, A senior studying traditional animation, is a student of many talents.

In addition to being vice president of the Renegades, Wilson was also captain of the baseball team last year and currently plays pitcher and the infield. Wilson hails from St. Louis, Missouri, where he grew up rooting for the Cardinals and superstars like Albert Pujols and Yadier Molina. Wilson transferred to Columbia as a junior in 2011 from the University of Missouri, where he majored in graphic design. However, he changed his major to study cinema art + science at Columbia and is now in his senior year.

The Chronicle spoke with Wilson about baseball, transferring to Columbia and improving the school's sports programs.

THE CHRONICLE: Why did you decide to come to Columbia?

SCOTT WILSON: It was a situation where I knew a bunch of people. I really wasn't feeling the graphic design program [at UM], so I looked around. I had a buddy who actually was my big brother in the fraternity, and he transferred here. He was art direction, graphic design and all that jazz, so I saw some of the stuff he was doing and I liked it, checked it out and pulled the trigger.

How has the baseball team changed since you started?

It has completely changed. My first year here it was kind of like the dark days. They were coming off a really bad season, and nobody really knew of us at all. We were just bad. We had a lot of dudes who hadn't played baseball since they probably were in the tee-ball era, and the skill level was about tee-ball level. I will say there were like two or three guys who had experience before I even joined the team. So we just started weeding out and getting more competitive people. Now we are actually really good—but I'm not going to say really good, it is an exaggeration. But from where we came from, it is amazing.

How do you feel you have pulled together as a team?

I think a big part of it is that the baseball team is really close. All the guys ... we pretty much kick it on the weekends. It sounds cheesy, but chemistry is a real thing. You know, where you're excited to play with the guys to your right and left, it makes coming out to practices a little easier. Baseball is a sport that you cannot play rusty. Just going out to practices two to three times a week [helps]. It has made a lot of guys that were solid [into players who are good].

What has been your biggest accomplishment so far at Columbia?

I think establishing a core group for baseball guys. Like I said, I am part of the Renegades, which is like all sports. I am the Vice President. We are trying to adopt a color scheme for the entire school as well. We have a logo contest type of thing as well. It wouldn't be just me—Ryan Miller, the information officer, and [Renegades President] Mike Sempek have done a lot. It is a group effort.

How do you think the school can improve its sports program?

The thing that everyone says when you come to an arts school—the disadvantage at least compared to a state school—is the sample size of people interested. When you are choosing 10 people out of 15 people, you cannot be as picky as if you were choosing out of 40 people. Everywhere you go there are people who like sports and who are good at sports. One thing we try to do is have interest meetings a lot, just kind of spread the word and see who is interested.

Why choose to study animation and not pursue baseball professionally?

Play professional baseball? Well, playing professional baseball was not an option. Animation is a great time. I am able to draw professional baseball players.

chronicle@colum.edu

New reading comprehension model scans between lines

MAX GREEN
Sports & Health Editor

READING AND LANGUAGE comprehension are more complicated than scientists once thought.

Understanding words spoken or read on a page has historically been linked to two places in the left hemisphere of the brain—Broca’s area in the frontal lobe and Wernicke’s area in the cerebral cortex.

More recently, research has suggested that the networks responsible for language processing through reading and speech vary widely among individuals. Different and sometimes unexpected parts of the brain are engaged as comprehension takes place.

A group of researchers from Carnegie Mellon University in Pittsburgh constructed the first integrated computational model of reading, identifying which parts of the brain are active when breaking down sentences, determining the meaning of a text and understanding the relationships between words. Story comprehension itself is a complex process that combines these elements to form a lucid understanding of the text, according to the study, published Nov. 26 in the journal PLOS ONE.

“Some of [the regions] were expected, some were a bit different or you wouldn’t really expect to see

them while you’re reading,” said Leila Wehbe, lead author of the study and a Ph.D. student in the Machine Learning Department at Carnegie Mellon University. “The visual regions were expected and some of the language regions were expected, but ... no one has reported this much right hemisphere representation of syntax or grammar.”

Researchers used a functional MRI to document what happened in the brains of participants while they read a chapter from J.K. Rowling’s “Harry Potter and the Sorcerer’s Stone.” The scans, each representing a four-word segment of that chapter, were then analyzed to compile a model of the cognitive subprocesses that simultaneously occur when reading. The researchers established 195 identifying features for each word read.

Using this data, a machine-generated learning algorithm was able to associate features from individual words with regions of the brain pinpointed during the scans. The algorithm performed efficiently enough to allow the computer to differentiate between which of two distinct passages were being read with 74 percent accuracy based on scans alone.

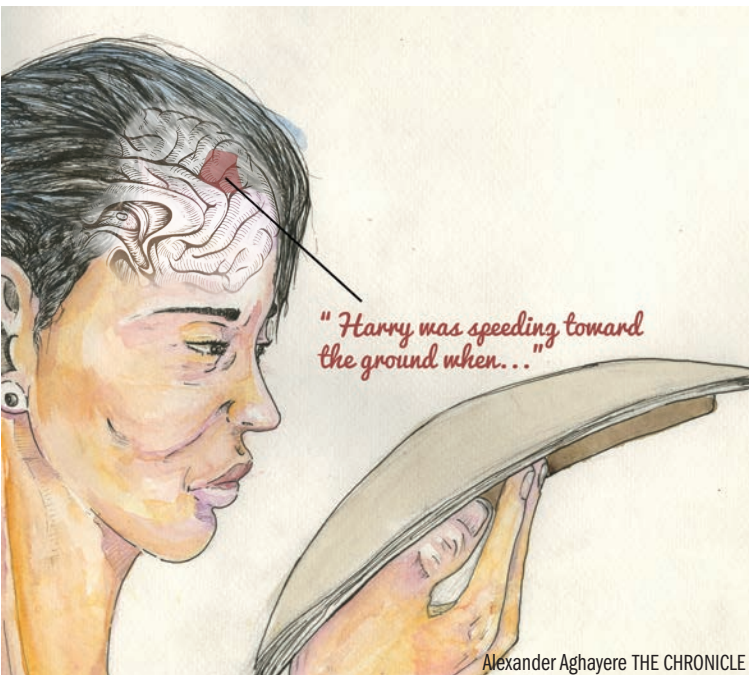
“We were not sure that it was going to work,” Wehbe said. “We tried annotating the text with all these rich features and ... it turned

out you could [differentiate]. You could actually guess which part of the story out of the two passages was being read just from this noisy brain data.”

Wehbe noted that regions participants use in everyday life to interpret the intent of individuals they interact with were also activated when reading about and interpreting the motivations and qualities of characters in a story. Similarly, the parts of the brain associated with processing motion were activated when participants read passages about movement.

“What we’re starting to learn is that the brain responds to fictional content in text in quite similar ways that it would respond to actual content out in the real world,” said Raymond Mar, an associate professor of psychology at York University in Ontario. “So there’s this idea of embodied cognition where even abstract concepts are represented within very simple motor perception networks in the brain.”

According to Mar, the representation of human psychology in fiction acts as an entry point into those worlds, which might account for why people are largely less attracted to non-fiction, Mar said. Research seems to point toward a relationship between people’s engagement with narrative fiction and their social abilities, Mar said.



Alexander Aghayere THE CHRONICLE

“It’s not surprising that it shouldn’t just be two little areas of the brain but actually much, much more,” said Ted Gibson, professor in the Department of Brain and Cognitive Science at the Massachusetts Institute of Technology. “We don’t really understand at all what exactly those [extensive] networks are doing.”

Massively overlapping networks process comprehension during both reading and listening, Gibson said. Understanding how they represent the sounds of words, their meaning, their order in a sentence and how they fit into a discourse is difficult to tease apart.

“Just imagine the task of understanding language,” he said. “You could be reading or listening about anything ... where we have to have compositional meaning of compli-

cated ideas is in that network.”

The same approach that created the model of reading could be used to produce specific brain maps for individuals to help determine the cause of reading or processing difficulties and identify differences between the ways people learn to read and understand stories, according to the study.

“Different people are going to have different maps,” Wehbe said. “The idea is that if we characterize what is systematically different between the brains of good readers and bad readers—whether there are regions that are more efficient or smaller or larger or are working in a different way—because of the brain scan you’d find which region is different from a healthy subject.”

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Risky drinking habits prevalent among young adults

JACOB WITTICH
Assistant Sports & Health Editor

IT IS COMMON for young adults to first experiment with alcohol in their college years, but given the stresses that come with the transition to college and their newfound freedom, those students are at risk of developing unhealthy drinking habits.

Excessive drinking, binge drinking and alcohol dependence were

most common among young adults aged 18–24 from 2009–2011, according to a Nov. 20 report from the Centers for Disease Control and Prevention.

The purpose of the study was to examine the relationship between excessive drinking and alcohol dependence in the U.S. to understand the characteristics of these behaviors and of how to address such problems, said Robert Brewer, who leads the Alcohol Program in the

National Center for Chronic Disease Prevention and Health Promotion at the CDC.

College students are subject to a number of environmental factors at this age that—mixed with student culture—could make them more susceptible to developing unhealthy drinking habits, said Sarah Benton, a licensed counselor at Insight Counseling in Ridgefield, Connecticut, and author of “Understanding the High-Functioning Alcoholic.”

“It’s developmentally a time when there’s a lot of experimentation, where young adults are trying to find themselves and trying to figure out their identity [while at the same time] experimenting with alcohol and drugs,” Benton said.

Excessive drinking and binge drinking are major problems on college campuses not only because of the negative physiological effects such actions could yield, but also because of the kinds of accidents that can happen relating to alcohol consumption, including drunk driving, falling or assaults, Benton said.

Educational programs raising awareness of specific low-risk drinking limits are important to reducing the number of young adults with unhealthy drinking habits, Benton said.

The limits that qualify as binge drinking include at least four drinks for women and at least five drinks for men on a single occasion, according to the report.

“When I heard what was considered to be the appropriate drinking numbers, I thought it was a joke,” Benton said. “I thought it was completely unrealistic, and as I’ve gone through my own process, gotten sober and become an addictions specialist. The numbers make sense to me now, but when you’re a binge drinker, you don’t count. You drink until you’re drunk and you don’t quantify it.”

It is important for someone to count how many drinks he or she is having so as to be aware of how much the body can tolerate, prevent blacking out, memory lapses and passing out from overconsumption, Benton said.

It is often assumed that people with excessive drinking habits are also alcoholics, but the two are mutually exclusive, according to the report. Ninety percent of excessive drinkers ages 18 or older did not meet the report’s criteria for being alcohol dependent.

“The majority of people who are drinking to excess are not alcohol dependent,” Brewer said. “And that’s why we called in our recommendations for a more comprehensive approach to dealing with this problem, which includes the availability of high-quality treatment for those who need it, but then incorporates other strategies [to reduce binge drinking].”

George Koob, director of the National Institute on Alcohol Abuse

and Alcoholism, said he disagrees with this distinction between excessive drinking and alcohol dependency. He said alcohol use disorders are a continuum, and someone could still need treatment in the earlier stages of unhealthy drinking.

“Some of those excessive drinkers need to be treated,” Koob said. “They need treatment and you don’t want to restrict [it]—the CDC didn’t say that, but it comes across like we only need to treat alcoholics, but that’s not true.”

The intent of the study was not to minimize the dangers of either excessive drinking or alcohol dependency, Brewer said. It was to recognize them both as dangerous and call for actions that address problems with excessive drinking that do not only focus on the population of excessive drinkers that meet the criteria for being considered alcohol dependent.

“The reality is as devastating a problem as alcohol dependence is; most of the health and social harms related to excessive drinking do not relate to the dependent population,” Brewer said. “It’s not a question of minimizing the importance of either one. It’s more to highlight that they are both important but that we need to be thinking of different ways to address excessive drinking in those who are not dependent.”

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Percentage of adults in 2013 with mental illness who received treatment.

» HEALTH

Continued from PG. 13

In the last year, two out of every five children in the U.S. who needed mental health treatment did not receive it, according to a Dec. 3 report by Mental Health America.

Raising awareness about mental health issues is crucial to ensure that those affected by mental illness can be assessed and gain access to available treatment resources, said Dan Reidenberg, executive director of Suicide Awareness Voices of Education.

Reidenberg said he thinks more people will seek treatment if they are aware of the resources that are available to them rather than trying to combat the problems of mental illness on their own.

“[Trying to handle mental health problems without professional help] can be problematic because the problem can quickly exacerbate and lead to decompensation, a suicide attempt or suicidal ideation or substance abuse,” Reidenberg said.

In 2013, an estimated 9.3 million adults had thoughts of suicide, 2.7 million made suicide plans and 1.3 million attempted suicide, accord-

ing to the report. It is also uncommon for someone to seek medical attention for their mental health after a suicide attempt, according to the report.

There is a stigma associated with attempted suicide that might make people afraid to seek care when it is necessary, Reidenberg said.

Increased media coverage of mental health could encourage more people to seek treatment, said Margaret Wehrenberg, a clinical psychologist and director of curriculum development for the Candeo online education program for anxiety, depression and addiction management. She also said it is important to reduce stigmas associated with many mental health topics and to raise awareness of mental illnesses.

“For example, the big celebrity push for the ‘It Gets Better Project’ where many prominent celebrities bring focus on the challenge of being LGBT youth—those kinds of campaigns bring mental health issues to the forefront to help people feel more comfortable about seeking help,” Wehrenberg said.

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» ASTRONAUT

Continued from PG. 13

outside of Earth’s orbit that an astronaut closer to home may overlook. Cognition also takes into account microgravity and radiation, which can affect the brain.

“You just have to think about [the fact] that this is really an isolated, confined and extreme environment,” Basner said. “You have the isolation—you can’t just walk out or something. There’s space walks, of course, but it’s not like on Earth where you can go anywhere you want. You’re confined to that space. You’re [also] isolated in the sense that you’re always with the same group of people. It’s extreme in the sense that you don’t have the 24 hour light-dark cycles [that] you have on earth. It’s super hostile.”

Long-duration space flight remains uncharted territory, Scott said. Figuring out how humans will function in space for longer than a year is one of the key goals.

“The neurobehavioral risk is an important one,” Scott said. “It’s one we really need to address in order to make sure the astronauts are safe as possible when they do go out to Mars for a three-plus year mission.”

Long bouts of isolation can leave

the mind psychologically impaired and more susceptible to symptoms of depression, according to Rami Gabriel, associate professor of psychology at Columbia.

“[It] has been used as humanity’s greatest form of torture—isolation chambers,” Gabriel said.

A pilot study for Cognition was administered to an astronaut for the first time on Nov. 28, according to the UP press release.

“Part of our project—the international space station part—is really a feasibility study,” Basner said. “Can we put the software up there? Will astronauts be able to do the tests on the station? Is it an acceptable tool for astronauts? I’m happy to report the astronaut took the test battery and I have the data and the data looks good. We got the data, and that is a major milestone for us.”

Although astronauts are specially selected and rigorously trained, they are still prone to the many stresses present in space travel that are not experienced on earth, according to Graham Scott, chief scientist at the National Space Biomedical Research Institute.

