

10-23-2017

## Columbia Chronicle (10/23/2017)

Columbia College Chicago

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# THE COLUMBIA CHRONICLE

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ColumbiaChronicle.com

Photography professor Dawoud Bey recently named a MacArthur Fellow

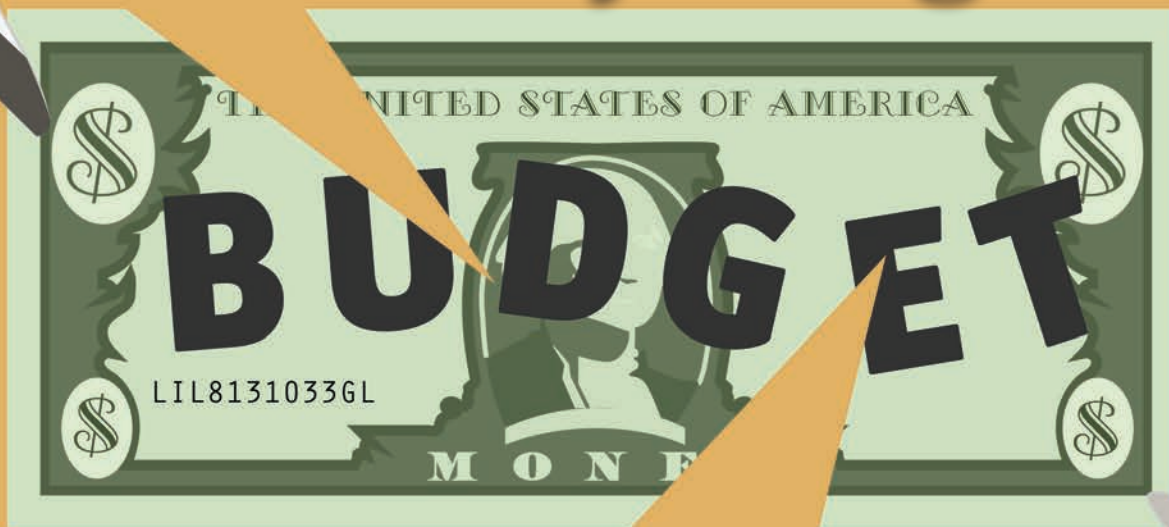
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Congress Hotel claims it's not haunted despite spooky rumors

## Student resources sliced by budget cuts



» SAMANTHA CONRAD/CHRONICLE

» **TESSA BRUBAKER & MOLLY WALSH**  
CAMPUS REPORTERS

**STUDENTS ARE COMPLAINING** of reduced college resources within their departments and clubs due to the college's budget cuts.

The affected programs noted by students include the English and Creative Writing Department, the Student Athletics Association, the Communication Department and the Center for Book and Paper Arts.

Junior English and creative writing major Bailey Johnk said the English and Creative Writing Department offered free printing to its students previously in a 12th floor computer lab at 624 S. Michigan Ave.

However, that lab closed at the beginning of the Fall 2017 Semester, and the

department announced a new policy for printing procedures for students in the department, according to a Sept. 6 email sent to all affected students.

In order to continue to print for free, students in the department must email their work to an office on the 12th floor by 4 p.m. the day before the assignment is due, Johnk said. The email must also include a cover page with the name of the course and teacher, the course section and number, the class meeting date and time, and the number of copies needed, according to the new policy.

Associate Professor in the English and Creative Writing Department Shawn Shiflett said the decrease in enrollment in the department has affected student services and caused inconvenience.

"It definitely makes me more stressed than I have to be because, with deadlines, you're already under a time crunch," Johnk said. "It's like every deadline I have is getting pushed up now."

Johnk said the new policy is forcing students to buy printers or pay for printing, which can be expensive with a college student budget. Previously, printing was covered in tuition, she said.

"This is something we were guaranteed, and it's getting ripped away from us," Johnk said. "If we're going to have resources taken away, then shouldn't the tuition be lowered?"

English and Creative Writing Chair Kenneth Daley could not be reached for comment as of press time.

Jordan Gillespie, Columbia College Dance Team co-captain and senior education

major, said cuts from the dance team's budget have made it challenging to participate in competitions and enjoy it because team members cannot afford competition fees, which can cost about \$300.

According to Matt Coyle, president of the Student Athletics Association and senior business and entrepreneurship major, the organization used to provide each Renegades athletic team a set amount of money each year in order to cover their essential expenses.

In past years, the Columbia sports teams would receive \$1,000 for their annual budget. Every athletic team involved with Student Athletics Association is currently being given \$850 regardless of actual expenses, Coyle said.

SEE FUNDING, PAGE 15

# A look into The Chronicle's process

» ZOË EITEL  
EDITOR-IN-CHIEF



In the past, The Chronicle has not been a transparent news organization. And what that has done is create a disconnect with the rest of the college and a distrust of our process.

To improve transparency at a time when public distrust of journalism is running rampant, The Chronicle thought it beneficial to give our readers a look into how we remain fair, accurate and unbiased in our reporting.

It all starts with story pitches—and a lot of research. All 11 of our on-staff reporters—as well as anyone else on staff who wants to write—are trained to craft detailed story pitches about whatever topic they want to write about, whether it is an in-depth report on the college's enrollment or a Q&A with a band. They are reading other news sources, past Chronicle coverage, studies, surveys, polls and everything in between to make sure they are as knowledgeable as possible about their topic before going into the story.

Any journalist will tell you that almost nothing is more important as the correct sourcing of a story, so that's where we go next. Over the years, The Chronicle has built up a network of bipartisan experts—in nearly every topic imaginable—whom we go to when we need expert testimony or background information. Chronicle reporters also make sure to contact anyone who may be related to a story—even if we don't include the interview in the story because it's unnecessary, or for space reasons—so we can have a wide variety of voices and keep our bases covered. We make it clear who we have contacted when they are pertinent to the story, even if they declined to speak with us.

If you've ever been interviewed by The Chronicle, you've heard the question, "Is it OK if I record this interview for accuracy?" or something similar. This isn't just because we don't want to have to take notes during an interview; it's a practice we follow to make sure we get a source's words completely correct and in the right context. However, that doesn't mean a source's entire answer will be included in the story. That's what

paraphrasing is for. We only have so much room in print, and let's be honest: Some sources can really ramble.

The recordings are not only for the reporters to check back on interviews, but they are also for our editors. We employ two copy editors and a copy chief who read through every story for accuracy, readability and—a journalist's nightmare—possibility of libel. The copy editors not only read the story, but also listen to hours of recordings each week to make sure the direct quotes and paraphrased content are accurate.

Each story that is published in The Chronicle's print edition or on its website is seen by at least eight editors. The eight editors—including myself and two faculty advisers—read the stories for everything from punctuation to writing style consistency to structure to content as a whole.

Should that comma go there? Is it "protester" or "protestor"? Why is this source here instead of later in the story? Are we missing anyone we should talk to? What questions arise after reading this and can we answer them? The Chronicle editors ask those questions, and so many more, for each and every story. Depending on the week, that number can be just 20 stories and a handful of supplements—such as Top 5 and Staff Playlist—or it can be 25 print stories, the supplements and five online exclusive stories—or even more content.

So before the terms "fake news," "biased reporting" or "misquoted" are thrown around, think about our process—which is more thorough than some professional, non-college newspapers—and whether you know what those words actually mean. We have been No. 1 in the state for two years in a row for a reason.

zeitel@columbiachronicle.com

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Main line: (312) 369-8999  
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Views expressed in this publication are those of the writer and are not the opinions of The Chronicle, Columbia's Journalism Department or Columbia College Chicago.

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

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

The term "N-word" is used in an editorial on Page 28, referring to content in the novel "To Kill a Mockingbird," and a commentary on Page 29, quoting a man who is the subject of the commentary. The Chronicle does not condone or promote the use of this term nor the word it refers to; however, the content of the editorial and commentary require its use for clarity. The Chronicle warns of its use and apologizes for any discomfort the printing of this term may cause.

Letters can be emailed to Chronicle@colum.edu or mailed to:

The Columbia Chronicle  
600 S. Michigan Ave.  
Chicago, IL 60605

# Racial discrimination case against college continues

» **CONNOR CARYNSKI**  
CAMPUS EDITOR

**VAUN MONROE, FORMER** professor in the then-Film and Video Department sued the school Aug. 10, claiming racial discrimination played a role in his 2013 tenure denial.

The complaint, which also names former Department Chair Bruce Sheridan as a defendant, alleges discriminatory treatment during Monroe's seven years in the department.

The school responded Sept. 26 asking to dismiss the lawsuit, filed in the Northern District of Illinois in Chicago, arguing three of the lawsuit's claims were not brought in a timely fashion.

Sheridan declined to comment on the pending litigation in an Oct. 3 email to *The Chronicle*.

Monroe is seeking reinstatement as a tenured professor and restitution of lost wages from Columbia for what he claims are violations of Titles VI and VII of the 1964 Civil Rights Act and 42 U.S.C. 1981, which respectively bar race-based discrimination in federally funded institutions, private employment and contracts.

Monroe is suing Sheridan on claims of intentional interference with his contractual relationships and "prospective economic advantage" for \$1 million in actual damages and \$3 million in punitive damages.

Monroe said in a Sept. 26 emailed statement to *The Chronicle* that he would not comment on the case but that the complaint speaks for itself, and he stands by the allegations.

This is not the first instance of alleged racial discrimination at Columbia. One of these incidents includes the Jan. 20 resignation of Michael Fry, former associate professor in the Television Department, who claimed to have experienced racial discrimination and culturally insensitive remarks from members of the department while working at the college, as reported Feb. 20 by *The Chronicle*.

Four other complaints of racial discrimination from full-time faculty members have been filed at Columbia since 2007, according to a Feb. 10 statement from college spokeswoman Anjali Julka.

Monroe claims racially motivated, negative student evaluations were used against him in his tenure evaluation and

that he was denied the opportunity to teach advanced-level classes while with the college.

The complaint describes an incident after Monroe was hired in fall 2007 when he was assigned to teach a course called "Adaptation" during his first semester. Seven out of 10 students filled out course evaluations, some of whom criticizing the "African-American content" in the course, stating too much time was spent on issues of race.

According to the complaint, one learning objective of the course was to familiarize students with the obstacles of adapting literary work for the screen. Monroe chose Chester Himes' novel "A Rage in Harlem," which focused on crime in New York's Harlem neighborhood that was adapted into a 1991 film.

In spring 2008, after teaching a course titled "Black Is, Black Ain't: African American Identity in Cinema," six out of 17 students completed evaluations, five of which were negative, according to the complaint.

The complaint also states that Monroe met with Sheridan at the end of his first year at the college. During the meeting, Monroe claims to have told Sheridan that he believed an implicit bias may have been responsible for the negative reviews because women and minority teachers dealing in course topics of race tend to receive lower marks on student evaluations.

Monroe claims Sheridan was dismissive and said Monroe "was playing the race card," which the college and Sheridan deny in the Sept. 26 court filing.

Monroe also alleges that when he taught "Screenwriting 2" in fall 2008, he was contacted by his agent and told that a potential client was alarmed by some online information a student had posted about him. According to Monroe's complaint, he later discovered a student in his course created a website called Black Supremacy on which the student posted a picture of Monroe with racially offensive statements.

The complaint then says he contacted both the department's screenwriting coordinator and associate chair regarding the website but was advised to do nothing to correct the situation. Monroe also contends in the complaint that the student who created the website was permitted



*Vaun Monroe, a former professor in what was then known as the Film and Video Department, alleged his tenure denial was influenced by racial discrimination and has filed a suit against Columbia.*

to file a course evaluation at the end of the semester, but the defendants insist in their response that they did not "affirmatively" facilitate the evaluation.

Monroe claims he was asked Oct. 10, 2010, to participate in a third-year performance review at the college. Monroe was the first individual in the department to participate in the review since the college began requiring one in its revised tenure process.

During the review meeting, Monroe alleges Sheridan disparaged his performance with the college, citing the negative evaluations Monroe received from students. The committee declined to vote for either Monroe's continuation or renewal with the college, according to the complaint.

The school disputes this allegation in its response.

According to Monroe, Sheridan submitted a report after the vote, which received support from the vice president of Academic Affairs, based on the evaluations urging Monroe's termination. The complaint states that the actions were based solely on Sheridan's negative assessment and student evaluations, which contradicted a classroom review organized by Monroe after the meeting, in which three associate chairs issued "glowing" reviews of his work. The college disputes this allegation in its response.

Monroe then filed a grievance with the Elected Representatives of the College, a grievance committee—which was incorrectly identified in his complaint as the External Review Committee—in fall 2010, which he alleges responded with a Jan. 14, 2011, statement that the Film and Video Department did not abide by its stated procedures for evaluating Monroe's performance.

According to the complaint, the ERC said in its statement that a low student course evaluation percentage placed great

emphasis on the evaluations of a relatively small student sampling. The school denies this allegation in its response.

The grievance allowed then-President and CEO Warrick Carter to be the final arbiter, and Carter reversed Monroe's termination.

During Monroe's sixth year with the college, he was once again evaluated for tenure and the department and its Dean voted "overwhelmingly in favor." Interim Provost Louise Love dissented, moving the final decision to grant Monroe tenure back to Carter, but he did not make a decision before his August 2013 retirement.

Following Carter's retirement, current President and CEO Kwang-Wu Kim was appointed and denied Monroe tenure within the first 30 days of his presidency.

Monroe filed a complaint to the Equal Employment Opportunity Commission Feb. 7, 2014, and received a Notice of a Right to Sue on May 12, 2014.