“These astronauts are all very heavily trained—psychologically and physiologically,” Scott said. “You’re dealing with people who are



right at the top end, in the top few percentiles from the perspective of neurobehavioral health and physiological health. These are very high-performing individuals.”

Being separated from friends and loved ones, reduced contact with mission control as the crew travels further out and the difficulties of operating in an unforgiving environment can all carry a neurocognitive burden, according to Scott. There are also physiological strains that can develop from conditions such as sleep deprivation, which is common for astronauts.

“We’re not always the best judges of how we’re doing [or] how we’re performing,” Scott said. “It’s good to have objective measures and validated tests ... we want something more objective than somebody just answering a survey.”

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Andrea Cannon THE CHRONICLE

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NOVICE



SOUS CHEF



GURU

Holiday Oreo Truffles

INGREDIENTS

- | | |
|--|--|
| 1 regular size package Oreos | 1 teaspoon crushed mint |
| 1 8-ounce package cream cheese, softened | 1 14-ounce package chocolate chips |
| 1 tablespoon warm water | 1 14-ounce package white chocolate chips |
| 1 teaspoon almond extract | 2 teaspoons milk (optional) |
| | 5 drops green food coloring (optional) |

INSTRUCTIONS

- | | |
|--|---|
| 1. Grease parchment paper and place on cookie sheet. Freeze. | in 30-second increments until chocolate is smooth. Repeat with white chocolate chips. |
| 2. Blend Oreos, cream cheese, water, almond extract and mint until smooth. | 5. Drop truffle balls into chocolate. Remove with a fork. |
| 3. Scoop mixture into balls. Freeze for 25–30 minutes. | 6. Drizzle white chocolate over truffles. |
| 4. Microwave chocolate chips | 7. Freeze three hours or overnight. |

FAVORITE RECIPES



Lou Foglia THE CHRONICLE

ELIZABETH EARL

Copy Chief

WITH CHRISTMAS APPROACHING and cuddling season in full swing, sweets are the name of the game. But the best ones, particularly in Chicago, can run up a high bill. As someone with an insatiable sweet tooth and a tight budget, I prefer to make my own sweets. These truffles look complex and ornate but are not, considering the base is Oreos and chocolate chips.

To begin, line a cookie sheet with parchment or wax paper and grease it. Place the cookie sheet in the freezer for about 10 minutes to ensure that the truffle centers do not spread out.

In a large food processor, blend the Oreos, cream cheese and water on low power until the chunks have smoothed out. Add in the almond

extract and mint leaves, and pulse a few times or until the mixture looks sufficiently blended and is a deep chocolate color. Remove the tray from the freezer and scoop tablespoons of the mixture onto the tray, rolling into neat balls by hand. Place the tray of truffle centers in the freezer for 25–30 minutes or until firm.

Meanwhile, in a medium microwave-safe bowl, heat the chocolate chips in 30-second increments, pausing to stir. This ensures the chocolate does not burn or clot, making for a smooth mixture. Repeat with the white chocolate chips.

Remove the truffle centers from the freezer and drop them one by one into the chocolate, lifting each out with a clean fork so the excess chocolate can drip off. Place the balls on the tray and trim off the edges of the chocolate with a knife.

Once the initial coats are done, pop them back in the freezer for about 15 minutes to let the coats cool. Once the coats are firm, remove them from the freezer and drizzle delicately with white chocolate. Because of the texture of chocolate, it needs a dash of milk to stay liquid. If desired, color the remaining white chocolate with green food coloring. Microwave it again for about 30 seconds to keep it viscous, and drizzle delicately. I would not recommend dipping a whole truffle in the green chocolate just because of the consistency.

Place them back in the freezer for about three hours or overnight before serving. I cannot be held responsible for people falling in love or outgrowing their pants after the discovery of these truffles.

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MONDAY, DECEMBER 8, 2014

THE COLUMBIA CHRONICLE

Sleepless in The Second City

SPENCER HALL
Assistant Arts & Culture Editor

COMEDY IS A 24-hour job for The Second City, Chicago’s famous sketch theater at 1608 N. Wells St. This has rarely been more true for the comedy institution than with its annual star-packed benefit show “The Second City That Never Sleeps: 24 Hours.” A tradition since 2003, the show features celebrity performers such as musician Kim Deal, comedian Fred Armisen and Wilco frontman Jeff Tweedy, among others, and raises money for financially struggling Chicago families during the holiday season. The Onward Neighborhood House charity, which helps families in a community setting through educational, recreational and social service programs, has partnered with Second City to help identify families in need and reach out to them. Heather Whinna, the event coordinator for the show, said the event has grown in the years she has worked with The Second City.

“The longer the show exists, the more people go to it, and it becomes a tradition for many people for many reasons,” Whinna said. “It has raised a lot more money in the last two years, which is a great thing to be able to hand out on Christmas Day.” Whinna formerly organized the event with the Letters To Santa organization, which helps deliver Christmas presents to families in need, but she said she got involved with ONH to reach out to families in need after the postal service stopped releasing personal information from people who wrote letters to Santa during the holidays. “[Heather] was looking for an agency where she could continue to carry forward the Letters To Santa project,” said Mario Garcia, executive director of ONH. “We identify families around Christmas who are making the choice of buying food or paying the rent. In the last few years, anywhere between 10 and 15 families have been helped.” Whinna said the show, which starts at 6 p.m. on Dec. 16, can get

pretty daunting in the late hours of the night because the performers and audience members struggle to make it through the entire show. “It’s pretty rough,” Whinna said. “You’re really awake for more like 36 hours because you’re up before you get there and you’re up after you have to leave. For several years, I didn’t stay there for all 24 hours. I would go home and come back. It’s a difficult task, and it’s not one that I would have invented.” Thanks to Whinna’s long-standing relationship with the Second City community, as well as connections through her husband, noted music producer Steve Albini, the show has managed to pack the house year after year with celebrity guests. “They’re all friends,” Whinna said. “I’ve worked at Second City for close to 17 years, so all of the actors or comics all generate from my relationship with Second City. All the musicians are people I know from my personal life.”

» [SEE SLEEPLESS, PG. 32](#)



Carolina Sánchez THE CHRONICLE

TOMS Chicago, 1611 N. Damen Ave., is the shoe, eyewear and coffee roasting company’s fourth U.S. retail location.

TOMS struts into Wicker Park

GINA SCARPINO
Assistant Arts & Culture Editor

MORE THAN 100 people attended the opening of the new TOMS retail location on Dec. 3 in Wicker Park, 1611 N. Damen Ave. Blake Mycoskie founded TOMS in 2006, creating a shoe line that was based off of the company’s now famous “one-for-one” model. For every pair of shoes TOMS sells, a pair is given to an impoverished child. Nearly nine years later, the company has stayed true to its original model and has expanded the brand to include eyewear and coffee. The company now gives shoes, eyewear and water to people in more than 60 countries around the world. TOMS Chicago is the company’s fourth retail location in the U.S. It is also the third location for the company’s coffee brand, TOMS Roasting Co. Coffee. It made sense to open the company’s next store in Chicago, Mycoskie said in an email. “Chicago was at the top of my list and it always has been,” he said. “Chicago is such a vibrant and alive city and people in Chicago love coffee.” Mycoskie said the team behind TOMS Chicago went through a long process to determine the perfect location for its new store. “We [wanted to] really reach TOMS fans and share our story, our vibe and our space with people new to the brand,” Mycoskie said. Krista Andraska, manager of TOMS Chicago, said the new store will benefit the neighborhood by providing a special space for the community to come together. “It’s not only a retail space for a store,” Andraska said. “It’s also a space for people to come in and learn about the TOMS movement and how we’re giving back. It’s also a great place to hang out and really feel like you’re a part of the community.”

With a coffee bar in the back of the store, offering another coffee option for commuters will be convenient for the surrounding community, according to Kari Gibbons, visual merchandising manager for TOMS Chicago. “Once the [Damen] Blue Line stop opens up again, people are going to be excited to have somewhere else to go for coffee,” Gibbons said. “If you buy a cup, we give a day of water to someone in need, so it’s a little different from what everyone else has going on.” Gibbons said the company already reaches many demographics, but she hopes the new store will educate customers about the company. “[TOMS Chicago] is going to be able to give people more knowledge about all of the product lines,” Gibbons said. “A lot of people don’t know that we roast coffee, so I think it’s going to open the current audience to [all sides of the company].” Adriane Battilana, assistant manager for TOMS Chicago, said the idea behind the movement will help bring a new audience of consumers into the store. “We started with shoes, then eyewear and now coffee, so there’s something for everybody,” Battilana said. “We’re leading the charge in how we give and grow our company. Giving back is something that all companies should aspire to.” Mycoskie said the new TOMS retail location—and the company in general—is meant to help improve people’s lives. “The big picture is that this goes back to our Giving program where we provide shoes, sight and water to people in need,” Mycoskie said. “But it also includes improvements, like providing people with a place to hang out, have a nice cup of coffee, and see what TOMS is about.”

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Kaitlin Hettterscheidt THE CHRONICLE

“The Second City That Never Sleeps: 24 Hours” is an annual benefit show at The Second City Theater, 1608 N. Wells St., featuring famous musical and comedic performers.

HEAD OVER HEELS

NATALIE CRAIG MANAGING EDITOR

Alexander Wang pushes the seams with new denim line campaign

FASHION DESIGNER ALEXANDER Wang debuted his new denim line, Denim X Alexander Wang, on Dec. 3 with naked and oiled-up German model Anna Ewers pictured lounging on a chair, wearing the jeans around her ankles and nothing else.

There must be a better way to advertise that a \$295 pair of jeans is better than \$50 American Eagle jeans that I already own. If Wang’s first attempt at advertising the jeans does not convince me, which it clearly did not, there is a second and even more risqué advertisement. Posted to the designer’s Instagram on Dec. 3 is a similar photo that depicts the jeans half way pulled up on the models oiled thighs with her hand between her legs as if she was touching herself.

The raunchy advertisements bring a couple of questions to mind, with the most important one being, “Why?”

Not only have jeans become a second choice to many women’s go-to bottoms—leggings—but the model is not even wearing the jeans properly. The pants bunch up around her ankles, barely giving a glimpse of the wash or any specific details that would make the jeans different from other pairs.

Wang is a one-of-a-kind designer and his clothing lines are always innovative and simple, which is why it is difficult to fathom why he chose to debut his denim line this way. However, his innovation and simplicity may just be the answer to the questions prompted by the raunchy advertisements.

“Once you see it, you can’t stop thinking about it,” Wang told Women’s Wear Daily about the photos taken by photographer Steven Klein. “It’s not provocative just in terms of sexy, but provocative to provoke conversation.”

Maybe Wang is trying to bring jeans back. Think about it: Jeans were on top for a while until leggings became an acceptable form of pants for women to wear with virtually anything anywhere. Wang may be trying to make a statement with his advertisement by saying that jeans are in fact still sexy.

Sadly, Wang’s attempt at providing fashion lovers with provocative advertising is nothing new. Calvin Klein has been tapping into popular culture by using sex to sell jeans for years. Then again, maybe Wang is not striving to be different, but acknowledging that denim is basic, simple and nothing new, but at the



same time showing that his average looking jeans will turn heads.

I may be overthinking Wang’s mission behind the photos, but today people are getting naked and posting the photos to the Internet for no apparent reason. To use nudity to motivate consumers into buying a \$300 pair of jeans, there has to be something more than a model wearing a paycheck around her ankles.

If you’re about that life, the denim is available for pre-order on AlexanderWang.com and will be sold in three different fits and washes beginning Dec. 8 at Wang’s New York City flagship store. I know it is Wang, but do not feel bad if the jeans end up on the floor. They started there anyway.

ncraig@chroniclemail.com

featured DESIGNER



Carolina Sánchez THE CHRONICLE

NICOLE DIESCHBOURG

senior fashion studies major



Carolina Sánchez THE CHRONICLE

“The piece is from my ‘Theory & Practice’ class. The assignment was to create a zero-waste garment. We were given saris, which [are] about six yards long, from the Eye on India Completion.”

CHECK ME OUT



NAOMI CLARK
Junior creative writing major



GRANT MINARD
Junior public relations major



SHANNON O'DONNELL
Sophomore creative writing major



CHAD VOLKERS
Senior creative writing major

WHAT MAKES A CHRISTMAS SWEATER UGLY?
“Things hanging off of it. Bells.”



WHAT MAKES A CHRISTMAS SWEATER UGLY?
“3D effects, dangles, fringe and sparkles.”



WHAT MAKES A CHRISTMAS SWEATER UGLY?
“No such thing. The uglier, the more beautiful.”



WHAT MAKES A CHRISTMAS SWEATER UGLY?
“No inspiration or spirit; black sweater.”



'Stills' move Art Institute

BAXTER BARROWCLIFF

Arts & Culture Editor

CONCEPTUAL ARTIST AND photographer Sarah Charlesworth's series "Stills" is being shown in its entirety for the first time at The Art Institute of Chicago, 111 S. Michigan Ave., and is evoking a variety of reactions from visitors.

Charlesworth's "Stills" attracted much attention when the original series, consisting of seven images, were first presented in February 1980. That was the last time any of the pieces, as well as six others that was previously omitted and one created years later, would be shown to the public. Charlesworth died suddenly in 2013 from an aneurysm and was discussing a "Stills" exhibit with Matthew Witkovsky, curator of the Department of Photography at The Art Institute of Chicago, at the time. The exhibit features all 14 of the original pieces depicting people who jumped or had fallen off of buildings, shown as a whole collection for the first time.

Witkovsky said in an email that the conceptual art movement in America that Charlesworth was involved in influenced her own work and continues to influence artists and photographers today.

"Conceptual art is perhaps the most significant movement in art of the past 50 years in the sense that it has inspired and continues to inspire generations of artists around the world," Witkovsky said. "It arose in the '60s as a set of tendencies questioning the institutions of art, how art is placed before an audience and valued as important."

Matthew C. Lange, the studio manager for the Sarah Charlesworth estate, said Charlesworth took the photos of the newspaper clippings of the falling bodies when conceptual art in America was blossoming. He also said Charlesworth took a different approach than her peers.

"Her work was a little more photocentric than a lot of the conceptual art that had been shown in the 1970s," Lange said. "One of the big things with 'Stills' was she started taking little tiny fragments of newspapers and tearing out these little tiny pieces and blowing them up on a grand scale, making them 6 feet tall, something that was kind of dehumanized by being reduced to a small printed picture. She was attempting to re-humanize in a way, to put it back on the human scale."

Lange said Charlesworth pulled about 70 photos depicting images of people who had jumped or fallen off buildings from newspapers. This method of appropriating images was common in conceptual art at the time, but Charlesworth always added an aspect of personal tangibility, such as leaving the torn edges on the photos, to make the pieces her own, Lange said.

"She was working with found imagery—she was kind of reusing, recycling, representing images," Lange said. "But she was also doing something by enlarging them by sort of changing the scale, trying to insert a little bit of her own subjective presence in there. I think that

the torn edges are really important in that they show you that this isn't an image that I'm reproducing, that this is something I've had in my hand, that I've touched and interacted with."