Columbia's Sept. 26 filing sought to dismiss three of the complaint's six counts and reserved the right for future filings.

Columbia claims in court documents that Monroe's tenure status was decided by the school on March 18, 2013, which is 326 days prior to his Feb. 13, 2014 EEOC filing. The statutory requirement for filing with the EEOC is 300 days from the time the discrimination took place.

The News Office responded to interview requests with Vice President of Human Resources Norma De Jesus with a Sept. 29 emailed statement to *The Chronicle*.

"The college takes allegations of discrimination very seriously and investigates every complaint pursuant to its Anti Discrimination and Harassment Policy," the statement said. "The college does not comment on pending litigation. The college believes this case is without merit and intends to defend it vigorously."

» COURTESY VAUN MONROE

ccarynski@columbiachronicle.com

# Marketing leadership changes hands to interim

» **CONNOR CARYNSKI**  
CAMPUS EDITOR

**PUBLIC RELATIONS EXECUTIVE** Mark Rosati became interim vice president of Strategic Marketing & Communications Oct. 15 following the departure of predecessor Deborah Maue three days prior, as reported Oct. 12 by The Chronicle.

President and CEO Kwang-Wu Kim said Maue was influential since her April 2015 appointment in building a strategic marketing structure, hiring personnel to manage the program and assisting the college in its recent yearlong rebranding campaign. However, Kim said the college needs new personnel to continue its forward direction.

“[Maue] and I talked, and we realized that since the college is moving into a time where we really need to focus on this whole

idea of external relations and public relations, that is really not her background,” Kim said. “She came to the college, she built these areas, and that was in some ways her primary assignment, and now we are moving to a different focus. Now it is time for the next person to come in.”

Kim said Rosati will be looking for ways to improve Columbia’s marketing strategy and identify steps the college needs to take to be more effective in sharing faculty, students and alumni success stories.

Rosati previously held positions as interim director of Public Relations and manager of News and Information for Illinois Institute of Technology; associate chancellor for Public Affairs at the University of Illinois in Chicago; and Strategic Communications consultant for numerous local nonprofits,

including Seminole University, City Colleges of Chicago and The Joyce Foundation.

Although Columbia differs from other institutions Rosati has worked with, he said his new position’s responsibilities are similar to his previous positions. Rosati said he will be building on the momentum Maue established and working with her team to provide communications leadership and support for the college.

“Part of the immersion process, [which] has already started, is getting up to speed on the rebranding: what the college has been saying

about itself to the outside world, how those messages have been received, evaluating all communications, seeing what’s worked and building on that,” Rosati said.

In lieu of an interview, Maue sent an Oct. 12 emailed statement to The Chronicle saying, “I feel privileged to have introduced the college’s first brand strategy that would help tell Columbia’s powerful and inspiring story, and invite prospective students to explore all that Columbia has to offer.”

She added, “I will always be connected to the friends and cherished colleagues I have had the fortune of

working with at Columbia and look forward to following Columbia’s success in the future.”

Kim said during transitional periods in which interim positions are established, he wants those administrators to think they are truly the assuming the role and not caretakers. For this reason, he said the college will be taking Rosati’s recommendations very seriously.

An external and internal search for a permanent position holder will begin within the next two weeks, according to Kim.

Rosati said he has no concerns about his position’s temporary status affecting the quality of his work.

“As an interim, you certainly need to be completely committed just as you would be if you were a permanent person,” Rosati said. “The institution requires complete devotion and dedication, and that is what I will bring.”

*Deborah Maue, former vice president of Strategic Marketing & Communication led the college’s rebranding strategy during her two years with the college.*

» COURTESY PHIL DEMBINSKI



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**“ANDREW LLOYD WEBBER HAS BROADWAY ROCKING!”**  
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**Music Department Events**

<b>Tuesday October 24</b>	Gospel Ensemble: Showcase in Concert	7:00 pm
	Student Piano & Strings Recital #3	7:00 pm
	at the Sherwood	
<b>Thursday October 26</b>	Student Piano & Strings Recital #4	7:00 pm
	at the Sherwood	
<b>Friday October 27</b>	ChicagoVox in Concert	7:00 pm

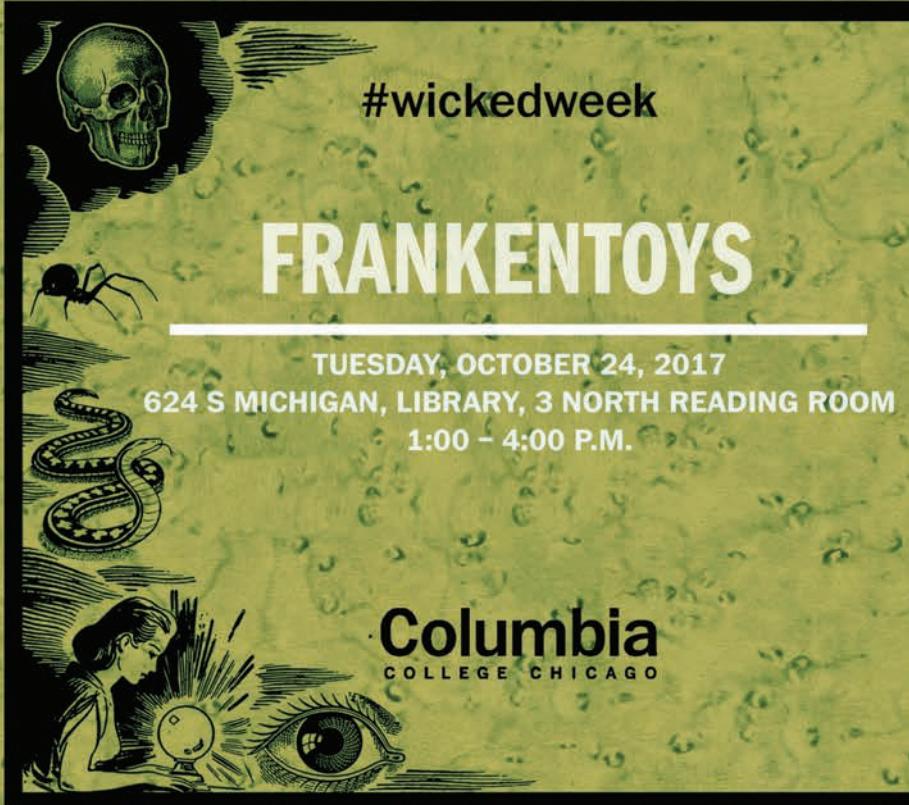
**Columbia**  
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#wickedweek

# FRANKENTOYS

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624 S MICHIGAN, LIBRARY, 3 NORTH READING ROOM  
1:00 - 4:00 P.M.

**Columbia**  
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## WICKED WEEK

OCTOBER 23-27

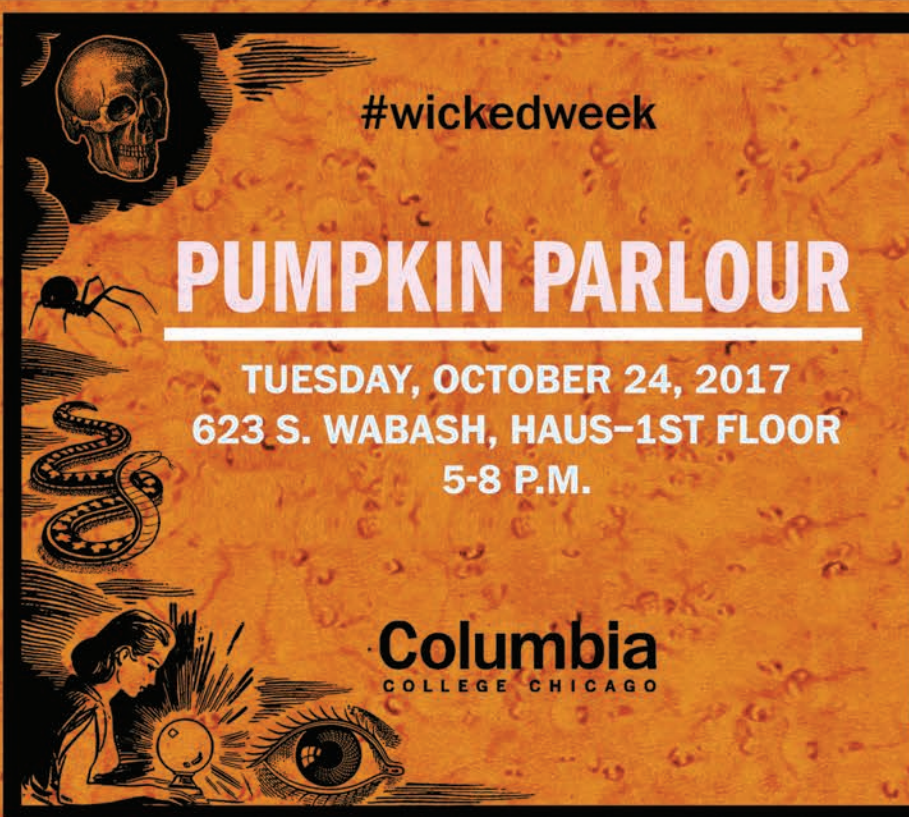


#wickedweek

# PUMPKIN PARLOUR

TUESDAY, OCTOBER 24, 2017  
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5-8 P.M.

**Columbia**  
COLLEGE CHICAGO



## WICKED WEEK

OCTOBER 23-27



# Enrollment drops lead to departmental recruiting, tough budget calls

» **ARIANA PORTALATIN & CONNOR CARYNSKI**  
MANAGING EDITOR & CAMPUS EDITOR

**AS THE COLLEGE'S** enrollment decline continues to cause budget cuts, departments have been forced to make spending adjustments and become more involved in new student recruiting.

Between fall 2016 and fall 2017, Columbia's enrollment dropped by 808 students, leaving the college's enrollment at 7,312, according to the fall 2017 Enrollment Report. This drop marks the college's ninth consecutive year of enrollment decline, as reported Oct. 16 by The Chronicle.

The three departments that reported the greatest loss of students between fall 2016 and fall 2017 were the Business and Entrepreneurship Department, 134; the Communication Department, 88; and the Design Department, 78.

Senior Vice President and Provost Stan Wearden said the aftereffects of the

enrollment decline are stressful for chairs and faculty because they have to make do with less than they are accustomed to.

"We have to reduce the expense budget, we try to do it in ways that are as far away from the education of students as possible," Wearden told The Chronicle in an Oct. 11 interview. "We look at the ancillary things, many of which are good but are not directly important to educating our students."

Mary Filice, chair of the Business and Entrepreneurship Department; Erin McCarthy, chair of the History, Humanities and Social Sciences Department; Kenneth Daley, chair of the English and Creative Writing Department; and Peter Carpenter, chair of the Dance and Theatre departments, did not respond to multiple interview requests as of press time. Chair of the Science and Mathematics Department Azar Khosravani deferred interview requests to Wearden.

chronicle@colum.edu

## Communication Department

**ALTHOUGH THE COMMUNICATION** Department lost 88 students overall, leaving the department with 453 students for the Fall 2017 Semester, Department Chair Suzanne McBride said she likes to look at enrollment by program, not by department.

"We have [seven] programs in our department, and three of the programs actually saw an increase," McBride said. "While the raw numbers are down, and certainly we'd like to see those be a little bit higher, I'm especially pleased to see our newer programs are attracting so much interest and students are, both new to the institution as well as already here, wanting to study in those areas."

Majors recently added under the Communication Department include photojournalism, social media and digital strategy, and communication, which are also the three programs that grew in numbers. Photojournalism went from 22 to 28 students from fall 2016 to fall 2017, social media from zero to 19, and communication from zero to 10.

It is important for the college to find the balance between increasing enrollment

and continuing faculty's ability to conduct one-on-one teaching, McBride said.

"Hopefully we'll see those numbers start to go up, but you also want to be careful about having too many students," McBride said. "You want to be able to have enough students where you don't have huge classes. You want to be able to provide that one-on-one, experiential, hands-on learning."

According to McBride, it will take some time before the new programs lead to an overall increase in the department's enrollment, but faculty are proactive in helping to recruit more students, including additional outreach to high schools and community colleges.

"It's a team effort. In this department, we feel first and foremost we're faculty who want to work with students and teach and learn alongside you all," McBride said. "That's our main mission, but another mission is to make sure we graduate the students that come here and continue to attract students. So we definitely feel we are partners with enrollment management, the admissions folks, and anything we can do to help with that, we will."

## Audio Arts and Acoustics Department

**THE AUDIO ARTS** and Acoustics Department lost 38 of its students between fall 2016 and fall 2017, leaving enrollment this semester at 384.

Chair of the Audio Arts and Acoustics Department David Worrall said efforts within his department to increase enrollment and maintain students include prospective student tour improvements and more participation in open house.

Worrall said constructing the budget for this academic year was difficult because the department received less funding than in previous years.

"We are continuously being asked for more, to do more with less," Worrall said. "It would be wrong for me to say it is all OK [because], it's not; it's really tough, and I don't know how we would do with less. We've cut most of the fat out of it, and we are trying to be as conservative about it as possible."

Worrall added that he is also concerned about budgeting the department next year with even less funding from the college.

"Of course, everyone would like more money, and we could use it, but our own sense is that we are on the way up [with enrollment]," Worrall said.

## Music Department

**THE MUSIC DEPARTMENT** lost only eight students between fall 2016 and fall 2017, establishing enrollment at 381 students this semester. Despite the loss, the department saw an increase in transfer students and incoming freshmen, as well as an increase for the department's graduate program. Transfer students increased from 20 for fall 2016 to 25 in fall 2017; incoming freshman increased by 33 students for a total of 128 students; graduate students increased from 20 to 25.