Witkovsky said the method Charlesworth used when creating the images—cropping and photographing the newspaper clippings—allows for the viewer to question what he or she is looking at despite the reality of the photographs.

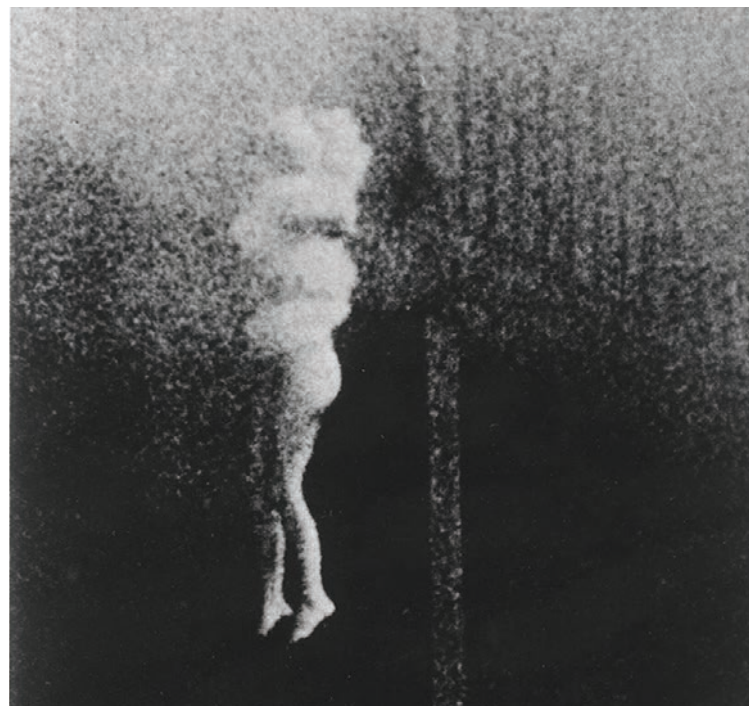
"Charlesworth has cropped these images, removing any ground or land element, suspending the subjects in midair," Witkovsky said. "We know that these people have jumped, but she does allow us some disbelief about what we are actually

looking at, disbelief or uncertainty. We are shown a storyline mid-stream, deprived of either a starting point or a conclusion."

Lange said the sense of disbelief viewers experience when looking at the images of the falling bodies was a conscious effort by Charlesworth.

"That's a really important part of how you interact with them," Lange said. "You don't know, you're never quite certain, you should be sort of held there stuck on that idea.... It was actually really important to Sarah. She knew the story behind each one and spent a lot of time thinking about what each story meant in the series."

» **SEE STILLS, PG. 32**



Courtesy SIMONE CHAGOYA

Sarah Charlesworth pulled about 70 newspaper photographs of people falling for her renowned series "Stills."

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The highest-earning plus-size supermodel in the fashion industry is known by one name—not her first or last, just “Emme.”

The 51-year-old made her way into the fashion industry in the 1990s, when ultra-thin airbrushed models graced the covers of

fashion magazines, advertisements and runways. Although the experience was exciting for Emme, she was not immune to prejudice: a famous photographer referred to her as a “fatty” during a photo shoot. After feeling second best compared to her thinner model counterparts, Emme went on to host TV shows, write books and helm a sportswear line through QVC. She recently teamed up with her alma mater, Syracuse University, to launch “Fashion Without Limits,” a program that encourages fashion design students to create clothes for plus-size women.

“It’s the beginning of changing the face of fashion so that all new designers that graduate will have their hands on size 2, 4 and 6 forms as well as 16, 18 and 20 [dress] forms so that they are comfortable with seeing beautiful apparel and fashion on all women,” Emme said. “It has to start with the designer.”

Emme is still the most visible face in the plus-size world, but she’s no longer alone. A new generation of models, designers, bloggers and retailers are devoted to making cutting edge fashion accessible to women whose bodies more closely resemble Adele than Taylor Swift—the overwhelming majority of women, according to a 2012 report from the Centers for Disease Control and Prevention.

They are making significant strides in gaining a media presence and a foothold in upscale department stores such as Nordstrom and Saks Fifth Avenue as well as “fast fashion” retailers such as H&M, Forever 21 and Wet Seal. However, prejudice in the world of couture still holds fast.

Plus sizes start at a size 12 and extend to a size 24, sometimes including size 26,

designating anything below a size 12 as straight sizes. The first retailer to recognize this market was Lane Bryant, a women’s clothing store founded in 1904 by Lena Bryant. Their advertisements featured full-figured women—described at the time as “stout”—wearing their clothes. The brand continues to be an industry leader. Following Lena Bryant’s legacy is her grandson, Michael Kaplan, the CEO and co-founder of Fashion to Figure, an online plus-size women’s clothing store.

Another influential online retailer is Eloquii, originally launched by The Limited and now privately owned. Plus-size women have been underrepresented in the industry for years, said Jodi Arnold, Eloquii’s creative director and vice president of design. Fashions can remain static because retail backers may think plus-size women don’t want to show off their bodies with intricate designs and bright colors, which contributes to the lack of variety in plus-size clothing, she said.

“A lot of [designers] don’t try it because, from a technical point of view, there are a lot of hurdles in terms of the design and how you get garments to fit a various array of body shapes,” Arnold said.

Eloquii’s survival in the retail world is a testament to the power of plus-size fashion bloggers. Marie Denecé, 33, the fashion blogger behind a plus-size fashion blog called The Curvy Fashionista, said she is happy with her body and has no desire to lose weight to be able to wear luxury brands. Most designers fail to realize that other plus-size women feel the same way, she said. The limited availability of plus-size clothing has spurred outcry from women and plus-size fashion bloggers, who currently serve as the plus-size community’s most powerful voice against the industry’s prejudice.

“Most of the time, [designers] look at a plus-size woman as someone who wants to lose weight, so why make clothes for her if she is going to lose weight anyway?” Denecé said. “She is like, ‘No, I’m happy

“Most of the time [designers] look at a plus-size woman as someone who wants to lose weight, so why make clothes for her if she is going to lose weight anyway?”

now and I have my dollars to spend, so take my money or not.”

Denecé wrote an open letter on her blog to The Limited, which closed its plus-size clothing brand extension of Eloquii a year after launching it. The March 2013 letter expressed her disappointment in the plus-size apparel market and helped galvanize support from former employees and an investor to relaunch the brand in February.

“Eloquii served a perfect place for that business professional, for that woman who wanted to be a bit more sophisticated in her approach to plus-size fashion all while having a playful twist,” Denecé wrote. “Eloquii offered a classic approach with a great mid-

range price point and a great place to add new options to the wardrobe. It pains me to hear that you have decided to close the doors on your brand new brand. I do not think you realize the ramifications of your errors and how this hurts so much more than your bottom line.”

The letter, among other factors, caught the attention of Arnold, a driving force behind the relaunch of Eloquii. The Limited had asked Arnold to be the creative director behind Eloquii in 2011. As a straight-size



Nadia Aboulhosh

designer, she initially turned the offer down because she was unfamiliar with plus-size clothing and knew it would be a challenge.

However, after six months passed, The Limited asked Arnold to reconsider. Arnold agreed to become the creative designer of the clothing line.

“A light bulb going off like here is a wonderful opportunity to do something that has not been done,” Arnold said. “I felt like as a designer coming from straight sizes, I might be able to tackle this market without having any preconceived ideas about what plus-size women want or do not want and just approach it from a fashion stance.”

Within the last five years, H&M, Forever 21, Wet Seal and other retailers have rolled out plus-

size lines that provide a different approach to apparel for full-figured women. Denecé said plus-size clothing lines are becoming bolder with silhouettes, colors and patterns, straying away from the basic look of what plus-size fashion used to be.

Demand continues to grow. According to a July IBISWorld research report, the women’s plus-size apparel market experiences an annual growth of 3.2 percent and brings in an annual revenue of \$9 billion.

Furthermore, 21 percent of plus-size women spend \$150 or more per month on clothing compared to 15 percent of straight-size women, according to online retailer ModCloth, which hints that

Denise Bidot

bigger profits

Plus-size women, clothing, bloggers, fight to fit into the fashion industry

plus-size women shop more than their slimmer counterparts.

The profits are too big for luxury lines to resist, but some don't advertise their plus-size ranges in fear of losing cachet. Michael Kors created a plus-size line in 2007 to adjust to the budding market, but the line's existence receives meager publicity apart from on its website. Representatives from Michael Kors declined to comment regarding the brand's plus-size line. But visibility is

agement's "Curves" division. "Many of us in the industry have been fighting for equality. It is exciting when you come together and you meet the other women and bloggers who are trying to make a change and propel us forward. It is extremely empowering."

The blogging community has inspired a revolution in the industry and the creation of clothing brands dedicated to plus-size fashion, said Nadia Aboulhosn, a New York City-based plus-size fashion blogger. They

"There was a moment maybe in fashion where plus-size women weren't really accepted, but that moment is definitely not now."

— Denise Bidot

increasing in other quarters.

This year at New York Fashion Week, international plus-size model Denise Bidot was booked for two non-plus-size shows. She strutted down the runway beside her straight-size model counterparts.

"It was such a huge moment in fashion," Bidot said. "Here we are at New York Fashion Week. This is the top of the top of the top, and I was allowed to walk alongside other models that were not necessarily curvy. There was a moment maybe in fashion where plus-size women weren't really accepted, but that moment is definitely not now. People are definitely noticing what needs to happen and they are making it happen now."

Since 2009, models, bloggers and magazine and newspaper editors have attended Full Figured Fashion Week each year to celebrate the curvier women of the fashion industry at a show that resembles those in Paris and New York.



Marie Denee

"I felt such a sisterhood being there among these women who are finding their place in the industry the way I have been," said Alexandra Boos, a former plus-size model and director of New-York based True Model Man-

wield enormous clout, which she acknowledges is something of a surprise but is actually quite understandable given the power of the Internet.

"As fashion bloggers, we are more relatable than celebrities because we are everyday people," Aboulhosn said. "Social media has taken a big role in it, especially with people like myself sort of changing people's mind."

Yet shaming persists. Karl Lagerfeld, the creative director of Chanel, collaborated with H&M to create a clothing line 10 years ago. When the company chose to produce the line in plus-sizes, Lagerfeld was quoted as saying, "What I designed was fashion for slender and slim people."

Luxury designers such as Lagerfeld may think extending their clothing lines into plus-sizes and using full-figured models to showcase their designs will negatively impact their brand equity, said Mortimer Singer, CEO of Marvin Traub Associates, a retail business development and strategy consulting firm.

"[The plus-size] customer has historically been underserved, but she is a very significant part of the population," Singer said. "A large group of American women is over a size 12 and therefore the market is significant, but they have historically been underrepresented."

Not only did Lagerfeld air his prejudice against designing clothes for women above a size 12 during an Oct. 4 episode of "Le Grand 8," a French TV show, but he also shamed full-figured models on the catwalk when he said, "The hole in social security, it's also [due to] all the diseases caught by people who are too fat. No one wants to see curvy women on the runway."

Such resistance has contributed to the widespread stigmatization of "fat" bodies in fashion.

"If [designers] don't want to use plus-size models, then by all means, that is up to them," Aboulhosn said. "Even if you don't like fat people, you are missing out on a s--t ton of money. If you were a real businessperson, you would understand that this is a huge market, and there is a lot of money to be made on it."

Consumers and fashion bloggers are challenging this discrimination of full-figured bodies by reviving the Plus-Size and Fat

photos courtesy of Denise Bidot, Marie Denee, Nadia Aboulhosn

Acceptance Movement, which has gained momentum off and on throughout past decades. The movements celebrate the curvier women of the fashion industry through social media and blogs and provide a community for full-figured women.

"[The movement] is so important because every woman wants to feel seen and accepted for what she is," Boos said. "If you are able to offer her wonderful fashion then she would feel better about herself, and that motivates her to be the best she could be. The importance cannot be overestimated."

The two movements that have recently sparked conversation about what the real American woman looks like compared to the models seen on runways and in advertisements.

Modeling agencies have incorporated plus-size or curvy divisions within the agency to accommodate the rise of plus-size models used during runway shows and in advertisements. True Model Management's "Curves" division features 11 models of varying ethnic background and size. Dale Noelle, president of the agency, said some brands will only work with the agency's curvy models.

"It benefits our division because we are very all-inclusive and it makes us more diversified," Noelle said. "We really represent the world, and we have been put in high regards for the full figured models. People have come to us now because they know now that we represent all."

The heightened profile of plus-size models is good for business and has aided in the acceptance of full-figured models and clothing. When Kaplan started Fashion to Figure 10 years ago, the plus-size apparel industry boasted 60 million consumers. The industry has grown to more than 70 million consumers because of the consistent rise in positive self-image that women in the U.S. are developing, Kaplan said.

"The ball hasn't moved nearly enough," Kaplan said. "We still have many body issues and self image issues in the U.S., but with the increase in the ubiquity of media, generations of women now are growing up not so tied to that keyhole stereotype of a Vogue cover model and thinking from society's perspective that is what you are meant to look like."

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Kokopelli brings flavor to Chicago



Carolina Sánchez THE CHRONICLE

Kokopelli is Wicker Park's latest Mexican restaurant at 1324 N. Milwaukee Ave., offering a wide variety of menu items featuring modern takes on classic Mexican cuisine.

SPENCER HALL

Assistant Arts & Culture Editor

THE FACT THAT Kokopelli, 1324 N. Milwaukee Ave, is named after the Hopi god of fertility and mischief makes sense in light of its spicy offerings, a refreshing warmth in the looming Chicago winter.

Kokopelli is a welcome addition to Wicker Park's thriving food scene, offering more of a highbrow take on classic Mexican cuisine. Joining several established Mexican restaurants in the neighborhood, including Big Star and Antique Taco, Kokopelli's fresh ingredients will ensure it thrives in the crowded Mexican cuisine field.

The restaurant specializes in the cooking style known as urban gastronomy, which incorporates the

idea of street food and the culinary techniques of gourmet cuisine. The idea for the restaurant came from Chef Guillermo "Oso" Campos Moreno, his brother Pablo Campos and Orlando "Cricket" Miguel del Monte, who started it in 2012 as a taqueria on wheels, traveling along the Baja Coast.

Opening in mid-November, the Chicago location is the first of Kokopelli's sit-down restaurants north of the Rio Grande, according to Kokopelli's website.

Although the food is expensive, one bite into the authentic Mexican cuisine will wipe away any doubt patrons might have had about paying \$12 for tacos.

Kokopelli's large dining room, which seats 90 guests at a time and includes a full bar, seemed a

bit empty close to dinner time. At times, the room got to be so quiet the chomping of the crispy fresh tortilla chips could be heard from across the room. However, once the restaurant settles into its new digs and builds a fan base, Kokopelli's colorfully fresh food will surely bring in customers looking for a spicy reminder of summer.