Music Department Chair Rosita Sands said her department was happy to see an increase in incoming freshmen and transfer

students, which she said can be attributed to the recruiting efforts of department faculty and the college's Admissions Office.

Sands said part of this work included sending music ensembles out to perform at high schools and conferences—the gospel choir performing at city churches—and having adjunct professors teach in high school programs, which helps increase the department's visibility to prospective students.

"More people are learning about what it is we do in the Music Department at Columbia," Sands said. "We have a particular focus that distinguishes us from other college music programs because we focus on contemporary music and popular music. Getting that word out there for high school students who are interested in performing those styles of music—that outreach has been very helpful."

Sands said faculty's involvement in the recruiting process is in response to the department's eagerness to have a role in the college's recruitment efforts.

Alumni and visiting composers have also helped increase enrollment for the department's graduate program, she added.

"I believe that [is caused by] word of mouth primarily generated by our alumni," Sands said. "We also have working film composers who come to campus, and we think they're going out and talking about what they are seeing from the inside about the program at Columbia."

## Art and Art History Department

**THE ART AND** Art History Department lost 39 students between fall 2016 and fall 2017, leaving enrollment at 144 this semester.

Chair of the Art and Art History Department Duncan MacKenzie said faculty and staff members within the department have been working aggressively with the Office of Enrollment Management to recruit more potential students. The department is also planning to host galleries at local high schools, so students are more aware of Columbia.

"It gives those kids incentive to come to the city and see what kind of opportunities exist

here," MacKenzie said. "And it gives students we have now an opportunity to reflect on how far they have come, to be involved in supporting those efforts and supporting those shows. We feel it is a win/win all around."

MacKenzie said he expected a drop in his department but, regardless of the dip, predicted the college will remain a creative and dynamic institution.

Although the tightened budget may make faculty and staff uncomfortable, MacKenzie said he thinks the department is prepared to get through the decline and that throughout the budget adjustments,

students should not see any major limitation on their ability to complete coursework and create art.

"We have been impacted significantly, but our ability to offer a great education has not been impacted that significantly," MacKenzie said. "Yes, a couple of our shops [have slightly] reduced hours, but we also went through and figured out exactly when the shop wasn't being used to its full capacity and where we could nip and tuck to make things go as well as possible for our students and still provide an incredible, world-class education."

## Cinema and Television Arts Department

**THE CINEMA AND Television Arts Department**—formerly the Cinema Art and Science and Television departments before their summer 2017 merger—lost 101 students between fall 2016 and fall 2017, placing this year’s enrollment at 1,747.

Eric Scholl, interim chair of the Cinema and Television Arts Department, said he was aware of the enrollment decline, so he was not surprised when he saw the drop within his department. Scholl added that he was actually pleased with the department’s enrollment and expects it will continue to drop marginally. Scholl also cited the rising enrollment of transfer students and incoming freshman as a sign of future growth.

“Even if next year is a little down, we’re going to be on the upturn soon because Columbia is a

great value, and we offer a really great program here in Cinema and Television,” Scholl said.

Some of the department’s initiatives to retain students and increase enrollment include providing prospective students tours of the department and the Frequency TV studio, establishing relationships with local high schools and working with international students to attract more individuals wishing to study abroad at Columbia.

“In cinema and in television, a producer’s job is to give the best possible experience with the budget [they] have and that is what we are working on doing,” Scholl said. “A producer’s job is to solve problems and do more with less, so that’s what we are trying to do. That’s essentially what we are, producers of this experience.”

## Design Department

**THE DESIGN DEPARTMENT** lost 78 students between fall 2016 and fall 2017, leaving enrollment at 599 students this semester.

Tim Cozzens, Design Department chair, said the enrollment drop was not surprising and he thinks the decline coincides with that of the college’s overall enrollment.

Some ongoing initiatives within the department to increase enrollment include sending faculty out with the Enrollment Management Office on recruiting trips, an improvement of information and tour requests from prospective students, and improved relationships with high schools and community colleges, according to Cozzens. A department-specific retention committee, which focuses on developing methods of bringing in new

students and retaining current ones, was also established.

Although support and communication from deans and the provost improved compared to previous years, Cozzens said the budget reductions do cause stress within the department and have an impact on faculty and staff moral.

Some methods the department has used to reduce spending include adjusting scheduling and enrollment caps for classes as well as limiting facility operation hours during times they are underused, Cozzens said.

“Frankly, I am very concerned we are getting close to that line where there is going to be a significant increase in the challenge to keeping the cuts away from student experience,” Cozzens said. “I’m very nervous about that.”

## Photography Department

**THE PHOTOGRAPHY DEPARTMENT** lost a total of 31 students between fall 2016 and fall 2017, leaving enrollment this semester at 277 students.

Photography Department Chair Peter Fitzpatrick said the department’s enrollment drop is not as significant as past years, and the department has also seen an increase in transfer students. Compared to fall 2016, the department gained 10 transfer students overall.

“The Photography Department suffered from a financial crisis years ago, as you can see by the numbers from 2008 to now,” Fitzgerald said, “and I think people are getting their finances back in order. The photography industry itself is settling down and there’s more prospects.”

Fitzgerald also attributed the increase in transfer students to the department’s

work with the college’s Admissions Office to recruit students.

“We’re working with admissions and marketing to do some targeted marketing efforts, which has been working, doing a lot more online marketing and less print, getting the word out into the right areas for recruitment,” Fitzgerald said. “They’ve been doing a wonderful job about that.”

Amid enrollment declines and fiscal shortfalls, Fitzgerald said the Photography Department has continued to provide resources for students through a partnership with photography company Canon, which has provided the Photography Department with printers, and is working on developing new partnerships.

“You have to start to work with partners outside the college to help with the resources,” he said.

## Interactive Arts and Media Department

**JOSEPH CANCELLARO, CHAIR** of the Interactive Arts and Media Department, said enrollment numbers for his department have not been low historically. The Interactive Arts and Media Department dropped eight students, leaving the department with 348 students in total, when compared to 2016’s 356 students.

“We didn’t expect to be down. We expected it to break even like we have been, maybe slight increase, but it all depends,” Cancellaro said. “There’s multiple factors involved in trying to get students to attend any college and the current climate in the

nation is kind of dictating a lot of that. It’s not specifically departmentally based or Columbia College [based].”

Similar to other departments, Cancellaro said his department has been working closely with the Admissions and Enrollment Management offices to recruit students.

“We’re always trying to help the prospect of future students who are a good fit for the department,” Cancellaro said. “Internally, we have Open Houses and all of these things which we do pretty well. We do what we can on our side to help create awareness of the department and what we do.”

DEPARTMENT	YEAR	
	2016	2017
Advertising and Public Relations	245	*
American Sign Language	144	135
Art and Art History	163	124
Art and Design	*	*
Audio Arts and Acoustics	422	384
Business and Entrepreneurship	823	689
Cinema Art and Science	1,593	1,532
Communication	*	453
Creative Arts Therapies	62	48
Creative Writing	344	295
Dance	140	109
Design	677	599
Education	41	31
English	*	*
Fashion Studies	600	482
Fiction Writing	*	*
Humanities, History, and Social Sciences	43	39
Interactive Arts and Media	356	348
Interdisciplinary Arts	*	*
Journalism	296	*
Marketing Communications	*	*
Music	389	381
No Department	244	208
Photography	308	277
Radio	68	52
Science and Math	9	6
Television	255	215
Theatre	898	905
<b>TOTAL</b>	<b>8,120</b>	<b>7,312</b>

\*Indicates change in department status

» JOCELYN MORENO/CHRONICLE

» COURTESY INSTITUTIONAL EFFECTIVENESS



FEATURED PHOTO

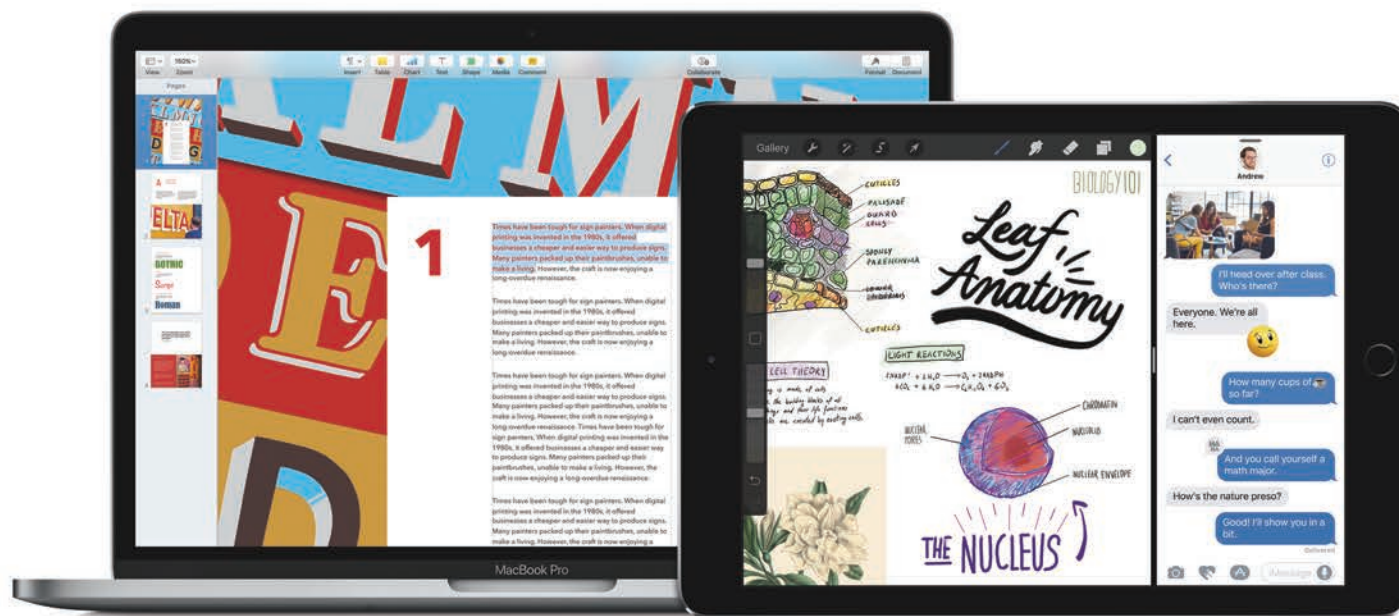


» KEVIN TIONGSON/CHRONICLE

Rocko, one of four therapy dogs, was brought by the Canine Therapy Corps to the Library's North Reading Room, 624 S. Michigan Ave. Students came in Oct. 18 for a free opportunity to play with the dogs and de-stress from midterms. The next session will be on Dec. 5.

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# Student takes action for Puerto Rico

» **TESSA BRUBAKER**  
CAMPUS REPORTER

**GABRIELA RODRIGUEZ, A** senior business and entrepreneurship major, is raising funds for relief efforts for her hometown of Villalba, Puerto Rico, after it was ravaged by Hurricane Maria.

Rodriguez, who moved to Chicago to attend Columbia, said she felt helpless after she heard about how the hurricane devastated her town.

She was not able to get in contact with her family for 10 days after Maria hit Puerto Rico Sept. 20, causing the island to lose electricity, water and food. Rodriguez said she was inspired to create a GoFundMe account after her friend, Christina Lopez, had success starting one.

Christina Lopez, a first year medical student at Temple University, set up a GoFundMe Oct. 8 to help her town, Peñuelas, to put the funds directly toward

relief efforts, she said. Lopez has raised more than \$4,000.

“Having direct connections to our towns will ensure that those donations get to the people who need them the most,” Christina Lopez said.

According to Rodriguez’s GoFundMe page, homes in Villalba have been destroyed, communication is difficult due to lack of electricity, and food and clean water are scarce.

“People at Columbia have reached out to me to see how they could help families that need it the most, and that’s where my inspiration for this campaign happened,” Rodriguez said. “I know the community, I know what they need, and I can give it to them directly, so I know it’ll be in good hands.”

Rodriguez has teamed up with LifeStraws, a company that makes water de-contamination products, to send water filtration devices to Puerto Rico because the island

still lacks safe drinking water, she said. It is important to provide clean water because diseases are caused by the use of contaminated water, Rodriguez said.

Because Villalba is so small, Rodriguez said, government resources are not reaching the area fast enough to help those in critical need. Villalba has a population of 26,073 people and is located in central Puerto Rico.

“I drew my inspiration from empowering them instead of waiting for the government to bring us those water bottles,” Rodriguez said. “We’re not getting those supplies, so [it’s] just having them filter their own.”

Jose Lopez, adjunct professor in the Humanities, History and Social Sciences Department and executive director of the Puerto Rican Cultural Center, 2739 W. Division St., has been working hard to contribute as much aid as possible to the island. The



Gabriela Rodriguez, a senior business and entrepreneurship major, set up a GoFundMe to help her hometown in Puerto Rico.

organization worked with Mayor Rahm Emanuel to declare Chicago the first welcoming city for Puerto Rico’s evacuees, Jose Lopez said. However, he said he is frustrated with how the federal government has handled the crisis and relief efforts for Puerto Rico.

“Even though Puerto Ricans have been made citizens of the United States, they don’t have the rights of U.S. citizenship, and that became very obvious in this crisis,” Jose Lopez said.

If students want to help with relief efforts in Puerto Rico, Rodriguez said they can donate, spread awareness or send over non-perishables or LifeStraws in order to help.

“I’ve already raised \$1,055 in five days, and I’m only one person running this,” Rodriguez said. “I felt helpless at first, but there are ways to feel that you’re helping and contributing to this. Get creative; I know we can do it.”

» ERIN BROWN/CHRONICLE

tbrubaker@columbiachronicle.com



**#wickedweek**

**GREAT VOICES OF VAUDEVILLE:  
AN EVENING OF COLUMBIAN KARAOKE**

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**WEDNESDAY, OCTOBER 25, 2017  
731 S. PLYMOUTH COURT, 1ST FLOOR  
5:00-8:00 P.M.**

**Columbia  
COLLEGE CHICAGO**



**WICKED WEEK  
OCTOBER 23-27**

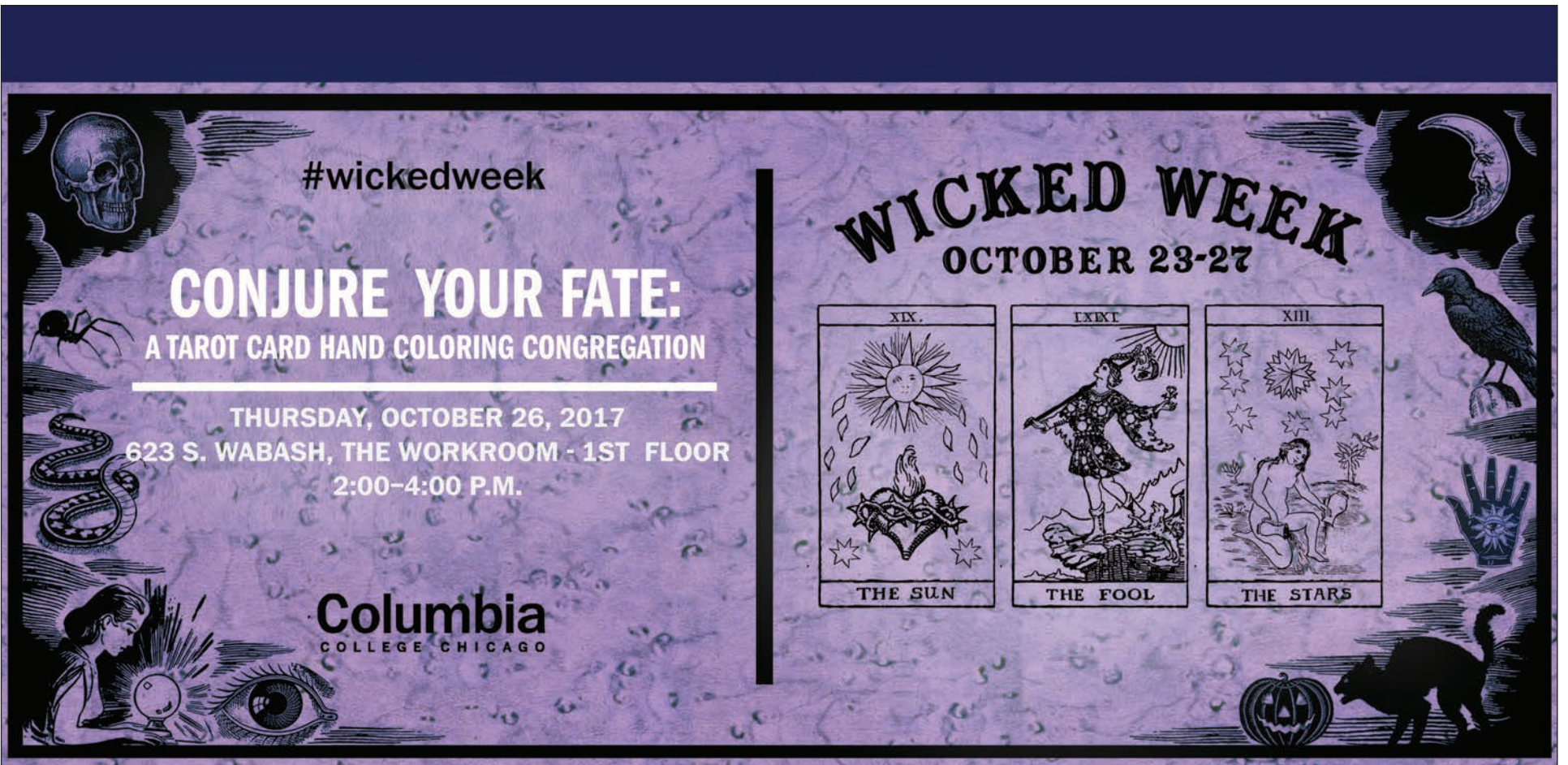
#wickedweek

# CONJURE YOUR FATE:

A TAROT CARD HAND COLORING CONGREGATION

THURSDAY, OCTOBER 26, 2017  
623 S. WABASH, THE WORKROOM - 1ST FLOOR  
2:00-4:00 P.M.

**Columbia**  
COLLEGE CHICAGO



The poster features a purple background with a repeating pattern of small tarot cards. On the left, there are illustrations of a skull, a spider, a snake, and a woman looking at a glowing orb. On the right, there is a crescent moon, a crow, a hand with a sun symbol, a pumpkin, and a black cat. In the center, three tarot cards are displayed: 'THE SUN' (XIX), 'THE FOOL' (EXXT), and 'THE STARS' (XIII).

#wickedweek

# WICKED BALL:

A NIGHT OF ELEGANCE, PRIDE AND WONDERMENT

THURSDAY, OCTOBER 26, 2017  
1104 S. WABASH, CONAWAY CENTER, 1ST FLOOR  
7:00-11:00 P.M.

**Columbia**  
COLLEGE CHICAGO



The poster features a brown background with a repeating pattern of small tarot cards. On the left, there are illustrations of a skull, a spider, a snake, and a woman looking at a glowing orb. On the right, there is a crescent moon, a crow, a hand with a sun symbol, a pumpkin, and a black cat. In the center, there is a top hat, a masquerade mask, two roses, and a bat.

# Professor named MacArthur Fellow

» MOLLY WALSH  
CAMPUS REPORTER

**DAWOUD BEY, PROFESSOR** in the Photography Department, has been named a 2017 MacArthur Fellow for his photographic work.

The MacArthur Foundation awards the fellowship to individuals

who possess creative talent, act as an influence for a more peaceful world and could use the award to further their artistic pursuits, according to its website.

While out to lunch with staff from the foundation in September, Bey was told that he had been named a MacArthur Fellow and

was stunned. He was not aware that he had been nominated and thought they were going to discuss a collaboration when they gave him a folder that said “congratulations.”

The MacArthur Fellowship will assist Bey in creating influential art as well as producing two video projects that he has been eager to begin, he said.

“It’s pretty extraordinary because there have not been a lot of photographers who have gotten the MacArthur Fellowship, so it’s extraordinary within the field itself,” Bey said.

Bey’s photography showcases ordinary people from marginalized communities including New York neighborhood Harlem. His portraits create a connection to the audience through the photograph’s reality setting, according to the MacArthur Foundation website.

Bey said he became interested in photography as a teen in the late 1960s when he received his first camera from his godmother. A year later, he visited “Harlem on my Mind,” an exhibition showcasing

Harlem at the Metropolitan Museum of Art, which inspired him to one day see his work on the museum’s wall, he said.

“I’ve had an ongoing curiosity about the human community,” Bey said. “I have acted on that curiosity by making photographs of ordinary people and elevating the presence and the experience of ordinary people.”

Lucas Zenk, director of Steven Daiter Gallery, 230 W. Superior St., which represents Bey and exhibits his work, said the gallery is thrilled Bey was named a fellow by the foundation.

“Dawoud is one of the few still-practicing great portrait photographers,” Zenk said. “There aren’t a lot of people who work in his vein that do it as well as he does.”

Bey has been a professor at Columbia since 1998 and is the second professor—after English and Creative Writing Department’s Aleksander Hamon—from the college to receive the Fellowship since 2004, according to an Oct. 11 college press release.

Of the 24 MacArthur Fellows named in 2017, Bey is the only photographer, according to the foundation’s website.

Freshman photography major Allyson Manzella said professors like Bey give students valuable lessons in the classroom because they are learning from someone with life experience instead of just a textbook.

“They’re out there in the real world doing what we want to do in the next five or 10 years when we graduate,” Manzella said.

Bey said he wants to continue to create meaningful photography that contributes to an ongoing conversation being held by society and works in the context of history.

“We work in response to our own needs in terms of the kind of work we feel is important to make. We work in conversation with all of the work that has preceded us,” Bey said. “What does the work that you’re making contribute to that conversation? That is something I’m always aware of.”



» COURTESY MACARTHUR FOUNDATION

Known as the “Genius Grant,” the 2017 MacArthur Fellowship was awarded to Photography professor Dawoud Bey.

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# Columbia continues Undoing Racism workshops

» OLIVIA DELOIAN  
CAMPUS REPORTER

**COLUMBIA IS EXPANDING** its collaboration with The People's Institute for Survival and Beyond to host 15 Undoing Racism workshops for faculty and staff, which started Sept. 22 and are continuing until May 15, 2018.

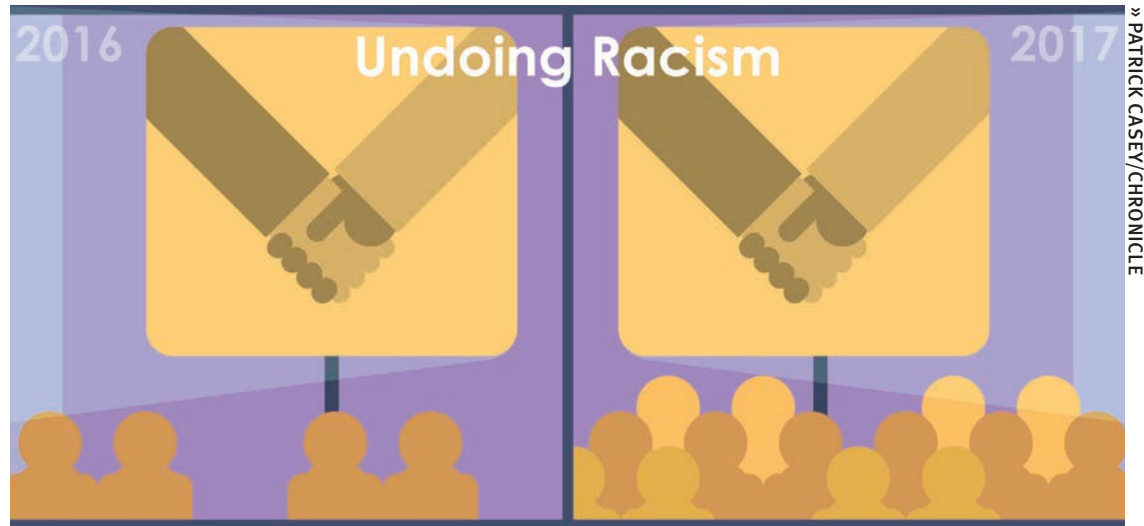
The Undoing Racism workshops were first held Aug. 25–29, 2016, but only included select faculty and staff members, as reported Sept. 6, 2016, by The Chronicle. This year's workshops will be mandatory for full-time and adjunct employees.

Matthew Shenoda, dean of Academic Diversity, Equity and Inclusion and professor in the English and Creative Writing Department, said the workshops coincide with the Strategic Plan's effort to improve diversity, equity and inclusion, so they were expanded to all faculty and staff, with funds set aside by the college.

"Given the history of this country and the present [political] climate, it seemed most apt to begin by having a conversation around structural racism and the way racism operates in society, so we as a community have a sense of that history and how it operates presently in all systems," Shenoda said.

The People's Institute is an international organization focused on promoting social change and diversity. Shenoda said the Institute first came to Columbia several years ago when Onye Ozuzu, dean of the School of Fine and Performing Arts, requested similar workshops within the Dance Department.

Ozuzu said she has attended the training about eight times, and depending on the setting, there are differences within the workshops. However, their structure regarding undoing racism is always the same, she added.



» PATRICK CASEY/CHRONICLE

"The components of the workshops are always custom-tuned, or fine-tuned, to the situation of the community they are working with," Ozuzu said.

Shenoda said the workshops are a two-day intensive process held for eight hours each day.

Ronald Chisom, executive director and co-founder of the People's Institute, said he began working in predominantly white community services helping people of color after the 1960s civil rights movement but was dissatisfied

with the lack of discussion about race, culture or history.

"[Those] principles are the thing that will guide your work and keep your focus," Chisom said. "That's why we started the Institute and the main thrust of the Institute is that we want to make sure people understand racism."

Folayemi Wilson, associate professor in the Art and Art History Department, said she has attended several diversity workshops, and those hosted by the People's Institute are the first to get it right.

"These workshops educate faculty and staff about the history of structural racism in this country and reveal and try to pull the curtain back on the myths of its democracy," Wilson said. "What the Undoing Racism workshops do is teach people and unpack structural racism in its beginnings and foundations in our democracy."

Visit [ColumbiaChronicle.com](http://ColumbiaChronicle.com) for further reporting.

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## FUNDING, FROM FRONT

"It's hard to explain to our players where the money's going when we get the short end of the stick because we're sports at an art school," Coyle said.

Gillespie said team members had to pay a \$25 fee this year to join in addition to the fee included in tuition, and the Dance Team is planning to host a fundraiser through Loop restaurants.

"We wanted to do three [competitions] this year, but now we have to figure out how that's going to work with the money," Gillespie said. "[The college] keeps telling us to fundraise more, but there's only so much we can do."