Kokopelli features a wide variety of Mexican standbys, including tacos (\$12), featuring a choice of 12 different varieties all served with homemade corn tortillas, Monterey Jack cheese and avocado. The Baja tacos include beer-battered mahi-mahi glazed in a tamarind-pineapple sauce, chipotle cole slaw, chunky tomatillo salsa and citrus cream inside a corn tortilla. The smokiness of the mahi-mahi blends

nicely with the sweetness of the tamarind-pineapple sauce, leaving a taste that is neither overly sweet nor too fishy.

Kokopelli's signature taco, Kraken, includes grilled octopus marinated in a Mexican pesto, pickled onions, topped with castigo Azteca salsa, freshly sliced avocado, cheese and wrapped in a flour tortilla.

The Mini Tortas (\$9) section of the menu consists of Mexican sandwiches each cooked with refried pinto beans and queso panela. The Milanesa includes breaded chicken breast, chipotle mayo, roasted bell peppers, bacon and robo de dante salsa. The crispness of the toasted torta bun gives a nice crunch to the sandwich and meshes well with the juicy breaded chicken.

The Ceviches, ranging from \$11 for one, \$15 for two and \$18 for

three, may seem a bit overpriced, but the freshness and flavor of the Sun-Lime Ceviche is more than worth the price. The Sun-Lime Ceviche includes shrimp, roasted corn, red onion, jicama, cherry tomatoes, mint, black sesame seeds, avocado and Meyer lemon juice for a tart kick. All of the dishes are prepared to order using fresh ingredients, with a street food twist on the classic Mexican cuisine.

Because of the increasing popularity of Mexican restaurants throughout the city, Kokopelli is sure to expand from its humble beginnings. With a loyal following from its days as a taqueria, Kokopelli's location and touch on traditional Mexican food will only help the restaurant grow as time goes on.

shall@chroniclemail.com



Carolina Sánchez THE CHRONICLE

Kokopelli's Sun-Lime Ceviche (\$11) features fresh shrimp with a colorful variety of vegetables and seasonings.

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Director goes all in with new film 'The Gambler'



Courtesy PARAMOUNT PICTURES

Mark Wahlberg stars in director Rupert Wyatt's third feature film, "The Gambler," which is set to be released Dec. 26 through Paramount Pictures.

GINA SCARPINO

Assistant Arts & Culture Editor

DIRECTOR RUPERT WYATT is still new to the Hollywood landscape. Having only directed three feature films—"The Escapist," "Rise of the Planet of the Apes" and "The Gambler"—he is still learning how the film industry works.

Wyatt, originally from the United Kingdom, worked in London and Liverpool directing and writing episodes of various TV shows in the early 2000s. He studied film in Paris. Wyatt's first feature film, 2008's "The Escapist," starred Brian Cox, Joseph Fiennes and Damian Lewis and won the British Independent Film Award and a BAFTA Scotland Award.

His latest film, "The Gambler," tells the story of a literature professor and high stakes gambler (Mark Wahlberg), who runs into a conflict with a loan shark (John Goodman) and his gangsters, all while having an affair with one of his students. The film is set to premier Dec. 26 through Paramount Pictures.

The Chronicle spoke with Wyatt about how directing "The Gambler" compared to directing his other films, the depiction of gambling in the movie and what he wants viewers to take away from the film.

THE CHRONICLE: How did directing "The Gambler" compare to your other projects?

RUPERT WYATT: I got to sleep in my own bed, which is rare. The film I did before, "Rise of The Planet of the Apes"—that was much more logistically demanding. "The Gambler" was really just having an opportunity to work with the actors on location with not so many sets or green screens. It was more like theater in that sense, which was great. Working with actors of the experience of [Jessica Lange and Wahlberg], that was something that I hadn't done before. I worked in a much more independent way on my early films [with lower profile actors].

How did you balance your vision for the characters in the movie with how the actors portrayed them?

It's always a combination between the two. For any actor, no matter how accomplished they are, you have to give them some foundation to expand their roles off of. Great actors have turned in terrible performances, and sometimes actors who are not in the same league as, let's say Marlon Brando, can turn in something truly great. It all comes from the shaping [and collaboration between the director and actors]. At the end of the day, the job of the director is simply being a mirror. You put the mirror in front of the actors and show them how they sit within the world of the movie.

Was there a specific way you wanted to depict gambling in the movie?

The original movie that this is based on is a totally different film about a gambling addict. This film, for me, is about a man who uses gambling as a way to get out and escape from his life. He even goes as far as saying at the end of the movie, "I'm not actually a gambler." The addiction, to me, is never really there. It's more about a guy who is fed up with his life and blows it all up and starts again. With the notion of gambling, what I found most appealing was how we gamble with our lives. Who we fall in love with, the jobs that we take—those are all things you can win or lose at. Those are the choices you make and some you win, some you lose. That was how I chose to tell the story rather than circling the drain of this man's addiction.

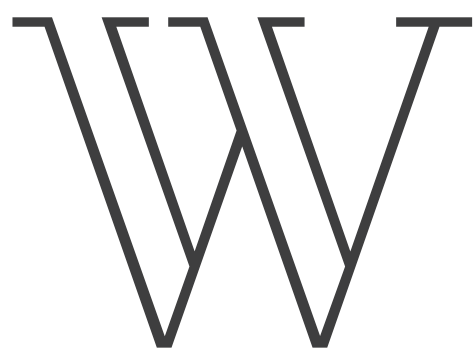
How is this adaptation of the film different from the 1974 version directed by Karel Reisz?

The original film was written by James Toback, who based it off, in part, his own life experiences. It's a much more autobiographical piece. This film is not that. I came to it with the idea that we were coming at [the story] from a completely different angle. Taking the idea of the title "The Gambler" and then turning it on its head in the sense of this is not about a guy who can't help himself who has to go back to the tables and keep on gambling. This is actually a guy who has all of this money, all of this education, this talent and he says, "I'm not happy, I don't want it all, so I'm just going to get rid of it all." That's why he keeps on going back, just to get rid of all of [his money], which is not necessarily the most appealing idea to watch or be a part of because we are all programmed to be aspirational and want to win and achieve things, and this is totally different from that.

What do you want viewers to walk away with after watching this film?

[I want viewers to walk away with] the idea that they would like to see more character-driven movies in Hollywood. That was why I originally took the job—to really explore within the studio system the opportunity to make something that was less about specific set pieces or the moments within the film. This, to me, was a really interesting story of a man's journey, and I think the resonance of that is gradually migrating toward cable television and long-form storytelling, which I think is fantastic. But there's a certain sadness in the sense of going to the cinema is what it should all be about and seeing really interesting stories play out with an audience.

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AUDIOFILE

Chaz Bundick cuts new groove with Les Sins alter ego

LAUREN TUSSEY
Copy Editor

GLIDING HIS FINGERS across his mixing board, Chaz Bundick, the mastermind behind the electro grooves of Toro y Moi, knows how to make people dance.

He has been creating music under an alter-ego moniker, Les Sins, while simultaneously creating his well-known chillwave tunes, and he released his work Nov. 4 in his first album, *Michael*. Bundick distances himself from his Toro y Moi roots by delving into his Les Sins style, and he even went as far as asking his friend, Nate Salman, to provide the vocals on the album's most Toro-esque track, "Why."

Bundick said his new work allows him to let loose on stage, something that does not come as easily when performing as Toro y Moi. Taking the stage as Les Sins requires him to worry about only two things—whether the music is loud enough and the crowd is grooving on the dance floor, he said. After making a stop in Chicago on Dec. 5 at SmartBar, 3730 N. Clark St., Bundick is continuing on a national tour to Austin, Texas, and Portland, Oregon.

The Chronicle spoke with Bundick about his new approach to music, recording songs without lyrics and his minimalistic album artwork.

THE CHRONICLE: How did you decide what the first Les Sins album artwork should look like?

CHAZ BUNDICK: I wanted the album cover to be pretty underwhelming. I almost didn't put Les Sins on it—I was just going to put that picture of the blow-up guy



Courtesy YASHAR ZADEH

Electro groove master Chaz Bundick's latest side project, Les Sins, mixes house-based dance beats and funky vibes in his first album, *Michael*, which was released Nov. 4.

with "Michael" on top of it. But I figured I should put the name of the artist on there. That was the main inspiration—to make it look boring. "Less is more" is what I was thinking just because I was sort of shy. I don't know, what is a house record supposed to look like? I had no clue where to start.

What prompted you to make Les Sins an official artist name and release *Michael*?

It was having the freedom to do whatever I wanted to do without having to mess with the Toro name, sound or fanbase. I could make a house track or a hip-hop beat that

would not affect the Toro fanbase. It was just for fun, really.

Why change the sound from the pop songs of Toro y Moi to the house-based dance music of Les Sins?

I kind of got ... not bored, but I'm just interested in a whole bunch of

stuff aside from pop music. I like to express myself in as many ways as possible. It's just like making a painting or a drawing in a different medium—it's finding another approach and staying interested.

What is it like to produce work as Les Sins?

When I work on Les Sins stuff, I have a dance track or hip-hop sound in mind, and I'm not worrying about if it's going to be accessible enough. When I work on Toro, I'm strictly thinking pop songs. I'm not thinking [that] I'm going to get people dancing. It's really easy—differentiating [Toro y Moi and Les Sins] in my mind, that is.

What are some big inspirations you cite for *Michael*?

Four Tet, Motor City Drum Ensemble, stuff like that—more contemporary house [music]. But then there's also classic artists like Frankie Knuckles and rave-y stuff from the '90s and everything really.

What has been your proudest Les Sins moment so far?

The past few weeks I've been touring and doing Les Sins stuff and DJing. It's really fun to finally be able to go out and play my own tracks and watch people dance. It's a different experience from Toro because Toro is a little bit more high stress when it comes to a live performance. There's so many more things you have to think about, as opposed to just thinking about if it's loud enough and if people are dancing. It's really fun to be able to go out and play music like that.

ltussey@chroniclemail.com

STAFF PLAYLIST

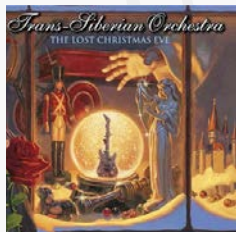
"Favorite holiday tunes"



Spencer Hall, Assistant Arts & Culture Editor
JOY TO THE WORLD Sufjan Stevens – 2006
SANTA CLAUS IS COMIN' TO TOWN Bruce Springsteen – 2007
CHRISTMAS TIME FOR THE JEWS Robert Smigel – 2005
CHRISTMAS TIME IS HERE Vince Guaraldi Trio – 1965
THE CHRISTMAS SONG She & Him – 2011



Ethan Stocking-Anderson, Office Assistant
JUST CALL ME SCROOGE Fishbone – 1996
(IT MUST'VE BEEN OL') SANTA CLAUSE Harry Connick Jr. – 1993
CHRISTMAS WRAPPING The Waitresses – 1981
DEL DAVIS TREE FARM Primus – 1995
CHRISTMAS AT THE ZOO The Flaming Lips – 1995



Carissa Degen, Assistant Campus Editor
THE LOST CHRISTMAS EVE Trans-Siberian Orchestra – 2004
CHRISTMAS DREAMS Trans-Siberian Orchestra – 2004
DON'T SHOOT ME SANTA The Killers – 2007
DO THEY KNOW IT'S CHRISTMAS Band Aid – 2000
MERRY CHRISTMAS, HAPPY HOLIDAYS NSYNC – 1998



Jennifer Boylen, Assistant Campus Editor
MARY, DID YOU KNOW? Pentatonix – 2014
BLUE CHRISTMAS Elvis Presley – 1957
CHRISTMAS (BABY PLEASE COME HOME) Michael Buble – 2011
JINGLE BELLS Frank Sinatra – 1957
CRYIN' CHRISTMAS TEARS Eric Clapton – 1998



Gina Scarpino, Assistant Arts & Culture Editor
HO HO HOPEFULLY The Maine – 2008
SANTA BABY Everclear – 2007
MERRY CHRISTMAS EVERYBODY Oasis – 2002
WE WISH YOU A MERRY CHRISTMAS Weezer – 2008
SANTA STOLE MY LADY Fitz and The Tantrums – 2010



Eddie Diaz, Assistant Sports & Health Editor
MERRY CHRISTMAS BABY Elliot Yamin – 2007
THAT'S WHAT CHRISTMAS MEANS TO ME Stevie Wonder – 1967
TEXT ME MERRY CHRISTMAS Straight No Chaser – 2014
LET IT SNOW Boyz II Men – 1993
THE CHRISTMAS SONG Nat King Cole – 1946

Sound OFF

2014's six best albums bring chill vibes and dance-worthy beats

AS 2014 DRAWS to a close, the time has come to reflect on the year's many album releases. This year will go down in history as the one in which Obamacare went into effect, same-sex marriage was legal in Illinois and pop star Taylor Swift made a big move to New York.

As the nation saw many changes and periods of both widespread disappointment and growth, so did the music industry. The following are some of the best albums that I—and hopefully some of my peers—listened to along the ride to celebrate, de-stress and at times curl up and cry next to a mountain of the semester's final projects.

1. St. Vincent, *St. Vincent*: Annie Clark's fourth full-length solo album delivered a bold confidence and at times a sound that has been called "otherworldly." The album still doesn't trump my nostalgia and fondness for her earlier releases. However, it is a solid, cohesive album that showcases Clark's growth as an artist and her ability to sing with the beauty and authority of royalty.

2. Manchester Orchestra, *Cope*: The band's fourth full-length album was long

in the making, and promised to be louder and heavier than Manchester Orchestra's previous releases. While some critics wish the band went a little harder, the album starts with a punch on "Top Notch," emphasizing the band's love for rock music, despite the ease with which the lyrics and tempo soften on "Cope" and "Indentions."



3. FKA Twigs, *LP1*: This synth-heavy album offers a healthy blend of pop, EDM and R&B as FKA Twigs' full-length debut. Twigs has been described as The Weeknd's female counterpart. But on *LP1* it is clear that Twigs has a fully realized vision for her music, with a strong feminist vibe and raw self-awareness.



4. Tove Lo, *Queen of the Clouds*: The Swedish pop singer clearly has a story to tell, and on *Queen of the Clouds*, she details the highs and lows of a failed relationship. Songs like her hit, "Habits (Stay High)" and "Not on Drugs," reveal just how much she is still hurting from her break up, as well as her ability to nail a great hook while she attempts to "stay high" and grieve.

KYRA SENESE MANAGING EDITOR



5. Mac DeMarco, *Salad Days*: As his second full-length album, Mac DeMarco's *Salad Days* brings the same nonchalance and chill vibes as his previous album, 2, but with added maturity and insightful lyrics on tracks like, "Passing Out Pieces" and "Go Easy."



6. Taylor Swift, *1989*: The proud New York transplant's latest album, which dropped Oct. 27, seems to have declared her transition from the country genre to full-fledged pop. While I am not the biggest fan of Swift, the result of her pop debut is a glossy, '80s-inspired album that can get just about anyone dancing their worries away.

ksenese@chroniclemail.com



Monday, Dec. 8

ATTILA

House of Blues
329 N. Dearborn St.
5 p.m.
\$22.50

Tuesday, Dec. 9

SKINNY PUPPY

Vic Theatre
3145 N. Sheffield Ave.
6:30 p.m.
\$39, 18+

Wednesday, Dec. 10

POST ANIMAL

Schubas
3159 N. Southport Ave.
8 p.m.
\$7, 21+

Wednesday, Dec. 10

MADBALL

Metro
3730 N. Clark St.
5:30 p.m.
\$21

Thursday, Dec. 11

PAPER WAVES

Subterranean
2011 W. North Ave.
6 p.m.
\$8, 17+

Thursday, Dec. 11

DAX RIGGS

Beat Kitchen
2100 W. Belmont Ave.
8 p.m.
\$12, 17+

Friday, Dec. 12

THE WILD FAMILY

Subterranean
2011 W. North Ave.
8 p.m.
\$10, 17+

Saturday, Dec. 13

RED DRAGON CARTEL

Reggies
2015 S. State St.
7 p.m.
\$17-20, 17+

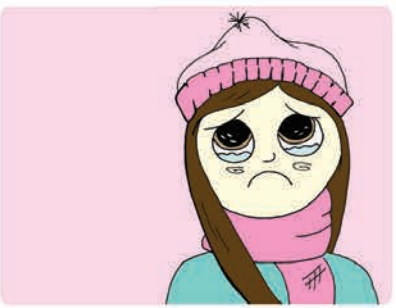
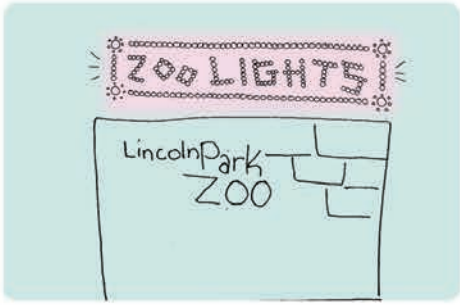
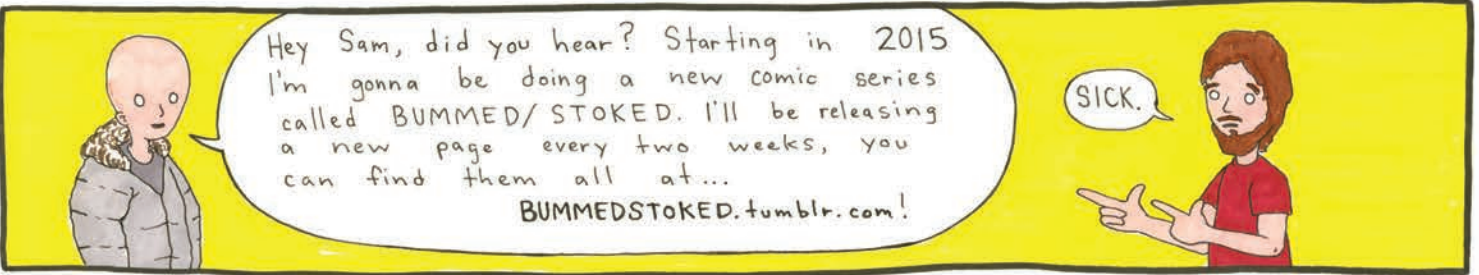
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‘Mockingjay – Part 1’ leaves fans hungry for seconds



IMDb
Josh Hutcherson reprises his role as Peeta Mellark in the third installment of the thrilling “Hunger Games” film series.

JOSH WEITZEL
Film Critic

STUDIOS HAVE MILKED the concept of breaking book-to-film adaptations into two parts since Warner Bros. Entertainment opted to bisect the final installment of “Harry Potter.” Making a few million extra dollars is any executive’s dream, and additional films in a successful franchise accomplishes just that. It worked wonders for “Harry Potter,” “Twilight” and “The Hobbit” series. In theory, it should have worked for “The Hunger Games,” too. But while “The Hunger Games: Mockingjay – Part 1” aims to do so, there is simply not enough action to justify producing two films.

Beginning shortly after the events of the previous film, “The Hunger Games: Catching Fire,” Katniss Everdeen (Jennifer Lawrence)

finds herself in the ruins of District 13. She survived her second bout in the Hunger Games and has become a symbol of rebellion against the ruthless President Snow (Donald Sutherland). Katniss, along with old friends and ambiguous new allies, works to gain the support of the other districts in order to defeat Snow and the Capitol.

The third installment spreads itself too thin across its two-hour running time. The film drags on, providing unnecessary exposition building suspense that ultimately leads to an underwhelming conclusion. The payoffs possibly may become apparent in “Mockingjay – Part 2,” but audiences will not be fulfilled until November 2015, when the second part is set to premiere. Even though the final scenes do a great job of setting up the next movie, most of what comes before

is simply filler. It is shockingly light on action compared to its predecessors, which slows the pace as if the plot slammed into a brick wall. While an action-light film is not bad, the entirety of Part 1 could have been condensed into an hour.

The viewer’s time is not completely wasted, though. The tense action is well shot and edited, playing out more like a war or spy film, even if it is sparse. Francis Lawrence, who directed the second film in the series, “The Hunger Games: Catching Fire,” does his best to work with the dry script by incorporating thrilling direction. Lawrence knows how to create a sense of urgency when little is happening on screen. Throughout the film, Katniss watches as her friend and teammate in the Hunger Games, Peeta Mellark (Josh Hutcherson), recites a pro-government propaganda speech on the countrywide broadcast, brainwashed by the Capitol. As time progresses, he begins to look thinner and gaunt, leaving the audience to wonder how far the film will stretch its characters before they break.

The film’s biggest strength is how it builds off of the first two films. At the end of the first, Katniss had planted the seeds of revolution in the other districts. The true effects of the revolution are revealed to the audience at the same time as they are to Katniss. She travels to one of the war-torn districts and enters a



IMDb
Jennifer Lawrence (top) and Liam Hemsworth (bottom) star as co-revolutionaries in the film “Mockingjay – Part 1.”

makeshift hospital filled with injured and dying men, women and children, creating a sobering image for a film adapted from a young-adult novel. There are real revolutions like this happening around the world today. Movie theaters in several countries, including China and Thailand, have removed the film, fearing that audiences will begin their own revolution, according to a Nov. 20 New York Times report.

“The Hunger Games: Mockingjay – Part 1” slows down the pacing of the series with a film that feels like it ends before it truly begins. It may build from previous installments but does little to distinguish itself. Maybe Part 2 will complement Part 1 with an explosive conclusion, but anxious viewers will have to wait another year to find out.

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» **STILLS**

Continued from PG. 19

Lange read from an unpublished statement written by Charlesworth explaining her work.

"The large blowups that comprise the series each depict a person in midair, frozen by the camera in a moment of suspense between certain life and possible death. The startling commentary on the ever-present threat of violence within the visual landscape of media and culture as well as a pointed philosophical reflection on the limitation of the narrative capacity of photography, these individuals perpetually frozen, divorced in the moment of the photographs from the intentions preceding the jump to end or preserve their lives. Likewise, the outcome, the completion of the narrative in life or death lies beyond the scope of the frame, drawn primarily from wire service

photographs depicting fires or suicide attempts, the pieces, the suspended narratives are titled only by name, sex or geographical location of the individual depicted without reference to other textual information," Charlesworth wrote.

Although the images are provocative and similar photographs have drawn criticism when published in newspapers, Lange said there has never been any backlash against Charlesworth using images of real people falling or jumping, sometimes to their deaths.

"It's kind of surprising, actually," Lange said. "There hasn't been anybody who has ever really been angered by them, upset by them ... nobody's ever gone after her for showing somebody in a certain way or wrongfully depicting any of the people in the pictures."

"Stills" runs through Jan. 4.

bbarrowcliff@chroniclemail.com



Courtesy SIMONE CHAGOYA

Sarah Charlesworth took the photograph for this still from Andy Warhol's 1962 silkscreen print called "Suicide."

» **SLEEPLESS**

Continued from PG. 19

Deal, who got involved with the benefit show through her friendship with Whinna and Albini, said a lot of the comedic actors get tired throughout the show, and that is when she comes in to perform.

"I'm playing three 15-minute sets," Deal said. "I'll go on for 15 minutes, and that gives them a break backstage where they can eat a sandwich or something. I'm just there so the improvisational actors have time to eat a sandwich and take a piss break."

Although some previous musical guests such as Jeff Tweedy have taken part in the comedy as well, Deal said it is best to leave the comedy to the professionals.

"It really is a skill, and I bet musicians just suck at it," Deal said. "If you know any musicians at all, they're just the most boring people in the world. A good musician is really good when they're playing guitar or singing, but get them in a room and start talking to them, they will bore the s--t out of you."

The show will also celebrate the comedy institution's 55th anniversary.

"I'm just there so the improvisational actors have time to eat a sandwich and take a piss break."

— Kim Deal



Kaitlin Hetterscheidt THE CHRONICLE

"The Second City That Never Sleeps: 24 Hours" will also celebrate the sketch comedy theater's 55th anniversary, which Whinna said will be subtly incorporated into the show.

"It also happens to be the start of Hanukkah," Whinna said. "So

we've planned to have a birthday cake and light the candles on the stage and have some old staff members come by. I don't think that we're doing anything particularly grand for the [anniversary], but it's a nice coincidence."

"The Second City That Never Sleeps: 24 Hours" takes place Dec. 16 at 6 p.m. and will be streamed on LettersToSantaChicago.com as well as Gigity.TV. Tickets are \$20.

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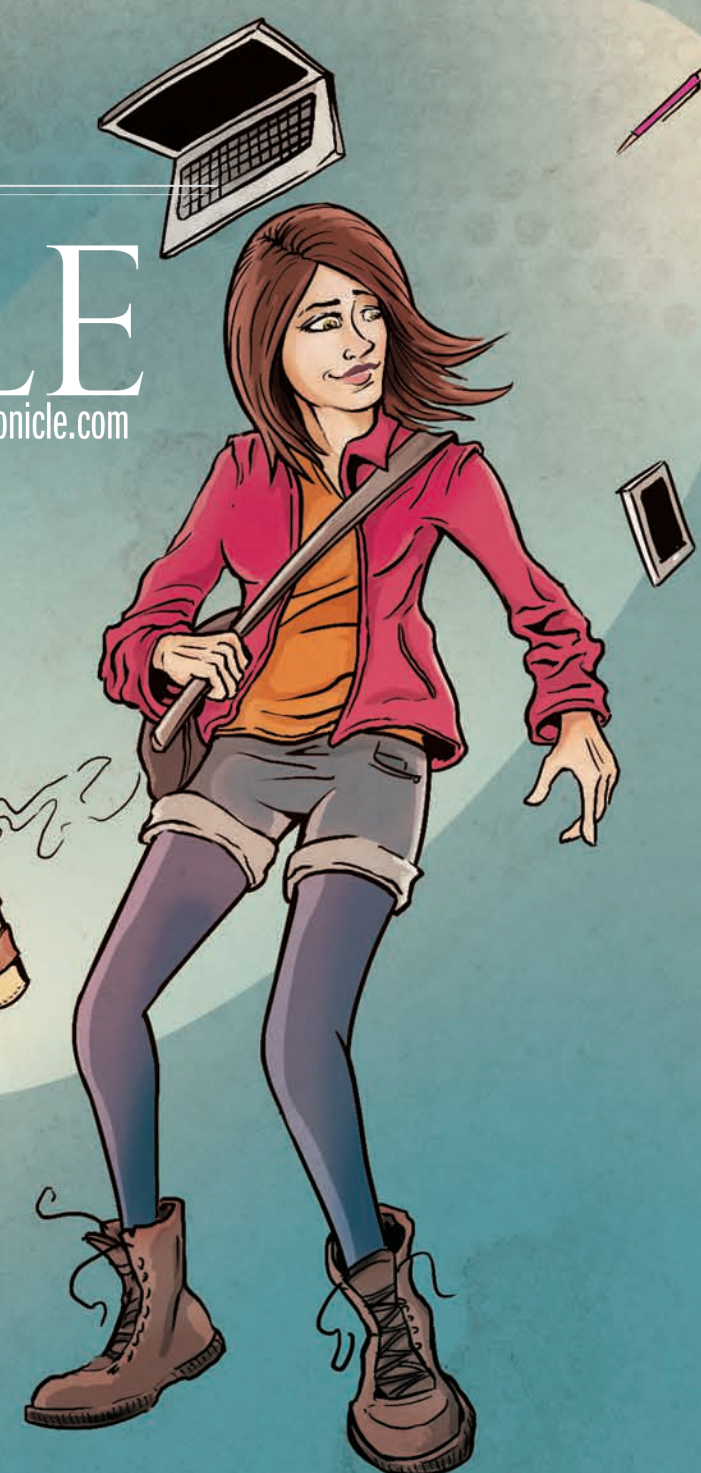
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WASTERS OF THE WEEK



BLOG: Christmas Gifts

Ever had a moment where you just needed a great GIF to express your love of Christmas? Lucky for you, Christmas GIFs has compiled dozens of clips from talented illustrators for you to express your love for the most wonderful time of the year. Among the choices are Santa golfing with a candy cane, a man swinging from an ornament and an awkward Santa juggling crying babies. Prepare to correspond via gifs for the next few weeks.

Check it out at <http://christmasgifs.org/>



VIDEO: Naughty by Nature I Hip Hop Hooray Muppets Version

If you somehow made it to college without realizing that the Muppets have a history of being surprisingly dirty, be sheltered no longer. This video is nowhere near some of the more inappropriate content the cute puppets' faces have been attached to, but watching Kermit sing "Hip Hop Hooray" may remove more of the kid-friendly facade.

Check it out at <http://www.youtube.com/user/isthi-showyougoviral/videos>

CHILDHOOD ROLE MODELS

Holly Golightly: I did not understand much of "Breakfast at Tiffany's" when I saw it—the part about Holly being a prostitute totally flew over my head—but she had great style, Givenchy clothes, an artsy apartment in NYC and a beehive. What more could a 10-year-old aspire to?

Susan Sontag: My first instance of "I wish I had written that" came at age 12 when I read her much talked-about essay/listicle "Notes on Camp," an attempt to define the historical antecedents of things that were so bad, they were fabulous. Throughout her life, she excelled at making scholarship relevant and saying what others couldn't put into words.

Mary McCarthy: I devoured McCarthy's largely autobiographical novel "The Group" at age 12, which served as my introduction to the Seven Sisters, old money, feminism, socialism, new money, New York literati and the mechanics of contraception. Now it's likened to "Sex and the City" but it really was so much more, as was McCarthy herself.

Colleen Corby: The top teen model pre-Twiggy, Corby owned every cover of Seventeen when I was a kid. Known for an "attainable" brunette beauty that nerds like me could aspire to, she left modeling in the 70s and now is a plump and jolly academic administrator. So maybe we do have something in common.

Sarah Josepha Hale: I produced, directed and starred in a play about her at age 10. She was the editor of God-ey's Ladies Book, a novelist and most importantly played an instrumental role in making Thanksgiving a national holiday and heading me down the road to a publishing career.