Isabella Aimone, a junior art and art history major, said decreased funding led to studio time being cut in the lab for Center for Book and Paper Arts, 1104 S. Wabash Ave., which hinders her ability to complete homework or practice printmaking there.

Aimone said she is distressed that the college's budget cuts have led the book and paper art

studio in the Art and Art History Department having to share its limited facilities with the Photography Department.

"A lot of us don't have our own studios, so we rely on open studio time to come in and use Columbia's facilities," Aimone said. "We can't do that if our teachers can't hold open studios."

Aimone said shared use of the studio between the two departments forces student workers to work harder without any extra pay because they have to teach students from the multiple departments. The arrangement also requires student workers have expertise in both photography and papermaking, which they are unlikely to have, she said.

"I hope that people take what the student workers say more seriously, and I hope that despite budget cuts, we [will] still work hard to make departments work," Aimone said.

John Upchurch, director of Instructional Technology in the School of Fine and Performing Arts, said studio hours for the

book and paper art studio have been shortened because the construction to make room for the Photography Department has not been completed. However, studio times are planned to increase once construction is concluded, he added.

"We do hear those kinds of concerns and questions from students, and sometimes it's just a question of communication or misperceptions," Upchurch said. "When facilities move or [renovate], change is hard for some folks, and they might be focusing on concerns on what they might be losing as opposed to what they're gaining in that mix."

Jennifer Delaney, associate professor of Higher Education at University of Illinois at Urbana-Champaign, said student enrollment is extremely important to revenue and college budgets, especially in private institutions. It is easier for an institution to cut certain resources than essential expenses, like paying instructors salaries and the main budget for instructional programs.

"Those are often areas first looked at when you're in times of budget trouble," Delaney said. "It's sort of easier to make adjustments on the margin of student organizations than to be reducing faculty and restructuring curriculum."

Alex Arata, senior radio major, said funding cuts led to the Communication Department's inability to hire more student workers in the production studios.

According to Arata, the recording studios used to be open from 8 a.m. to 7 p.m. on Fridays, but that day's hours are currently only from 11:30 a.m. to 4:30 p.m. Unlike previous years, the studios are now closed on Saturdays as well, minimizing available times and resources for students to work with, Arata said.

Communication Department Chair Suzanne McBride could not confirm the specific hours of the studio, but she said the hours were changed because of the declining enrollment in the radio program compared to previous years.

"We built those hours around when students are using the

space and wanting to access it," McBride said.

Gillespie said Columbia athletics can help produce more school spirit on campus, but it is harder to get students to participate with the funding decrease.

"I feel like sports can really bring the school together as a whole," Gillespie said. "Without this money, we can still do stuff, but we can't be at the level that we wanted to be at."

In an Oct. 20 email statement to The Chronicle, Vice President of Student Affairs Sharon Wilson-Taylor said, "We are committed to ensuring that funding is distributed in way that recognizes the size and needs of all student organizations."

The college is doing the best it can to work within its budget, Wilson-Taylor added.

"The more it affect student services, the less happy students are, the less happy students are the more likely they will go somewhere else," Shiflett said. "We all have to be aware that we are here because of students."

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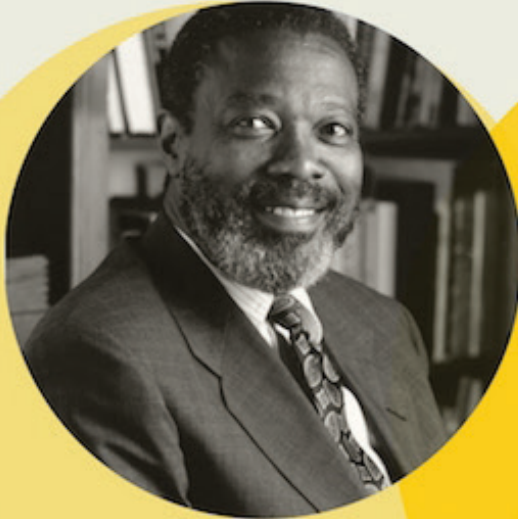
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# THE TRANSFORMATION OF BLACK MUSIC

A CONVERSATION WITH MELANIE ZECK AND BOBBI WILSYN



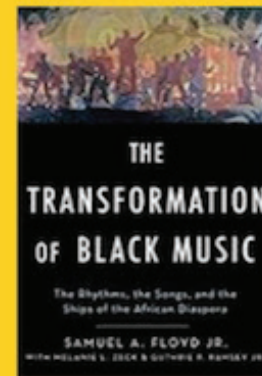
**The late Dr. Samuel A. Floyd, Jr.**  
Musician, educator, scholar, and founder  
of the Center for Black Music Research,  
and co-author of *The Transformation*



**Bobbi Wilsyn**  
Associate Professor of  
Instruction and Voice Studies,  
Choral Ensemble Coordinator at  
Columbia College Chicago



**Melanie Zeck**  
Center for Black Music  
Research Fellow, Managing  
Editor of the *Black Music  
Research Journal*, and co-  
author of *The Transformation*



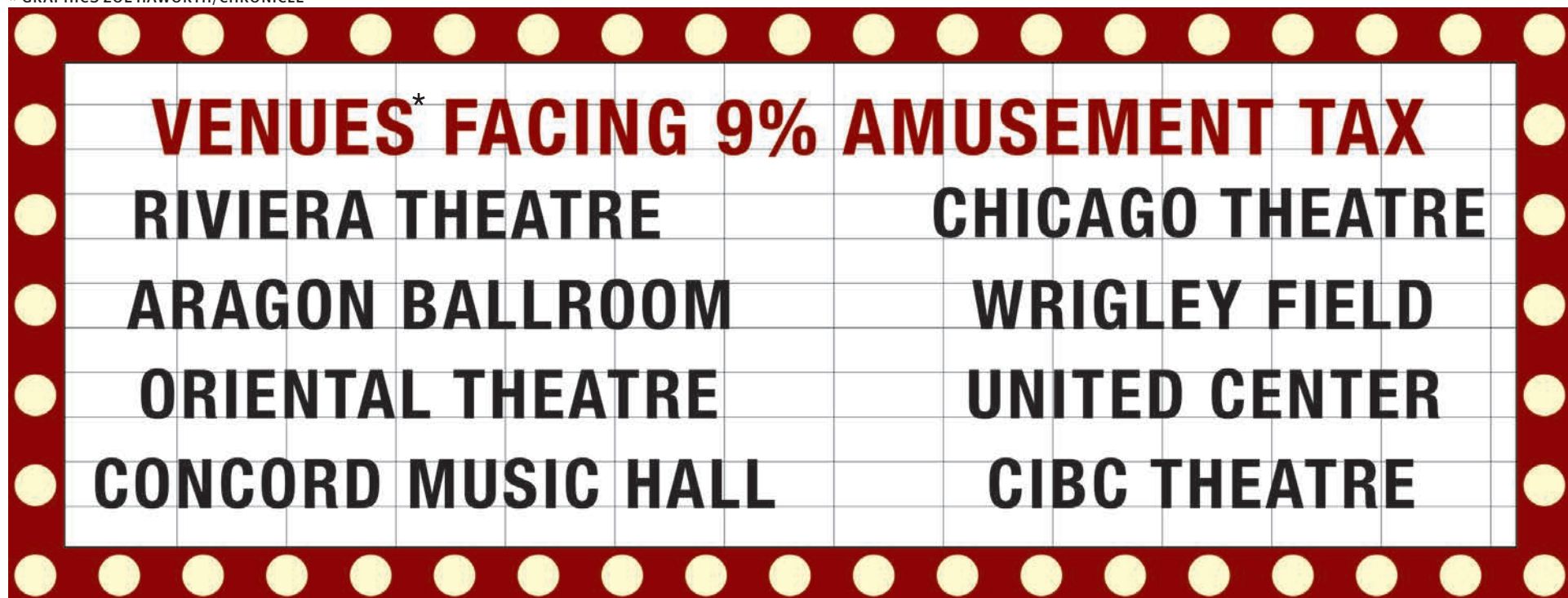
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RECEPTION AT 4 PM. DISCUSSION AT 4:30 PM.

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Center for  
Black Music Research

**Columbia**  
COLLEGE CHICAGO

» GRAPHICS ZOË HAWORTH/CHRONICLE



\*Only some of the Chicago venues are listed

## Venues show mixed reaction to amusement tax changes

» JONATHAN SADOWSKI  
ARTS & CULTURE EDITOR

**CHICAGO CONCERTGOERS AND** theater patrons may be paying less for their tickets under a proposed tax reform in the city's 2018 budget—unless they are seeing “Hamilton,” that is.

Mayor Rahm Emanuel's proposed budget, which was unveiled Oct. 18, would alter the 5 percent amusement tax on ticket sales levied against 750-plus capacity venues, expanding the tax immunity to venues under 1,500 capacity.

However, venues that fall above the new threshold will see a drastic tax increase, with the amusement tax jumping from 5 to 9 percent, according Emanuel's 2018 budget proposal.

A reform like this was a long time coming and will give midsize venues a fighting chance, said Bruce Finkelman, managing partner of 16” on Center, a company that operates several venues around Chicago, including The Empty Bottle, 1035 N. Western Ave., and Thalia Hall, 1807 S. Allport St.

“[The reform] gives the industry a little bit more of an opportunity to be able to exist and thrive,” Finkelman said. “Chicago has always portrayed itself as a cultural hotbed, but unfortunately, it's pretty expensive to run a venue.”

Existing venues will be given more breathing room to expand and compete with larger venues, he added.

“It's a great thing,” said Charna Halpern, owner of iO Chicago, which would no longer be subject to the amusement tax with the proposed reform. “It shows that [Emanuel] cares about the arts, and he cares about Chicago theater because this is an important theater town.”

Not only is this a clear-cut win for mid-size venues, but it may prove to be positive for consumers, Halpern said. Theaters and music venues receiving the break could feasibly offer cheaper tickets, she added.

About 30 theaters, restaurants and bars will be newly exempt should the

amusement tax reform pass, while about 15 would be subject to the new 9 percent tax, according to the budget proposal.

Venues such as Concord Music Hall, 2047 N. Milwaukee Ave., and “Hamilton” home CIBC Theatre, 18 W. Monroe St., are close to the capacity cutoff: The Concord has a 1,600 person capacity, and CIBC seats 1,800 people.

However, even a tiered system or a lighter tax increase would have left some people upset, Finkelman said.

“No matter where they cut it off or if they tiered it or did whatever metrics they follow to make the legislation, someone's going to be unhappy, and someone's going to be happy,” Finkelman said. “There's no way to really make everyone benefit from what they're planning to put in place.”

A little more than \$1 million of the anticipated tax proceeds would go to the Department of Cultural Affairs and Special Events to support various public arts projects, including the 2018 Year of Creative

Youth, Riverwalk installations and public arts programming, according to an Oct. 13 city press release.

The Year of Creative Youth is set to be unveiled Oct. 30, so DCASE Chief Marketing Officer Jamey Lundblad declined to share further details on the program. He did, however, say he was excited that his department would be receiving the funding.

“We're thrilled that a portion of the additional amusement tax revenue collected by the city as a result of this change will support expanded youth programming and cultural investments,” Lundblad wrote in an Oct. 19 emailed statement.

Finkelman was also excited the arts are expected to get supplemental resources as a result of the reform.

“For someone who has a 12-year-old daughter, for us to [do] whatever we can to improve, increase and be able to partake in any cultural event is really important to the city,” Finkelman said.

jsadowski@columbiachronicle.com





LIVE

» **ARIANA PORTALATIN**  
MANAGING EDITOR

from my desk chair

## Demi Lovato's 'Simply Complicated' documentary is courageous

Demi Lovato's new documentary, "Simply Complicated," begins with the artist sitting on a couch while expressing to an interviewer the anxiety she felt leading up to the interview. When the current interviewer asks why she felt that way, Lovato says, "Because the last time I did an interview this long, I was on cocaine."

This theme of openness and honesty is prevalent throughout the 78-minute documentary, released Oct. 17 on YouTube, which chronicles Lovato's struggles with substance abuse, self-harm and bipolar disorder and discusses her relationships and love life. Lovato opens herself up to her most vulnerable states, providing insight into how she overcame those struggles and what she's learned from her tribulations. All of these things combined are beneficial to viewers not only because they get a better understanding of the artist, but because they can also learn how to overcome their own challenges.

Before the documentary's release, Lovato discussed what topics would be covered and explained why it was important for her to be open about her experiences.

The documentary reveals several revelations, including the first time Lovato used cocaine at age 17, the extent to which she was bullied by her peers at a young age, being diagnosed with bipolar disorder after an incident in which she punched one of her dancers, and details of her strained relationship with her biological father, who was also an addict and alcoholic.

"I lay it out on the line," Lovato told Entertainment Tonight Oct. 12. "That's the type of honesty that people need to hear in order to protect themselves from possibly going down that road because drugs and alcohol [are] so tempting."

Lovato laying her struggles bare for the public is important because she has millions of fans, many of them young, who look up to her as both an inspiration and role model.

According to a July 14 survey conducted in Britain by YouGov, a data and research company, 74 percent of people think



celebrity culture negatively impacts youth, with body image being the most common concern.

According to TeenZeen, an organization that provides resources and information regarding teen alcohol and drug issues, teens who strive to emulate negatively influential celebrities often fall victim to several harmful experiences, including substance abuse, eating disorders and self-esteem issues. Lovato has grappled with all of these.

While discussing her body image and eating disorder struggles that she experienced throughout her youth, Lovato shows viewers a large collage she made of magazine cutouts of people she aspired to look like.