REASONS I LOVE TO WORK IN STUDENT MEDIA

The student editors: I enjoy working with each and every one of the editors. From dealing with story ideas to deadlines to the final product all within one week, seeing each of them work so hard to publish an award-winning 40-plus page paper and online content every week is a fulfilling experience.

Always changing: Every single day there are story problems, sourcing issues, emergency coverage, design ideas, advertising contracts, decisions to be made and ideas to explore. This office is never the same from one day to the next and there are always changes. Watching students problem-solve and find new, innovative ways of operating is always interesting, and the updates keep things exciting.

Entrepreneurial spirit: This student-run newspaper operates like a commercial business and is managed by a team of students who are also taking full-time classes and working. The long hours and late nights may be tiresome, but the extra effort always proves to be worth it.

Creative ideas: Thousands of award-winning works have been published, from stories, to photos, to videos, to design. It all comes together in a package filled with student work, and all of this work supports the portfolios each student editor walks out with when they graduate.

The end result: I am energized by knowing that in my last 15 years working here, nearly every student that works in student media graduates with employment already lined up and waiting for them in their field.

FAVORITE ANIMALS

The golden marmoset: This remarkable creature stands only 10 inches tall, but it resembles a miniature man in every way, with tiny fists and feet. An eerie feeling comes over you as you stare at its various features, especially its face. It looks for all the world like Clint Eastwood wearing an Ebony Bones wig.

The walrus: Obviously walruses are big and funny-looking, and even figured in a Beatles song, but they can also squirt water from their mouths with pinpoint accuracy. A date and I were once arguing in front of one at the Brookfield Zoo and he zapped her new dress with a blast from 10 feet away. I laughed, which was a mistake.

The pig: This domesticated guy can be taught many things, including hunting for the rare, succulent, underground mushrooms called truffles. But the French recently replaced pigs with dogs because guess what: the pigs were eating the truffles. Duh!

The gorilla: Not just any gorilla, but Lincoln Park Zoo's late great Bushman, who hated people invading his home so much that he threw feces at them, forcing the zoo to replace his bars with glass.

The mynah bird: These incredible avians can mimic any sound in nature. Mine could reel off a mean steam locomotive—he was from railroad-happy India—but I eventually had to sell him because he made like Thomas the Tank Engine all day while I was at work, which made my neighbors homicidal.

FEATURED PHOTO



Carolina Sánchez THE CHRONICLE

The Chicago Department of Cultural Affairs and Special Events presented Caroling at Cloud Gate with the Lutheran Choir of Chicago on Dec. 5 led by director Wilbert O. Watkins. The Chicago Chamber Choir will perform in Millennium Park Dec. 12, followed by Bella Voce on Dec. 19.

REVIEWS



No— just... no.



Uhhmm, WTF?



It's whatever.



I can dig it.



YAAASS!

—ratings

SCREEN



“Star Wars: The Force Awakens” Wes Anderson trailer

Jonah Feingold remakes the new “Star Wars: The Force Awakens” trailer as director Wes Anderson would. The film, directed by J.J. Abrams, will be released in December 2015. This trailer recreation is entertaining because of the contrast between Anderson’s style and “Star Wars.” — **C. Hogan**



“Terminator Genisys” trailer

A new Terminator film? The new film looks like it will be packed with stunning visuals, plenty of explosions, a threat to mankind and throw-back one-liners from the Terminator, Arnold Schwarzenegger. Seems like the film industry is running out of things to make. — **T. Walk-Morris**



The Target guy

A video surfaced online that has a manager at Target rallying his employees for Black Friday shoppers. This guy channels his inner muse King Leonidas from “300,” and this epic “This Is Sparta” speech will give you a much needed boost if you’re dragging. — **C. Jefferson**



“Khloe Kardashian’s Controversial KKK Joke” on The Talk

I have not been a huge fan of daytime television, but this particular segment of the show struck a chord with me. They did a good job of representing the controversy over the offensive KKK photograph and the fascination surrounding the Kardashian family. — **T. Walk-Morris**



APPS & TECH



Rooms app

This app allows users to chat with a select amount of other users or share pictures privately. The idea is that there is a different topic of discussion in each “room.” Sounds interesting if it sticks to its purpose—splitting conversations into distinct spaces or rooms. — **K. Holley**



Tiny Tower Vegas app

Tiny Tower Vegas is just like Tiny Tower but better. As you build the most adorable tower ever, you get stellar theme music and precious little people running around. Basically, this game is why I know I will fail my finals and say goodbye to social interaction. No regrets. — **C. Degen**



LIX pen

3D printing, the newest craze, is now pocket sized. I found the LIX pen while searching for quirky Christmas gifts, and it is one of the coolest products on the market. The pen is essentially a pen-sized glue gun that releases plastic and allows you to draw 3D designs. — **J. Boylen**



One Note app

This Windows phone app is great for jotting details if you do not have a pen and paper. It allows you to take notes and make checklists on your phone, which is helpful when grocery shopping. Grab this app if you’re not an iPhone user but need to stay organized. — **T. Walk-Morris**



MUSIC



Classics by She & Him

Classics, released Nov. 28 by Zoëy Deschanel and M. Ward’s duo She & Him, features cover songs from the ‘50s and ‘60s with nostalgic, charming soul. Among its best covers are Dusty Springfield’s “Stay Awhile,” and Johnny Mathis’ “It’s Not for Me to Say.” — **K. Hettterscheidt**



“Air Guitar” by McBusted

McFly and Busted were two of my favorite bands in junior high. Nearly a decade later, the two teamed up to form McBusted. Their single, “Air Guitar” is a feel-good, pop-rock anthem that brings me back to being a carefree teenager, which I need to get through finals. — **J. Boylen**



Rock or Bust by AC/DC

Who knew that Brian Johnson, who is approaching his 70th birthday, would be rocking out with AC/DC and releasing a new album. AC/DC’s Rock or Bust stays true to the band’s original sound and doesn’t risk completely butchering the band for old or new fans. — **K. Wenzel**



“Under Stars” by Aurora

Norwegian pop artist Aurora’s new single builds anticipation for a debut album. The emerging 18-year-old vocalist combines rhythmic pop with vocals similar to bands like Austra and Daughter. Aurora is an artist I am excited to see in the next few months. — **L. Foglia**



PRINT



December Issue of Elle UK

The December issue of Elle UK was the first-ever feminism issue that discussed relevant and current topics that all women face. Emma Watson was the cover girl for being named the UN Women Goodwill Ambassador. It was an interesting and inspiring read. — **K. Davis**



“A prosecution despite doubt about guilt” by Dan Hinkel

This Dec. 5 Tribune article had me gripped from beginning to end. The narrative, which follows a man who was accused of forcing sex on a 13-year-old girl, calls attention to flaws in the justice system and consequences for those who are misled during trial. — **T. Walk-Morris**



RANDOM



Super Smash Bros game

This game for the Wii U and 3DS has taken over my life. I do not want to talk to people unless it’s about playing Smash. It’s hard to justify going to class or doing homework when this game is in my presence. Actually, I’m going to go play right now. — **A. Aghayere**



Toshiba 1TB external hard drive

I lost you last night. You fell out of my backpack. You should have made a louder noise so that I could have salvaged you as a relic in my room. Hopefully the fall was quick and severe to disable you and protect my files. Farewell, you always had my back...ups. — **C. King**





NATIONAL EDITORIAL

CAMPUS EDITORIAL

Ferguson decision too little too late

AFTER A GRAND jury’s Nov. 24 decision not to indict Ferguson Police Department Officer Darren Wilson on charges stemming from the death of unarmed black teen Michael Brown, conversations about police brutality and racial profiling erupted nationwide. Ferguson Mayor James Knowles attempted to appease protesters and other disgruntled citizens at a Nov. 30 press conference by announcing that an independent civilian review board would be established to review police shootings in addition to a planned initiative to hire more black police officers in the predominantly white Ferguson Police Department.

Although some commentators argue Knowles’ adjustments are merely superficial tactics to appease disgruntled citizens, they spur discussion and hopefully will lead to change in law enforcement officials’ conduct.

There is a lack of transparency and accountability in how law enforcement releases data. This was seen when criminologist Phil Stinson at Bowling Green State University attempted to uncover how many on-duty officers are indicted in the U.S. and 41 percent of the federal data was missing, as Stinson noted in his Aug. 20 blog post. He received federal funding in 2012 to investigate on-duty shootings by law enforcement and the study, published in 2014, revealed that of the 6,724 arrests of police officers from 2005–2011, 664 involved were arrested for shooting at or threatening someone with a firearm. However, he could not accurately gather how many were brought to trial or convicted in these cases.

It is federally mandated for such information to exist. The Violent Crime Control and Law Enforcement Act was enacted in 1994, which included a provision requiring the attorney general to collect data on excessive use of force by police officers and publish an annual report on the data. But the report is widely believed to be incomplete. A 2003 study by the American Journal of Public Health found inconsistencies in data for justifiable police officer homicides

because of the difference in how homicides are classified in different jurisdictions.

There is clearly a lack of transparency and accountability on the part of law enforcement, and the national unrest caused by the grand jury’s decision provides hope that there will be increased effort by police departments to be more reliable and honest. Ferguson residents will more closely monitor the police department now that an independent review board composed of civilians has been established. This should encourage other law enforcement jurisdictions to follow suit. The shooting in Ferguson resulted in violent protests with destruction and the looting of buildings. The protests should concern other cities plagued by poverty and unrest. Implementing a civilian review board, body cameras and better training are all tactics worth examining and possibly establishing in law enforcement jurisdictions throughout the country.

The opportunity to change law enforcement agencies nationwide as a result of this shooting was seen when President Barack Obama announced that he would expand funding and training for local law enforcement jurisdictions, including up to 50,000 body cameras for metropolitan police officers, according to a Dec. 1 White House press release. The president’s funding of improvements in law enforcement training greatly increases the likelihood for changes to occur.

The shooting and the grand jury’s decision sparked a national conversation about racism and police conduct, and the resulting protests across the country keep the conversation relevant. The outrage as a result of the decision to clear Wilson of all charges exposes the underlying unrest in the U.S. It is essential that all citizens feel they can trust law enforcement officials. Better training and transparency are steps in the right direction to make positive changes, and it is commendable government leaders are attempting to do so.

Fall grads deserve commencement

HUNDREDS OF SENIORS graduate at the end of each fall semester without a ceremony dedicated specifically to them. These seniors must choose to walk the spring before or wait for the next ceremonies the following spring or not walk across the stage at all.

Hosting a fall commencement ceremony is a worthwhile venture that the administration should consider because of the significant number of students who graduate in December.

In Spring 2014, 1,325 students graduated compared to 626 students who graduated in fall 2013, according to Marvin Cohen, director and registrar of the Records Office. Although the number of students that graduate in the fall is less than half of those who do so in spring, having a ceremony for fall graduates is still valuable. The number of fall graduates is quite large, and a ceremony would be a memorable occasion those students deserve, especially considering that the college attracts students from across the country.

Many Columbia students are from out of state, and the likelihood that they will move back home after graduation is high. An Aug. 1, 2013, Pew Research Center study found that 56 percent of

American young adults ages 18–24 lived in their parents’ home in 2012. According to Mark Kelly, vice president of Student Success, approximately 40 percent of Columbia students are from out of state. It is possible that many do not stay in the city after graduation but move back to their hometowns. Graduates may also receive jobs outside of Chicago. According to 2013 U.S. Census Bureau data, 28 percent of individuals with bachelor’s degrees move for job-related reasons and are more likely to move than people with only a high school diploma. Especially considering the somewhat limited job availability in the fields of study offered, the likelihood of accepting jobs out of the city is high. So they won’t be around to walk.

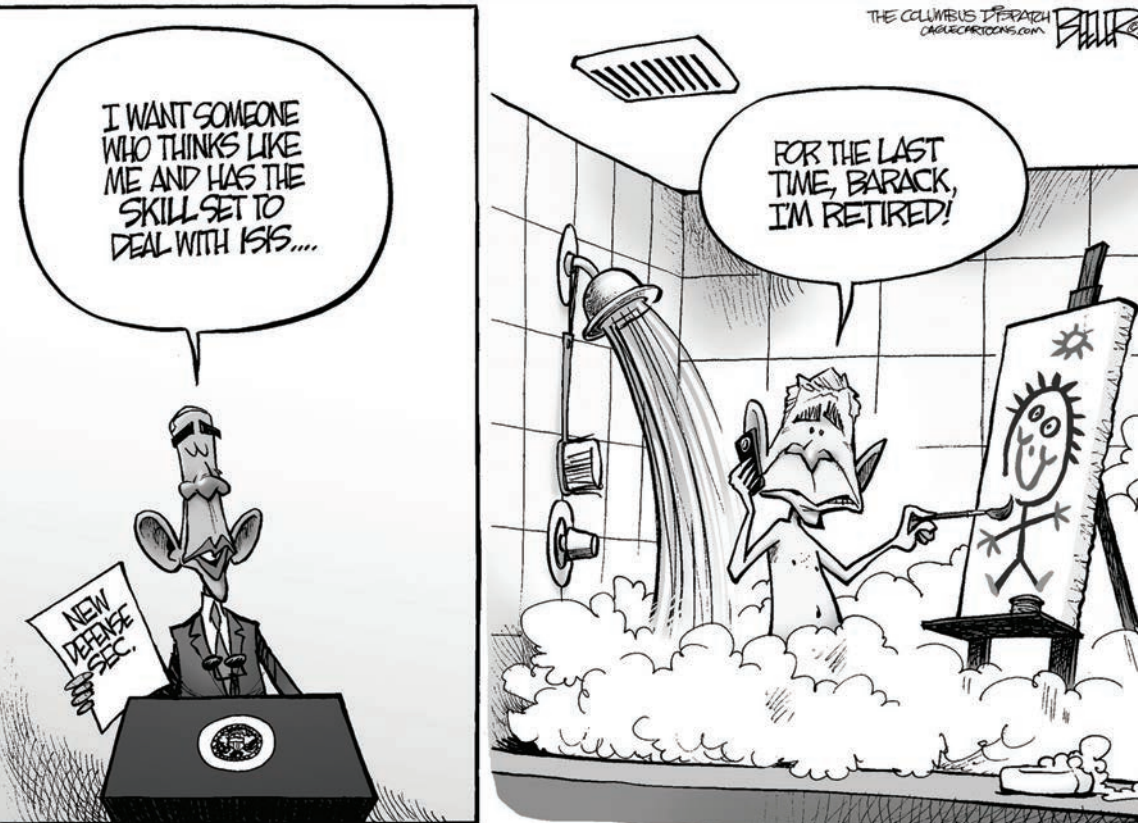
Columbia currently only has a contract with the Auditorium Theatre at Roosevelt University for spring commencement, so the college would have to seek an alternative, smaller location for fall. Columbia typically divides commencement into five ceremonies taking place over the course of a weekend in May, but it could have one ceremony for all fall graduates. This would be less costly for the college because it would only have to rent out a space for a few hours.