"It's actually kind of sad for me because a lot of the people [on] here are underweight, and I wanted to be like them," Lovato says in her documentary. "That was the chic look back then. I've got Amy Winehouse on there that I looked up to and wanted to be so badly. I wanted to be as thin as her, I wanted to sing like her, I wanted to be just like her."

The impact celebrities can have on their fans, particularly youth, is powerful, and however hard it may have been for her, Lovato has chosen to use that power for others' benefit. Lovato's fans and other audience members can appreciate her vulnerability and discussions surrounding her struggles out in the open for the world to see. Initiating the conversation is the first step in helping others overcome their personal battles, and this documentary does just that.

aportalatin@columbiachronicle.com



Wednesday, Oct. 25

**POCO FEATURING RUSTY YOUNG**

City Winery Chicago  
1200 W. Randolph St.  
8 p.m.  
\$28-\$38

Tuesday, Oct. 24

**KATY PERRY**

United Center  
1901 W. Madison St.  
7 p.m.  
\$16+

Thursday, Oct. 26

**JEFF DANIELS**

City Winery Chicago  
1200 W. Randolph St.  
7 p.m.  
\$80-\$112

Wednesday, Oct. 25

**WILLIAM PATRICK CORGAN**

Athenaeum Theatre  
2936 N. Southport Ave.  
8 p.m.  
\$116-\$335

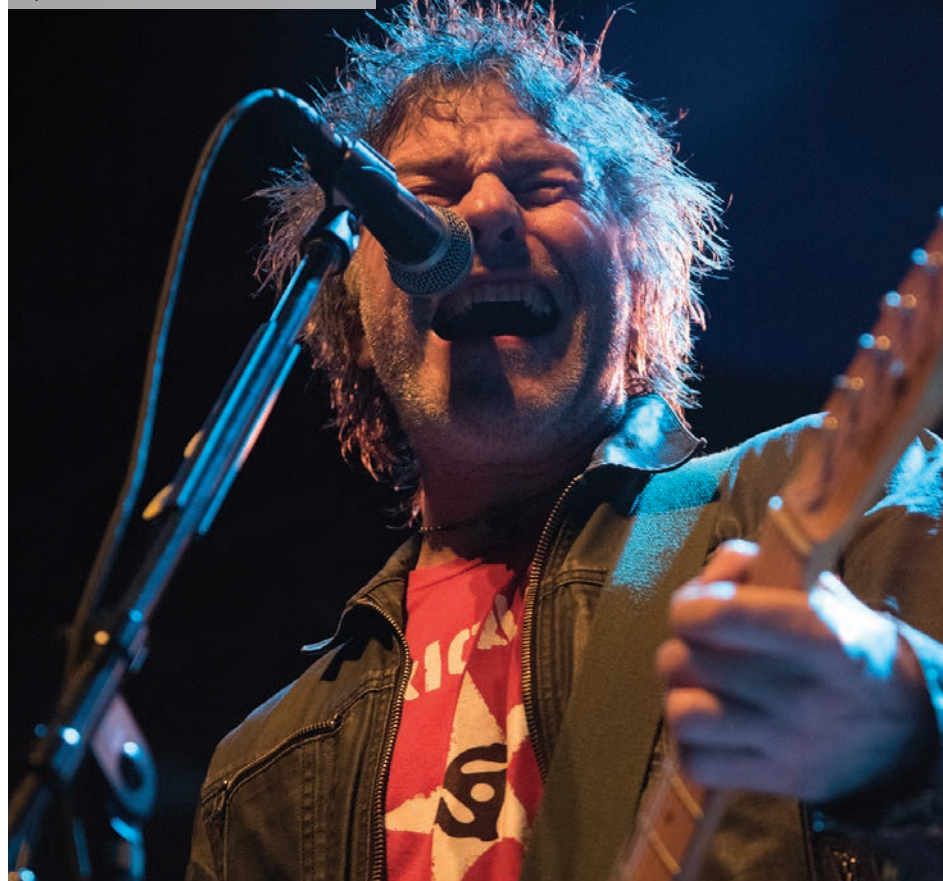
Friday, Oct. 27

**BOB DYLAN**

Wintrust Arena  
200 E. Cermak Road  
7:30 p.m.  
\$66.50-\$126.50

## FROM THE FRONT ROW

Tommy Stinson, frontman of *Bash & Pop* and founding member of *The Replacements*, performed at Thalia Hall, 1807 S. Allport St., Oct. 18.



» KEVIN TIONGSON/CHRONICLE

# Windy City Kitty Café the newest of its breed

» **KENDRAH VILLIESSE**  
ARTS & CULTURE REPORTER

**ADOPTABLE CATS WILL** soon be able to cozy up to potential owners enjoying coffee and pastries at an upcoming Chicago-themed café.

The Windy City Kitty Café in Bucktown will be one of the city's newest cafés to incorporate a cat

adoption center, part of a new trend in Chicago. Located at 1746 W. North Ave., in partnership with Alive Rescue Shelter, 2227 W. Belmont Ave., the café will allow customers to fall in love with adoption-ready felines while enjoying a cup of hot coffee.

Permit difficulties caused owner Jenny Tiner to delay the opening,

scheduled for Oct. 31, and she has yet to pick a new date, she said.

Tiner came up with the idea for a cat café after visiting one during a vacation in Edinburgh, Scotland, in November 2016.

"I started doing more research. I had heard of them but I didn't know what they were about," Tiner said. "[When] I got back to Chicago, I was wondering why we didn't have one and said, 'We need one now.'"

While there were no other local cat cafés at the time Tiner began her research, the Catcade, 1235 W. Belmont Ave., a non-profit arcade-themed cat café opened Aug. 19, as reported Sept. 5 by *The Chronicle*.

Since the Catcade's opening, the arcade has exceeded founders

Christopher Gutierrez and Shelly Casey's expectations.

"Our ultimate goal was to do 10 adoptions a month, and now we are averaging one a day. We are overwhelmed by the response," Gutierrez said. "An aspect we didn't expect was people who have social anxiety [coming] in. People who don't like doing social things in general come in. They're not necessarily looking to adopt. They are just looking to hang out with cats."

Although the idea of sipping a beverage and petting cats is a great way to fall in love with a pet, Tiner said the process to open a cat café is not easy. It took months of research and many long days at City Hall.

"[I had to make sure] the zoning was right, [make] sure City Hall was on board with what I was doing and [make] sure that I was going to be getting the right licenses and permits," Tiner said.

Tiner said cat cafés are not only beneficial to adoption agencies, but they also expose potential owners to the cats for as long and as many times as they please before deciding to adopt.

"[People] get to see how that cat will behave in a home-like setting," Tiner said. "It creates a different kind of bond. It is not instantaneous. If you go to a shelter and think, 'Oh, this cat is perfect!' [it can turn] out that it wasn't as great as you thought."

Because of cat cafés, rescue centers are able to save and house many more cats than they could have without a partnership, said Kristen Gerali, founder of Alive Rescue Center.

"[Cat cafés] give cats exposure [to] people coming in and taking advantage of the [free] wifi and hanging out with the cats, then eventually falling in love with them and adopting them," Gerali said. "We know this is going to make a huge impact on the number of cat lives that are going to be saved in Chicago."

kvilliesse@columbiachronicle.com

» PATRICK CASEY/CHRONICLE



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# Gender identity explored in new gallery

» **KENDRAH VILLIESSE**  
ARTS & CULTURE REPORTER

**TWO LOCAL ARTISTS** are exploring identity, sexuality and gender roles in two gallery exhibits that focus on transgender and gender-nonconforming people in two age groups—teens and elders.

» COURTESY CATHERINE FORSTER



Catherine Forster drew a series inspired by the meaning of being female. It was prompted after one of her children came out as transgender female.

Photography by Jess T. Dugan and drawings and video by Catherine Forster are being featured Oct. 20–Nov. 28 at Center on Halsted, 3656 N. Halsted St., a community center serving the LGBTQ community.

Dugan, a 2014 Photography Department alumna, has titled her show “To Survive on the Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults.”

The show features images of transgender and gender-nonconforming individuals 50 or older. Dugan and her partner—Vanessa Fabbre, assistant professor at the Brown School of Social Work at Washington University in St. Louis—traveled nationwide to photograph and interview people. “I want to provide representation for the trans community,” Dugan said, “especially younger trans folk

who may not have seen someone who is an older trans person or may not have a lot of visuals for what that would look like.”

The subjects have varying gender identities, sexualities, classes, races and locations. Some transitioned as early as 1970 and others as recently as 2016, Dugan said.

The companion show of drawings “evoke[s] my struggle to understand the essence of womanhood, both as a female and a parent,” Forster said.

Forster, whose 13-year-old child came out as transgender female in 2014, studies and creates art about womanhood. Originally unaware of the terms binary and nonbinary, Forster started to question what it meant to be female and if the meaning even mattered.

“By the end of the process, I didn’t see [gender] as linear anymore,” Forster said. “A lot of my drawings toward the end are circles. To me, [gender] is much more fluid than that. Nature offers fluidity, so why are we so afraid of it?”

Marjorie Jolles, a Women’s and Gender Studies associate professor



» COURTESY JESS T. DUGAN

Jess T. Dugan traveled around the nation photographing and interviewing transgender and gender-nonconforming individuals who are at least 50 years old.

at Roosevelt University, said if gender is talked about as something that can change with time, it will help people better understand that gender is not defined by the body, but by the individual.

“There are people who think there are two genders built into the body and our genitals are proof of that,” Jolles said. “Of course, those people are still there, but there is a counter understanding that competes with that idea and has gained a bit more strength. We should

take advantage of that and use it to explain that gender is something that can be changed.”

The show promotes people being respectful and supporting the idea of gender fluidity, according to Forster.

“It is generational, like a lot of things, and we need to push it,” Forster said. “We need to support it. Everybody counts, and it is not our place to say who you should be and how people should be.”

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# Jeff Daniels harmonizes music and acting

» **MIRANDA MANIER**  
ARTS & CULTURE REPORTER

Jeff Daniels' acting career has spanned small and silver screens and regional to Broadway theater. He has been nominated for Tonys and Golden Globes and even won an Emmy for his performance in the TV show "The Newsroom." The first thing that comes to mind when his name is conjured might be his role in "Dumb and Dumber" opposite Jim Carrey, or that award-winning role of Will McAvoy, the grounded, morally righteous news anchor.

A less familiar image is Daniels gripping an acoustic guitar, strumming alongside his son's band, The Ben Daniels Band, and crooning to a song somewhere between folk and blues.

For about the past 15 years, Daniels has pursued music alongside his award-winning acting career, releasing several albums and touring both solo and with others. The Ben Daniels Band joined him in 2015 and will do so again on a Midwest tour this autumn.

Daniels and The Ben Daniels Band will appear at City Winery, 1200 W. Randolph St., Oct. 26. The Chronicle spoke with Daniels about music, acting and his sonic relationship with The Ben Daniels Band.

**THE CHRONICLE: How would you describe your sound on this tour?**

**JEFF DANIELS:** I'm acoustic guitar driven, so this particular tour with Ben's band is an acoustic version of [my sound]. So it's fiddles, mandolin,

slide guitars, acoustic guitars, acoustic bass and [vocal] harmonies. I really like the clarity of it. Not just of the instruments but also the songwriting. There's nothing too abstract coming out of my mouth. The music is acoustic, finger-picking, bluesy, funny—and also moving.

**You've been writing songs prolifically for years, but you only started performing publicly for the last 15 years. What made you pursue music more seriously?**

I was always just back porch, doing it for the love of it. Creatively, too, it kept me sane

because, as an actor, you're waiting for the phone to ring for decades, and in between those phone calls, you can go nuts. So it was a great creative outlet I could completely control. I never played out; I always just did it for me. And then to raise money for [the Purple Rose Theatre], they pushed me out there, and it was terrifying. After about three Christmases of the shows, I figured out how to do it. An agent saw me and he said, "You know, you could do this if you wanted." So I pursued it, because I thought the acting career was falling down. I thought, "This

audience that Broadway has. You took the time to drive here, you paid money to see this, and we drove a long way to come here and do this for you. There's an immediacy to that you don't get anywhere else.

**What advice would you give to people who want to pursue an art they may not have trained for?**

It's nice to have a focus. I always was focused on being an actor. I was never going to be a musician and hit delete on actor. As a writer, I became a better actor. Once you've written,

realize they had seen me, past tense, and now I was going to continue playing this guitar for what could be another hour and a half. [They would think], "Oh my god, this could be God-awful. Is this going to be sad and pathetic?" My first few years of [performing music], I would open with a song called "If William Shatner Can, I Can Too." Then you play, and they go, "Oh my God, he can actually play. Thank God."