The University of Illinois at Urbana–Champaign and the University of Michigan do host fall commencement ceremonies, and Columbia should follow suit. Opponents can argue these Big Ten colleges have much larger class sizes and on-campus locations to host the events, but it is unfair for Columbia students and their parents to not have opportunities available at other universities because they did not graduate in the formulaic fall-spring track.

Furthermore, the joy of graduating can arguably be lessened because students and parents have to miss their actual graduation by months on either side. It would be more enjoyable for graduates and their families to have commencement immediately after a student’s final semester ends. Soon after a student’s final semester ends is when they are the most excited about graduating and probably before they have officially begun working in the professional world and careers.

After years of dedication, fall semester graduates deserve to have their own ceremony. This ensures parents can celebrate their child’s achievement soon after it occurs instead of having to plan far ahead for an event that is supposed to be an honor, not an inconvenience.

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



Congrats, grads!

Confessions of an irrepressibly curious optimist



ELIZABETH EARL
Copy Chief

IT WAS A painfully cold day in early March 2013 when I first swore I would never be a journalist. The demands were too much—I could

never reasonably have a life, a family, hobbies or a vacation with this schedule. It was my first semester writing for *The Chronicle* and I swore it would be my last.

I stayed on for another three semesters and now believe I cannot do anything with my life other than journalism. Obviously, something has changed.

In the 2 1/2 years I have been professionally reporting, I have learned more about Chicago and its residents than I thought there was to learn. I also inadvertently found out a core aspect about myself: I am unbearably curious, which took an incredible amount of hardship and challenge to figure out. Now that I have seen it, I understand a lot about my approach to the world, though. When I am interested in

something, I stop and ask myself: Why am I interested in this thing? How can I explain to someone else what is so cool about it?

So often throughout my career at Columbia, I have heard some variation of the phrase, “I am an artist,” “I am an entrepreneur,” “I am a writer,” etc. The more I hear that phrase, the more I disagree. By classifying ourselves as one thing, we limit what we can do and how we define ourselves. The best advice I can offer is to be interested in whatever interests you. Just for kicks and giggles, I took a class in science writing last spring, thinking I would slog through it and move on to writing the social justice pieces I thought I wanted to write. My goals have changed thanks to that class and

the curiosity it stimulated in me.

Columbia gets a lot of flack for being a college full of pretentious, isolated artists who go to class because they have to, but that is not what I have found. Instead, by simply listening and being curious, I discovered a complex beehive of fascinating people with incredibly complex interests, all bursting with passion for things I did not even know people could care about.

Did you know there is a lab in the 916 S. Wabash Ave. Building where students are exploring Mars and sending their research to NASA? Me neither, until I took “Astrobiology.” Did you know some people care more about typography than they do about Facebook? Neither did I, until I met a graphic designer who nearly choked when I

made a joke about ComicSans.

Even though Columbia’s buildings are isolated, students do not have to be. There is an infinity of fascinating stories out there behind the eyes and hands of people sitting next to you. Even if you may not be working together in the future, these are the creatives who will be slashing the next murals onto the walls of a broken city, the businesspeople who discover the next defining musician, the writers who tell the next heartbreaking story and the filmmakers who next take us to heaven. They are crossing Harrison Street beside you, and all you have to do is take out your headphones and ask their names.

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It’s not goodbye, it’s just goodnight



CHARLES JEFFERSON
Senior Multimedia Editor

THIS IS IT. My college career has come to a close. For the last 17 years, I have been used to the same ritual of going to school and coming home. In the last seven

years, work and internships were thrown in the mix, but for the first time in all those years, this will no longer be the case. It is both frightening and exciting, but I do not know which one I feel more of. Since last semester, older folks from virtually everywhere asked me the \$64 million question: What are my plans after graduation?

If I could get on television and announce to everybody when I have news to share, I will be sure to share it. No more of that question, please! I am sure every person who is graduating now or in the spring is tired of answering that question.

All right, enough of that and on to the good stuff. I have been at Columbia all four years. Along with the student debt I have racked up, I have gained a priceless amount

of skill and developed my talent enough to know I will go far. Three of the four years have been spent right here at *The Chronicle*. Baby, let me tell you, it has been one hell of a ride working here.

To Chris Richert, aka my boss. He’s a very mysterious man and no one knows too much about him—that is what makes him so great. Everything from the Friday announcements to shouting at folks to clean out the refrigerator and being the unofficial staff therapist, I could not ask for anyone better.

To Jeff Lyon and Stephanie Goldberg, you two make working here much more enjoyable, and your leadership and expertise is something I will always be grateful for. To my second mom, Yolanda

Joe, I owe you dinner as soon as I land that first full-time gig after I leave here. To all my professors, past and present, thank you for your endless support, criticism and guidance on this four-year journey. The long list of connections you all have has helped a lot. And of course, thank you to my family for being there for me since day one.

Since I came here, I’ve been nothing but busy, and to add to my already complicated schedule, I started interning at WGN-TV this fall. That internship is an entirely different world. Many people ask me: How do I manage to work here and do an internship? I simply tell them, “I don’t know. I just manage.” I’ve seen three editor-in-chiefs run *The Chronicle* office, and all of them were good in their own way.

One thing I will miss about *The Chronicle* is the Friday production days. I will not miss the hours so much, but I will miss the end, when my work is done and ready to be published. There’s no better feeling as a journalist than to see your work published, whether it is in print or online. Lucky for me, I have both.

I will cherish the three years I’ve spent at this publication and always look back on it with fond memories. I received a great education at Columbia and top-notch experience working at *The Chronicle*. I don’t know what is next, but with God as the head of my life, I know great things and blessings await me. Stay tuned.

cjefferson@chroniclemail.com

Bittersweet ending, new beginning



TATIANA WALK-MORRIS
Associate Editor

DESPITE NOT TRAVELING much out of the state of Michigan, I was brave enough to leave my home and family behind for a new life in Chicago. Now I am proud to say I

will be the first in my immediate family to graduate from college.

Coming from a single-parent household in Detroit, Michigan, I knew my family would only be able to do so much. With that said, I knew my success—or failure—would mostly rest on my shoulders. For that reason, I want to thank Noah Thomas and the staff members at the Conaway Achievement Project; Chris Richert, general manager of *The Chronicle*; Stephanie Goldberg, assistant faculty adviser at *The Chronicle*; and the National Association of Black Journalists for supporting me when I needed it the most. Without you all, I would not have been able to graduate.

I would not be the journalist I am today without my professors.

I can safely say my professors—whether I liked it or not—pushed me way out of my comfort zone. Their assignments kept me up at all hours of the night and sent me to questionable parts of Chicago. They made me laugh and brought me to tears. They toughened me up and made my tolerance for criticism better. Thanks for kicking my butt and preparing me for the real world.

During my time at Columbia, my mother, grandparents and my uncle have been key to maintaining my sanity and seeing the bigger picture. To my family—especially my uncle Jimmy and aunt Martha, who are no longer with me—thank you for seeing me through to the end. Thank you for loaning me \$20 when I needed it and listening to

me while I was stressed. Thank you for showing me love and believing in me when I doubted myself.

As for my four semesters on staff at *The Chronicle*, I can describe it in two words: roller coaster.

I have gained mostly sober, talented friends. As a reporter for the campus desk, I have repeatedly vexed administrators, faculty and editors to the point where doing my job had become nearly unbearable.

To my colleagues who made my life easier—and sometimes grueling—I really appreciate it. It did not break me; it made me that much stronger.

I remained dedicated to telling stories that mattered to the Columbia community, even if it made my life slightly more difficult in the process. Graduation makes

me anxious for the loans and other bills I will have to pay and excited for the opportunities coming my way. Maybe I will stay in Chicago, or maybe I will head back to D-Town. Either way, I look forward to doing what I love.

To Tyler Eagle, my raunchy Editor-in-Chief; Maria Castellucci, our comical Opinions Editor; Megan Purazrang, a benevolent campus desk alumna and a reporter at the Franklin Favorite in Franklin, Tennessee; and Donald Wu, a sweet former graphic designer at *The Chronicle* and the rest of my fellow Chron Kids, I look forward to seeing the stories you tell in the future. To my future, bring it on. I’m ready.

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DECEMBER 30TH

NEW YEAR'S RUN

DECEMBER 31ST



Protesters march against lack of indictment

ELIZABETH EARL
Copy Chief

AT FIRST GLANCE, the crowd gathered on the corner of East Jackson and South State streets on Dec. 4 could have been mistaken for a rush-hour pedestrian traffic jam. However, the shouts over the loudspeaker of “Black lives matter” quickly confirmed it was the scene of a protest.

The group of 100-plus people congregated in the heart of a Thursday rush hour to protest the lack of indictment in the case of Eric Garner, a man who died after a New York City Police Department officer placed him in a choke hold to restrain him. A grand jury voted not to indict the officer, Daniel Pantaleo, sparking protests and cries of racism because Garner was black and Pantaleo is white.

The ruling comes less than a week after the lack of indictment of Darren Wilson in the death of Michael Brown, a black teen who was shot Aug. 9 in Ferguson, Missouri. Thousands in cities nationwide marched to protest the shooting in August and again in November to protest the lack of indictment.

“No justice, no peace—no racist police,” the crowd chanted as they began to march south on State Street through downtown Chicago, accompanied by police on bicycles, on foot and in cars. The police officers attempted to form a line to herd the march away from the major traffic vein at each intersection the crowd crossed. Harried com-

muters honked in frustration as the crowd, now at least 200, walked across the intersections, bypassing the police lines.

The chill of the night did not deter spectators from taking photos from the sidewalks as the protesters passed. The police raced ahead and gathered enough backup to direct the line onto East 11th Street, finally boxing them in before they entered Michigan Avenue. Protesters surged up onto fire hydrants and fences, shouting at the police officers to let them through, chanting “We can’t breathe, we can’t breathe,” the phrase associated with the Garner case.

The police did not budge. One protester approached an officer on the corner and calmly asked, “May I cross the street, please? This is peaceful. All I want to do is cross the street.” After a brief discussion, the officer let him through and he crossed to the front, taking a video of the crowd and shouting, “This is peaceful. Is this democracy?”

The protesters backtracked and continued marching another way for the next several hours, ranging from the University of Illinois at Chicago campus on West Roosevelt Road to Lake Shore Drive on the east, shutting down the main artery for north-south traffic in the city.

Most of the protesters carried handmade signs, but many bore the same phrase: “Ferguson is everywhere.”

» [SEE PHOTO ESSAY, PG. 42](#)



Lou Foglia THE CHRONICLE

(Top) A protester marches Dec. 4 in the hand-up position symbolic of the protests following the death of Michael Brown in Ferguson, Missouri. (Bottom) Hundreds marched to protest the lack of an indictment in the death of Eric Garner, who died after being placed in a choke hold by a New York City police officer.

Noise complaints rise among residents near O’Hare Airport



Stock Photo

Residents living near O’Hare International Airport on Chicago’s Northwest Side continue to complain about the noise generated by the flights arriving and departing.

JESSICA SCOTT
Assistant Metro Editor

NORTHWEST SIDE RESIDENTS, the Federal Aviation Administration and O’Hare International Airport have

been waging an ongoing war regarding noise complaints.

According to the O’Hare Noise Compatibility Commission, an agency dedicated to reducing aircraft noise in the areas sur-

rounding O’Hare International Airport, 32,532 noise complaints were filed between January and September 2014 to the O’Hare Noise Hotline—the most recent data available—compared to the

same period in 2013, which saw 2,124 complaints.

Jac Charlier, co-founder of Fair Allocation in Runways, a coalition of citizens and community organizations that lobbies for reasonable distribution of O’Hare aircraft traffic, said the coalition has been in existence for 18 months and its main goal is to bring about change for the residents who have been negatively impacted by the October 2013 changes made to the runway take-off and landing patterns at O’Hare, which have increased noise levels in the surrounding areas.

“Our purpose is to get a real seat at the table in how decisions are made regarding O’Hare Airport,” Charlier said. “Our goal is to get equitable distributions of traffic east, west, north, south, day and night, using existing and new runways at O’Hare.”

Charlier said some steps have been made to balance the noise but none of the coalition’s five proposals have been met. The Fair Allocation in Runways’ proposal outline listed options such as an immediate halt to the October 2013 takeoff and landing plan; continued utilization of existing and new runways; expanded noise monitoring and abatement programs to ensure specific communities are not unduly burdened; making “Fly Quiet” the official mandatory policy; and that a Supplemental Environmental Impact Statement be conducted to verify what the new 2013 plan environmental impacts will be.

“We have fought for and received an increase in the number of noise monitors that are out there,” Charlier said.

» [SEE O’HARE, PG. 43](#)

IlliniCare Health establishes center in North Lawndale

JESSICA SCOTT
Assistant Metro Editor

MAYOR RAHM EMANUEL and Jeff Joy, CEO of IlliniCare Health, announced in a Nov. 21 press release that the company will provide 300 additional jobs in Chicago.

As a result of the Affordable Care Act and Medicaid expansion, IlliniCare will have created approximately 500 jobs in Chicago, including positions for social workers, nurses and entry-level positions, according to the press release.

IlliniCare has created a pilot neighborhood community hub facility, located at 3954 W. Cermak Road in North Lawndale. The purpose of the program is to create a greater presence in the communities they serve in Chicago.

“IlliniCare’s decision to grow in Chicago is a reflection of what is happening in Chicago’s overall healthcare economy,” Emanuel said in the press release. “With new innovations in technology, the expansion of affordable care and increased funding coming into the city, more companies are looking to Chicago to hire from a diverse and deep pool of talent available here.”

Loren Buford, grew up on the West Side and said she thinks it is great that IlliniCare Health is establishing a hub in Lawndale. She said there is a lack of jobs in that community, and the hub will provide much-needed employment.

“I like the fact that [it offers] entry-level all the way through professional health care level [jobs],” Buford said. “There are a lot of our doctors, nurses and social workers that are looking for jobs everyday and to be able to find them within their own community and the areas that serve poor people, I think that’s wonderful, especially if we can provide quality care in those neighborhoods to the people that need it most.”

Marcus Spencer, a project lead for the Chicago Urban League, a nonprofit organization that helps people find jobs, housing and education in communities around the

city, said he is happy that IlliniCare Health is creating jobs. However, he said he is concerned that the jobs may not be given to people who live in those communities because the jobs that will be created require certain qualifications that many in those communities do not have.

“It’s great that they’re creating jobs, but who are they creating jobs for?” Spencer said. “Are low-income people qualified for these jobs? Probably not if they don’t have the education. If people that live in Naperville, Orland Park or Lincoln Park are taking advantage of these jobs, it’s really not doing a service to the people it’s really meant to help.”

Jasmine Williams, a Chatham resident, said if businesses and IlliniCare Health is intentional about the way they set up programs, they can counter the backlash that may happen. She said the city should want residents to have jobs that benefit those people who are in the community but make sure those people are qualified for those jobs.