**Do you enjoy that subversion of expectation?**

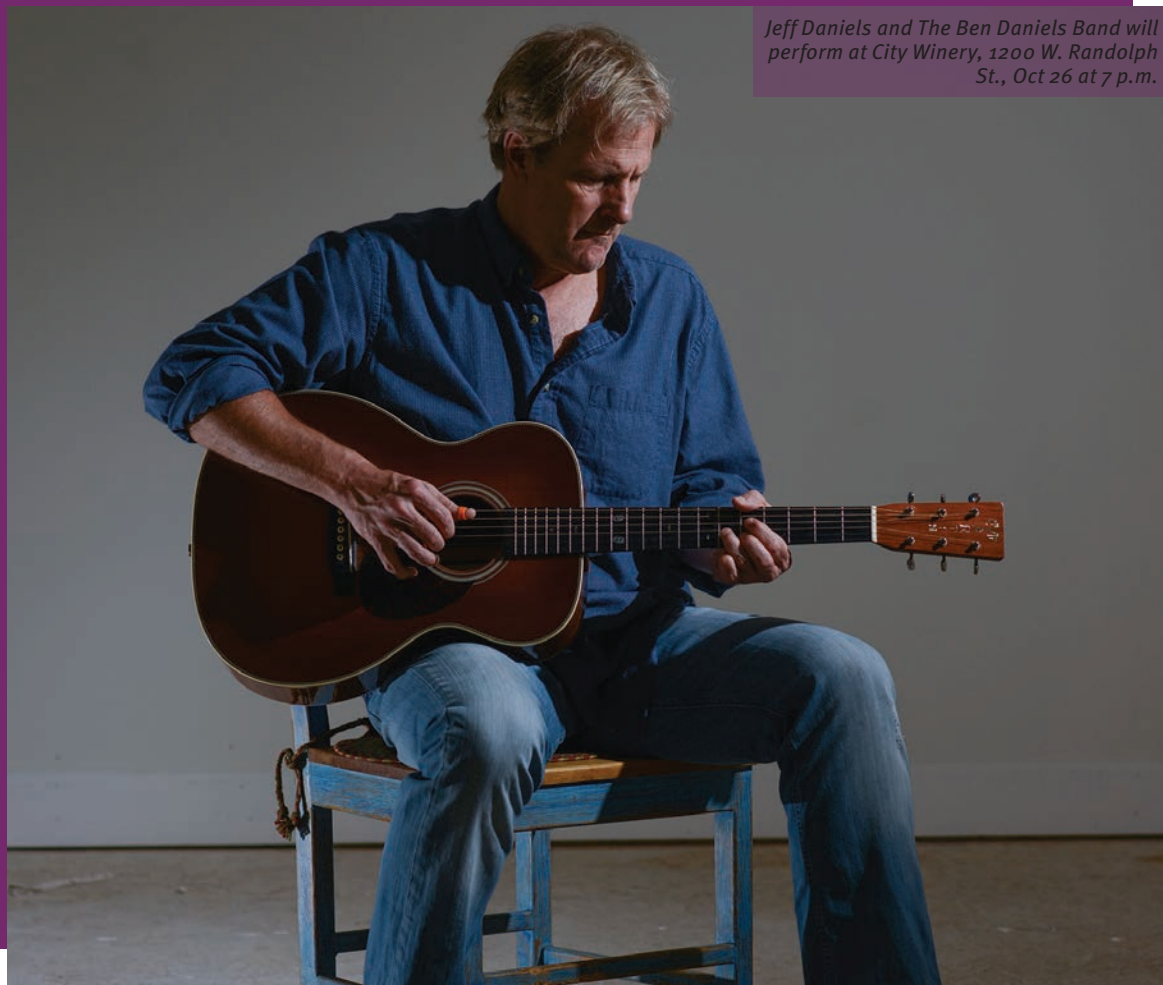
Yes. It's glorious, because you realize the expectations really are low. And then you lower them. By the time you're singing, you're like Barbara Streisand at the Hollywood Bowl. They're so relieved you don't suck that you play into it. Then with Ben's band, you turn them loose, it sounds great, and it's music no one's aware of. You follow it like someone telling you a story—except it's a song.

**Why have you integrated your son's band into the show, rather than use it as an opener?**

I didn't want them to be an opener where people could look in and go, "Oh, it's the opening act, never mind. Let's go back out and have another drink." I walk out, [and] I open. They get that for 10 minutes, and then I bring [The Ben Daniels Band] out and it builds. [After intermission], the band comes out, and they've got 15 minutes. People like the show by that point. It didn't suck, and here's Ben's band doing what they do. You build it, so it's all part of, "What are they going to do next?"

**Why have you kept your roots in the Midwest?**

I was thinking about that the other day because I've been in New York since April, which included Morocco in September. I've been gone a long time, and when you come back to a small town in the Midwest where you've built a house, [it's] a bit jarring. Living in a small town in the Midwest is a sigh of relief. There's a relaxation, a simplicity here that you certainly don't have in New York City or Hollywood. People are yelling and screaming and being important and making all kinds of incredibly important decisions for somewhere else. Right here, we're just wondering what the dog's thinking.



Jeff Daniels and The Ben Daniels Band will perform at City Winery, 1200 W. Randolph St., Oct 26 at 7 p.m.

» COURTESY MONICA HOPMAN

might be what I do," and I was getting ready to do it, and then "Newsroom" happened.

**What do you get, creatively, from performing music that you don't get from being onstage or on camera?**

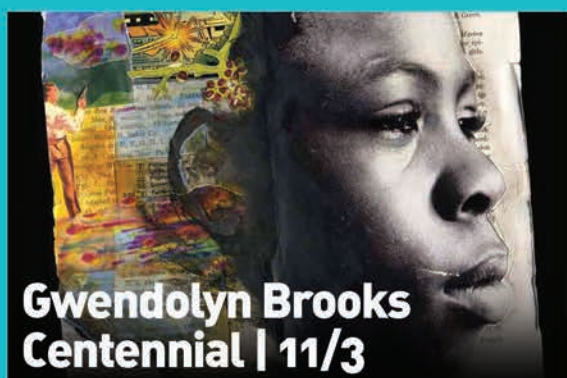
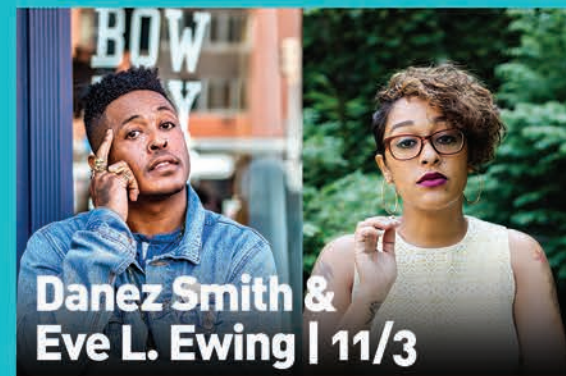
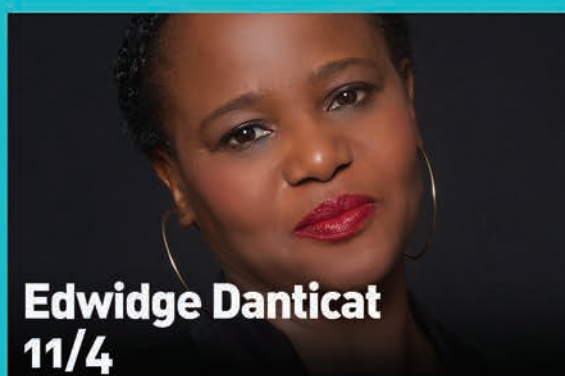
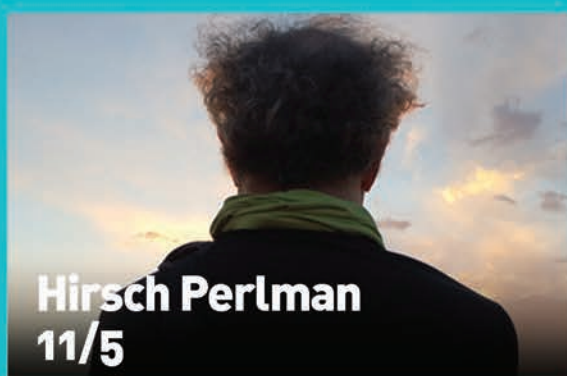
For film and TV, you're just giving the performance to other people, and they're going to put it together without you there and six months to a year later you're going to see what they did with it. With the music, I'm the writer, performer, editor, director, [and] studio. I'm everything. You have complete creative control. It also marries that live

then you can see what the writer's trying to do. It makes you a better, more well-rounded, informed actor. The great writers have a rhythm. Once you find that, it's like a song. It's like lyrics.

**What responses do you get from people who only know you as an actor?**

Shock. I've seen jaws drop. It's gotten better because of the internet; people can go, "Let's go on YouTube and see what he does." But early on, maybe 15 years ago, some would just buy the ticket to see the guy from "Dumb and Dumber," and after 10 minutes, they would

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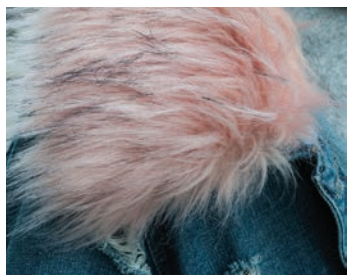
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WHAT IS A FASHION TREND THAT YOU DISLIKE?



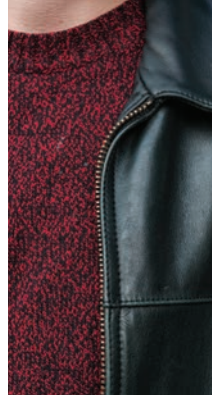
**Artana Sherifi**  
junior cinema and television arts major

"Uggs; they're just so ugly."



**Kyle Faehnrich**  
junior design major

"Fedoras; people don't care what they wear it with, and it looks gross."



**Carly Armen**  
senior business and entrepreneurship major

"Bodysuits; I respect people who wear them, but they're just not for me."



PHOTOS MONICA WESTLAKE/CHRONICLE

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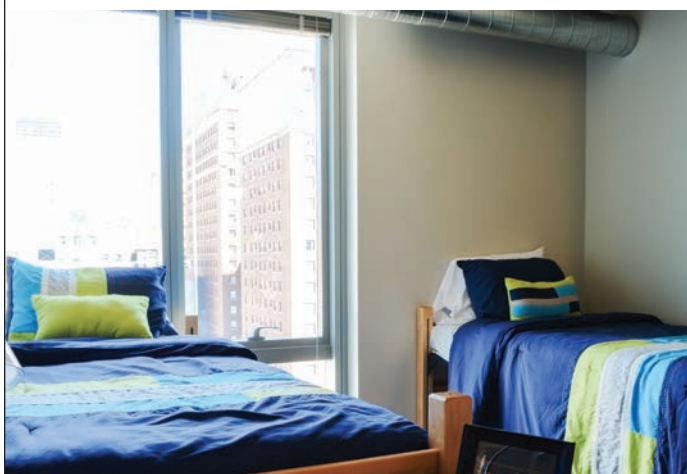
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# top

our staff's  
top 5 picks:



**THINGS I DON'T CARE ABOUT**



**'RIVERDALE' CHARACTERS**



**BEDTIME SELF-CARE ROUTINES**

## Column: Taylor Swift is past the sell-out stage

» **JONATHAN SADOWSKI**  
ARTS & CULTURE EDITOR

Say what you will about Taylor Swift's recent music and evaporating country roots, but you would be hard-pressed to deny she has turned into a large corporate entity.

With the social media app The Swift Life, announced Oct. 11 and dedicated to T. Swift, it is clear she has chosen to liquidate any remaining sense of decency and public goodwill and milk her stardom for all it's worth.

Swift is not the first celebrity with her own virtual monument for narcissism: To create The Swift Life, she partnered with app developer Glu, which developed similar apps for Kendall and Kylie Jenner, Kim Kardashian, Nicki Minaj and Britney Spears.

The other apps are game-based, with social media-like aspects. However, The Swift Life is a message board and chatrooms collection à la the recently deceased AOL Instant Messenger.

One of the biggest selling points seems to be that Swift herself can directly engage with users—as if she can't already do that on Twitter, Instagram and Facebook. You can even use "Taymojis," the app's own version of emojis. Billions of years of evolution led to this.

Unfortunately, Swift's fans are eating this stuff up. With nearly 580,000 views of the YouTube video announcement, there are more than 34,000 likes and only a little more than 2,000 dislikes.

Sorry, Taylor. I'm not excited for this disingenuous app; nor do I think it is, as you say in your announcement, "something awesome."

jsadowski@columbiachronicle.com

» **NOAH KELLY**  
INTERIM AD & BUSINESS MANAGER

### The Kardashians:

"Hey, did you hear Kylie Jenner is pregnant?" Don't care. "Well did you see that Khloe is pregnant too?" I don't care. "But they're twinning." Wow. I really don't care. "Well did you see Kim was wearing leather at the grocery store?" OK, who are you?

### The weather:

You know when you're talking to that person that you're kind-of-not-really-friends-with-but-sort-of-acquaintances, and all you can talk about is the weather? Let's be honest here: I don't care that it's surprisingly breezy today, and you know you don't care either, so let's just keep it to an awkward wave or head nod.

### "Game of Thrones":

That's right. I don't watch "Game of Thrones." And I'm proud to say it. Not because I think it's a bad show, but it's just not my thing. Hey, some people don't like "Breaking Bad," and I have to live with that. So yeah, don't care.

### Brussels sprouts:

Not trying to throw shade at any vegetables here. Many people like Brussels sprouts, but frankly, I'm not a fan. I apologize to those who enjoy these strange-tasting mini-bushes of nastiness, but I don't care.

### The Kardashians:

You may have observed the Kardashians are on this list twice. This is to emphasize how much I sincerely don't care about the Kardashians. I know it's unlikely, but in case any of the Kardashians read this: Pretty please, with a cherry on top, go away. No one cares.

» **LAINIEY SCHIEK**  
MARKETING CONSULTANT

### Cheryl Blossom:

Yes, Cheryl's the mean girl in this world, but she is also absolutely insane—in a good way. How does Riverdale High School worship a girl who is so dramatic she set her house on fire? No matter what Cheryl does, you can bet it will be in style.