“Chicago as a whole can benefit from it,” Williams said. “If you put things in place like partnerships with community organizations, you can earmark a certain amount of those jobs to be for people who have a Lawndale district address. There are ways you can put things in place so [that] it is not so big that the people who live down the street from it can’t come there and get a job.”

IlliniCare Health projects that its staff in Chicago will grow from 150 employees to more than 500 by 2015, according to the press release.

“We are excited to be setting down roots in Chicago,” Joy said in the press release. “The city presents fantastic opportunities to pursue our mission—transforming the health of the community one person at a time. With a diverse workforce base and such great neighborhoods and community partners, Chicago offers us an unprecedented opportunity to succeed.”

Spencer said adding jobs in North Lawndale is pivotal for black people. He said he thinks unemployment in black communities is

a direct link to the crime plaguing black communities, and providing more jobs will allow more people to access health care.

“The reality is that there are a lot of working poor people,” Spencer said. “When you’re the working poor, you really can’t afford health care. If you work a minimum wage job or a job that you can barely provide for your family, do you take health care and live in poverty or do you not have health care? It eliminates those painful decisions that you have to make.”

Williams said the pilot neighborhood hub in North Lawndale would benefit those who need jobs because they can work in their own neighborhoods opposed to traveling to the suburbs.

“It’s helpful to have jobs that are accessible to people,” Williams said. “A lot of times transportation is a barrier, so I think that it will be good for the community.”

Spencer said it is important to remember that these businesses are taking full advantage of the U.S. by getting tax breaks while the middle class is struggling. He also said most businesses do not want socialized health care because they would be required to pay for health insurance for their employees.

“If they paid more of a percentage of their taxes, then we will be able to have programs like the Affordable Care Act,” Spencer said. “Not only that, but grants for colleges. They’re not giving out financial aid like they used to, so is college for the rich now? A lot of college students are struggling just paying their student loans because they’re getting these jobs they can’t sustain and now they’re asking them to pay it back.”

Spencer said people in areas like Lawndale are tired of not having jobs and resources in their neighborhoods and not having affordable health care.

“People are losing hope when they work 40 hours a week and they can barely survive,” Spencer said.

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Lou Foglia THE CHRONICLE

IlliniCare Health will open a pilot neighborhood location in North Lawndale, which is expected to offer Chicagoans 300 additional jobs due to its inclusion in the Affordable Care Act.

NOTABLE *native*

JAMELIA AMOR

Occupation: Director Neighborhood: Roseland



Courtesy JAMELIA AMOR

JESSICA SCOTT

Assistant Metro Editor

JAMELIA AMOR NEVER thought she would direct stage plays.

Amor, 36, has been involved in the entertainment industry in a number of different capacities. She is a proud full-figured model and was featured on “The Oprah Winfrey Show” segment “How to Look Good Naked” in 2008. She is also an actress—she played a role in a short film, “Crossing Jordan,” which was directed by a filmmaker and Columbia student, Marion McMillan. She is now branching into directing Christian plays. She recently directed her first full production, “Desperate Part II,” the sequel to “Desperate,” a story about obstacles families face as they struggle to overcome heartbreak and disappointment, while remaining faithful to God.

The Chronicle spoke with Amor about how she got into directing, her inspiration and the entertainment industry.

THE CHRONICLE: How did you get involved with directing and acting in Christian plays?

JAMELIA AMOR: I have been directing for the past year with R & J Productions. It came about when I took a break from the entertainment industry for about two and a half years. A friend who I’ve know for years, Richard Gallion came to my church, and he’s pretty well known. To get back into the swing of things, I started to sit in on his rehearsals to see what they were working on and what they were doing I was at home after one of the rehearsals, and I had an open vision of how the scene was supposed to go, so I immediately sent him a message telling him and he said, “You show us and tell us what to do,” and I wasn’t expecting that. I did it, and it turned out wonderful. The cast and everyone who came to see thoroughly enjoyed the entire show. Directing was nowhere on my radar, but years earlier a woman of God prophesied

to me [that] I would be writing and directing. That’s never something I saw on my radar, let alone anything that has to do with entertainment, so I originally told [Gallion] no, but the next morning his words kept floating in my spirit and so I had to say yes.

What plays have you directed?

I helped to direct the very end of the show of “Desperate Part I,” “Living Without Love” was the second production and my first full production was working as the assistant director for R & J Productions and “Desperate Part II” was the second production I worked on as the assistant director [alongside Gallion].

Do you have any plays coming out in the near future?

[R & J Productions] is working on writing some new material for the production company. We are about to go into some intense training for the next three to four months to work on the acting, the directing and the writing, so we can produce more shows.

How have your plays affected your church community?

We did touring through different churches, community organizations [and] community centers [and took] some of the cast with us and showed the DVD of “Desperate Part I.” [We had] the cast take pictures and [sign] autographs [with the church and community members]. We would also pray for people, we would talk to them, and if they had questions about what they saw in the play [or] spiritual questions, we would minister through that and take time and answer [those questions]. That was an awesome experience.

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Son's death leads rabbi couple to give life to new synagogue



TNS Newswire

Rabbi Michael Sommer works with students after school on Nov. 19 at Lakeside Congregation for Reform Judaism in Highland Park, Illinois. His son Sam died of leukemia in December 2013. In the past year, the Sommers have raised \$700,000 for pediatric cancer research.

LISA BLACK
TNS Newswire

NEARLY ONE YEAR after Sam Sommer died at age 8 of leukemia, his parents—both rabbis—view their every step forward through the lens of last year’s painful events.

Since Sam’s death, Phyllis and Michael Sommer have raised nearly \$700,000 for pediatric cancer and heralded the opening of a new synagogue called Har-Shalom in north suburban Highland Park. The Sommers remain candid and open about their grief, their daily

struggles and their need to persevere and seek routines with their three other children at their suburban Highwood home. During the recent bar mitzvah for their son David, emotions ran high, but it still “was less bitter and more sweet,” said Phyllis Sommer, asso-

ciate rabbi at Am Shalom in Glen-coe, where the event took place. “Sammy had 17 months of making it look easy, and then one bad month,” Michael Sommer said. “Up until a year ago, he always made it look like he was going to make it.” Michael Sommer had been working at B’nai Torah synagogue in Highland Park when their son was diagnosed in 2012. After a brief remission and a bone marrow transplant, Sam died Dec. 14, drawing 1,000 people to his funeral and leaving a legacy through his parents’ bittersweet personal blog, Superman Sam. When B’nai Torah, a nearly 60-year-old synagogue, closed its doors in June, it created a different kind of loss—and an opportunity. Members of the congregation, while dwindling in numbers, wanted to remain together as a community. They looked to Michael Sommer for help. In July, Sommer and Cantor Heather Aranyi teamed up to establish a new spiritual community in an existing synagogue, Lakeside Congregation for Reform Judaism. They called the fledgling congregation Har-Shalom. “It’s terrific,” said Rabbi Evan Moffic, who leads another reform temple, Congregation Solel, in Highland Park. “We still have a lot of unaffiliated Jews on the North Shore ... Having a place where people can connect is good.” The Har-Shalom leaders did not know what kind of attendance to expect.

B’nai Torah’s congregation had declined to less than 60 families, down from 800–900 during better days. But during the first service, 180 people showed up, Sommer said. Within five months, 104 families had registered as members. “We didn’t know if it would last past High Holidays,” Aranyi said. “We wanted to give people a home. We ended up selling out High Holidays and needed a bigger room. We have almost doubled our number of families since that time.” Sommer said that he hopes to see Har-Shalom grow to a manageable 200 members, but in the meantime, the small numbers have allowed for an intimate, family-type setting. He and Aranyi enjoy working directly with children on religious education, preferable, he said, to herding “30 to 40 kids into a classroom.” “There’s no reason for us to exist except that the community wanted us to exist,” he said. Since July, he’s been asked to officiate at 18 funerals—about three times the number he would typically see at his former jobs, he said. Many followed his family’s journey and were among those who offered support after Sam died. “There’s a level of credibility they give us that is astounding,” Sommer said, regarding people who suffered loss. “They know we get it.” As rabbis for two different congregations, Michael and Phyllis Sommer rarely attend the same services. But they enjoyed uniting

» [SEE RABBI](#), PG. 43



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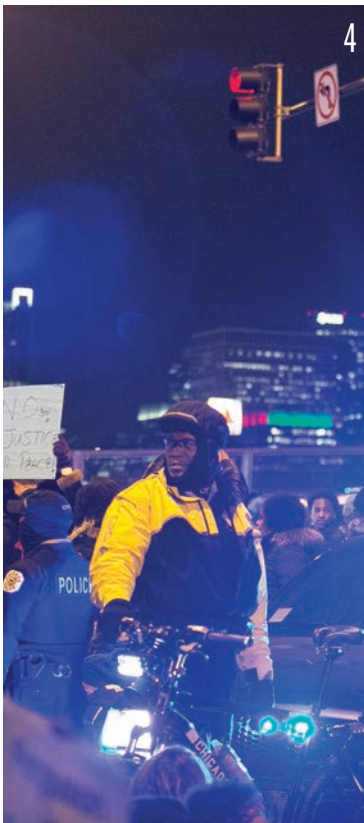
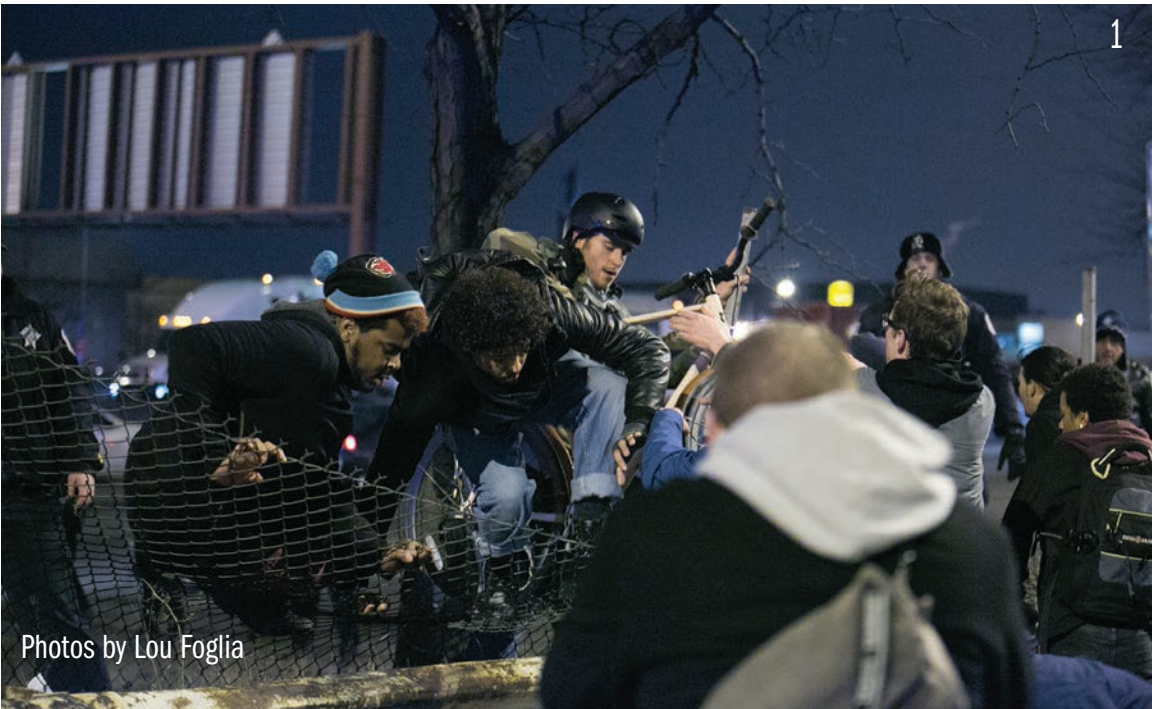
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» **O'HARE**
Continued from PG. 39

Tony Molinaro, FAA spokesman for the Great Lakes region, said he thinks expanding and building more runways at O'Hare can help reduce noise around the airport.

"Spread out the flights more," Molinaro said. "If we have more options of where we can land, it spreads out the noise."

Molinaro said engines have gotten significantly quieter in the last two decades, which had helped some of the noise. He said O'Hare was extremely noisy 10-20 years ago, and people can now hear a major difference. Molinaro also said the FAA is working on new technologies to make airplane engines even quieter.

"We'll keep pushing the engine manufacturers to make sure quieter engines are being built if they can be and that the airlines themselves will put those engines on their planes as quickly as they can," Molinaro said. "It's not a fast process—[it is] more of a long-term solution,

but it's one that is moving in the right direction."

Charlier said residents who live near O'Hare have experienced their homes shaking, windows rattling and disrupted sleep at night because of the noise.

"When you're losing sleep every night and you go out to the yard with your kids and they're covering their ears and they want to go inside, or you have people over and you have to pause your conversation, after a while that gets really old," Charlier said. "So quality of life issues are huge in the civic arena."

Reginald Patton, a truck driver who works in Bensenville, Illinois, and has lived in Mt. Prospect, Illinois, for 10 years, said he has not experienced any negative effects caused by the noise at O'Hare.

Patton said he does not understand why residents are complaining about noise caused by the airport because they knew there was an airport when they chose to buy a home in the area.

"I'm a truck driver and I wouldn't live on a major highway that's a

truck route because I don't want [to hear] truck noise," Patton said. "If you buy a house next to a train track, you're probably going to get awakened by trains at night. What did you think was going to happen?"

Molinaro said the best way to resolve the noise problems at O'Hare is to continue to work with O'Hare Noise Compatibility Commission and elected officials in the city and in the suburbs.

Molinaro also said residents who qualify for noise installation in their homes called Residential Sound insulation may choose to have it installed.

The program is funded through a grant program by the federal government and administered by the City of Chicago.

"[The] FAA is always willing to [help] board members and city officials better understand how the airport works," Molinaro said. "We're always willing to talk to folks about that and educate them whenever we can."

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» **RABBI**
Continued from PG. 41

family and friends of all back-grounds at David's bar mitzvah at Am Shalom in early November.

"It was incredibly emotional," Phyllis Sommer said. "It was really hard to know that Sammy wasn't there with us. He was there with us in spirit. But it was as much as we could make it about David and who he is and all that he does."

Besides David, 13, the couple has a daughter, Yael, 7, and son Solomon, who turns 4 in December. November had always been a month to celebrate birthdays, as Michael, David and Sam turned a year older, Michael Sommer wrote in the Superman Sam blog Oct. 31.

"There is a gap that shouldn't be

there," he wrote. "There is a birthday missing. Sam is missing. I feel the loss of all that could have been. I am missing all the possible futures that ended when Sam died. I feel the gap in the birthdays that will al-

"I just hate that I can't celebrate Sammy's birthday with him here."

- Michael Sommer

ways be there as Nov. 8 comes and goes without our growing boy there to open presents, blow out the candles ... and laugh his joyous laugh. "I don't hate birthdays now," Michael wrote. "I just hate that I can't celebrate Sammy's birthday with him here."

The Sommers are working toward raising \$1 million by year's end to donate to the St. Baldrick's. "You never get over a loss like that, but they have really rallied and been role models," said.

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