### Valerie Brown:

Valerie is incredibly underrated. She's a stable character in contrast to Cheryl, and Valerie and Archie are one of my favorite couples. Her character gives old soul vibes that seem to be absent on modern TV shows, and I wish she would get more screen time.

### Jughead Jones:

Jughead is the ultimate neutral character. More often than not, he is sleuthing around Riverdale for the truth, regardless of the consequences. His character creates a much-appreciated connection between the show and its audience, considering most of the time, as the narrator, he knows what's happening in Riverdale about as much as the viewers do.

### Archie Andrews:

Normally I'm not a fan of golden boys, but Archie's character has a nice balance between fitting in with the mainstream and being an individual. He has a variety of interests like most people do, such as football and music.

### Betty Cooper:

I'm not a fan of Betty when she acts as a stereotypical housewife. The idea of a crazy Betty who has control issues is much more interesting, and I hope the show plays around with that idea more in Season 2.

» **MARIANA RODRIGUEZ**  
MARKETING CONSULTANT

### Stretching:

Just because you sleep doesn't mean you feel rested. Most of our days are spent moving around or sitting, and you might not notice parts of your body tensing up during the day. Stretching before bed helps your body release some of that tension. Make sure to pay attention to your breathing while you stretch.

### Washing your face:

Wash your face, and make it a habit. The day's elements accumulate on your face—not to mention the times you touch your face. I use a Dove soap bar. It's inexpensive, works well and smells great.

### Leaving your phone out of reach:

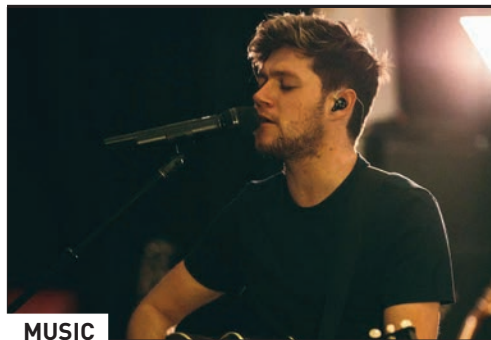
You go to bed early, only to lie there for hours scrolling through Twitter and Facebook on your phone. It's true and you know it. Next thing you know, it's 5 a.m. and you skipped out on some desperately needed sleep. Put the phone far away from you!

### Massaging yourself:

Sounds strange, right? A massage from someone else sounds 100 percent less weird and more relaxing, but massaging yourself stimulates your sense of touch and helps remind you that your physical existence is real.

### Reflecting on your day:

Take a moment to reflect on your day. Don't focus on the negative. Let it go. Think about how you'll make tomorrow better. Whether you had a good or bad day, just remember that in a few hours you'll have the blessing of another one. Everyday above ground is a good day, so treat yo self, don't beat yo self.



MUSIC

## NIALL HORAN'S 'FLICKER' 😊

» BROOKE PAWLING STENNETT  
DIGITAL MANAGING EDITOR

Former One Direction member Niall Horan released his new album *Flicker* Oct. 20 to the relief of many. Horan has been releasing singles for more than a year without dropping an album—which is practically unheard of—and the wait has been killer. However, the album is semi-disappointing. There are a few really good songs like “On The Loose” and “Paper Houses,” but it lacks energy. I’ll still bop to this album, but I wish some of the songs weren’t so slow.



VIDEO

## 'GREY'S ANATOMY' EPISODE 4, SEASON 14 😐

» SAMANTHA CONRAD  
GRAPHIC DESIGNER

If you're still watching ABC's “Grey's Anatomy,” props to you for sticking with it. Although I'm aware the show has gotten progressively worse after Derek died, I can't bring myself to stop watching. In the Oct. 12 episode, Amelia, Derek's sister, had surgery on her brain tumor. It was clever that she was a brain surgeon herself, but the plot line was anticlimactic. She was completely fine after the surgery. Not to be a Debbie Downer, but we all love a good tragedy.



VIRAL

## 'ME TOO' SOCIAL MEDIA POSTS 😊

» MICHA THURSTON  
SENIOR MARKETING CONSULTANT

Following the sexual assault allegations made against film producer Harvey Weinstein, actress Alyssa Milano encouraged victims of sexual assault via Twitter Oct. 15 to post the words “me too.” Since her tweet, the words “me too” have been broadcast across other social media platforms, including Facebook. Although the trend will most likely die out in the next few weeks, for the time being, the “Me too” campaign is a pretty powerful way of raising awareness.

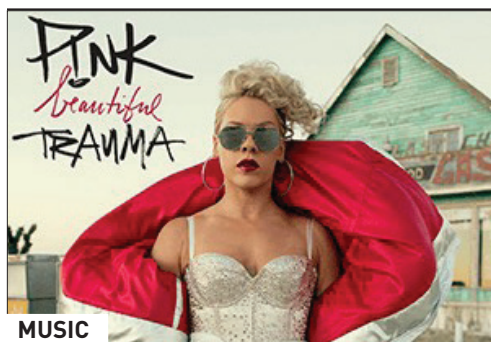


RANDOM

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» ERIN BROWN  
PHOTO EDITOR

Just like most people, I love music and going to concerts even more. If an artist I listen to rolls through town and plays at a nearby venue, you can expect to see me up front at the barricade—that is, unless other people pay a vast amount of money for VIP early entry to the venue and I get stuck in the back. Just because someone has more money doesn't mean they should get to skip ahead of those who have waited in a long line for hours to see their favorite bands and solo artists.



MUSIC

## P!NK'S 'WHATEVER YOU WANT' 😐

» LAUREN CARLTON  
COPY CHIEF

“Whatever You Want,” from P!nk's new album, *Beautiful Trauma*, is far from being a unique track. The melody, the chorus, the lyrics, they're all classic P!nk: predictable rock with meaning just skimming the surface. While I was hoping for a new sound and maybe a new story, I got the same old same old. Also, this chorus sounds a little too familiar, almost like it came from another song. However, that's most songs these days. It would have been nice if P!nk broke away from the pack she pretends she is too good for.



VIDEO

## 'LADY BIRD' 😊

» BROOKE PAWLING STENNETT  
DIGITAL MANAGING EDITOR

“Lady Bird,” the centerpiece film shown at the Chicago International Film Festival, is the directorial and screenplay debut of actress Greta Gerwig. The film follows a rebellious teenager named Christine who refuses to be called anything but “Lady Bird.” She spends her days at a Catholic school in Sacramento, California, and the rest of her time fighting with her mom or kissing boys. It's a powerful statement about the tumultuous but loving relationships between parent and child, and how that evolves as we age.



VIRAL

## RICHARD SPENCER IN FLORIDA 😞

» LAINEY SCHIEK  
MARKETING CONSULTANT

I can't believe a college would think it's OK to promote white supremacy in 2017. Not only did well-known racist Spencer get punched by someone again, but a member of the audience held their middle finger up for a solid 30 minutes. Also, taxpayers had to contribute \$600,000 for security at the event, even if they don't support Spencer. I wouldn't want to be a resident of Florida right now. It's beyond appalling that a university would agree to host Spencer's bigoted ideas when it should be promoting diversity.



RANDOM

## 'PRINZE AND THE WOLF' PODCAST 😊

» KEVIN TIONGSON  
SENIOR PHOTO EDITOR

Freddie Prinze Jr. and Josh Wolf's weekly podcast show, “Prinze and The Wolf,” has no topic or theme, and it's so much better that way. Everything about the show is hilarious no matter the topic it touches on, which can include parenting, pop culture or politics. The hosts say what they want with no care in the world. Another staple—when they remember—are segments like Mt. Rushmore, which is a top four list, and Versus, for which they take two pop culture icons and pit them against each other in a pretend fight.

## Removing 'To Kill a Mockingbird' is erasing history

A Mississippi school board has taken away a valuable opportunity to learn about America's racism from its students.

The Biloxi School District pulled Harper Lee's literary classic "To Kill a

Mockingbird" from eighth grade reading lists. School

Board Vice President Kenny Holloway told the Sun Herald Oct. 12 that "there is some language in the book that makes people uncomfortable." It is not clear whether the decision will be effective in the classrooms immediately, but the

» AMELIA DETWILER/CHRONICLE



book will still be available in the junior high school's library, Holloway said.

Holloway and other school board members did not explain what was so objectionable about the novel, which is an enduring commentary on Southern racism, but some have speculated the book's use of the N-word has raised the concerns.

Lee's book takes place in Depression-era small-town Alabama, where young Scout Finch is exposed to virulent racism as her father Atticus, a lawyer, defends a black man falsely accused of rape.

Lee uses the fictional town of Maycomb to mirror the country's toxic heritage of racism. Just five years before the book's 1960 release, 14-year-old Emmett Till was savagely murdered for allegedly whistling at a white woman. The story of

Tom Robinson—the man Atticus Finch represents in court—was a story black America knew by heart but white America never acknowledged.

Despite the widespread acclaim the book received after its release, including winning a 1961 Pulitzer Prize, "To Kill a Mockingbird" is one of the most frequently censored novels in education. Schools banning the book have claimed the novel is immoral, conflicts with community values or is inappropriate because of the use of racially charged language.

Ignoring "To Kill a Mockingbird" does not protect students from unsuitable content but does attempt to erase the history Lee wrote about, making it more difficult for young people to confront the nation's dark, racist underbelly.

The Biloxi school board reasoned that the book didn't belong in classrooms because it causes discomfort, but students should be uncomfortable with racism and the people



who are free to propagate it.

Ironically, under a guise of preserving history, a 2013 Mississippi law prohibits the removal of any structures that honor historical military figures or events, including the Civil War and Confederate soldiers. In Mississippi, it is considered a dangerous act of censorship to remove slavery's proponents from their pedestals, but removing an educational account of how racism can manifest is not.

In times like these, as white supremacists roam the streets and spew their hatred freely, America's youth has a dire need to learn from works like "To Kill a Mockingbird."

No matter how uncomfortable young people feel while reading the book, they will put down the book with a new sense of empathy.

As Atticus Finch says in the classic novel, "You never really understand a person until you consider things from his point of view ... until you climb into his skin and walk around in it."

EDITORIAL

## Students aren't prioritized when resources are cut

As reported on the Front Page, Columbia students are losing important resources and services due to slashed budgets. Departmental mergers that affect the quality of programs, limit studio time and deny resources to athletic teams are eroding the quality of campus life.

Columbia's athletic teams and work rooms allow students to bond, collaborate and form relationships that will help them in their post-college lives. Reducing services puts a strain on students who are trying to make the most of their time at

the college. Most of all, cutting resources tells students they are not a priority.

The cuts are sufficient proof that Columbia is not a student-centered school anymore. Stripping away important resources that were a fundamental reason for attending Columbia is demoralizing for students.

Students came here expecting their talents to be respected by the institution and to be encouraged to turn their creativity into lifelong careers. Unfortunately, it's fitting that the college removed the motto "Live

What You Love" from its branding. Prospective students should not be promised a college that will prioritize the resources they deserve because it is a promise that will likely never be kept.

The administration has touted the \$50 million student center that is expected to come to campus in late 2018 as if it will redeem the denial of resources right now. However, this space will benefit few current enrollees and is unlikely to win them back as alumni after the repeated frustrations of the college's broken promises.

Columbia's students don't want new, extravagant spaces to work in. Columbia had efficient spaces in which students were able to focus on the work they create

in classes. These spaces were tailored to their respective majors—like radio or fine arts—and student workers assisted with projects that illustrated what industries expect from young artists.

These spaces once existed, but the administration is continually removing what made the college great.

The consequences of bad decision-making will be felt for years to come as students graduate knowing they spent years of time and money to be the administration's afterthought. Their enduring memory of Columbia will be of the amount of work students put into their studies with insufficient resources. These budget cuts will haunt the college and its students for years to come.

EDITORIAL

### In response to '800 more students jumped ship; who can blame them?'

*I'm really disappointed with the headline of your editorial [the Oct. 16 Editor's Note], which comes off as "click-bait" journalism. Publishing that "800 students jumped ship" is related to retention making it appear as if 800 students who were already enrolled at Columbia had*

*decided to leave the school. This very misleading. The drop in enrollment takes into account the lack of new students and students who have graduated in addition to students who have left the school—for whatever reason. Our declining numbers are certainly a serious issue, and I*

*see no point in exploiting this with misleading headlines. I expect more from the Editor-in-Chief of The Chronicle, a publication that I've read and respected for 16 years.*

**Ron Fleischer, associate professor in Interactive Arts and Media Department**

LETTER TO THE EDITOR

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

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



COMMENTARY

## Physical removal of racists is completely justified

» OLIVIA DELOIAN  
CAMPUS REPORTER

On Oct. 10, a video from three days earlier in which a drunken white man on a Brooklyn-bound subway train yelled racial slurs at a group of young black men went viral. Several men and women, both black and white, yelled back to stop his racist rant. A young black woman, who was later revealed to be rapper Princess Nokia, was part of the group.

When the train finally stopped, the group forced the bigot off and did not allow him back on. When the man made one last effort to get back onto the train, Nokia threw a cup of hot soup at him.

The hate the man spewed in the video depicts the reality of American racism, but I think the reaction of the train riders is the perfect example of how to fight bigotry through black and white alliances.

White privilege led to the open display of racism in the video, but the response shows white people taking responsibility to denounce hatred and fight back in solidarity. It shows an alliance regardless of race, which should

be the automatic response whenever racism of any kind is encountered.

After the video went viral, Nokia took to Twitter and revealed herself as the woman who threw the soup.

According to an Oct. 11 BET article, Nokia has been outspoken about racial injustice throughout her career, so it's no surprise that she took a stand to defend herself and others.

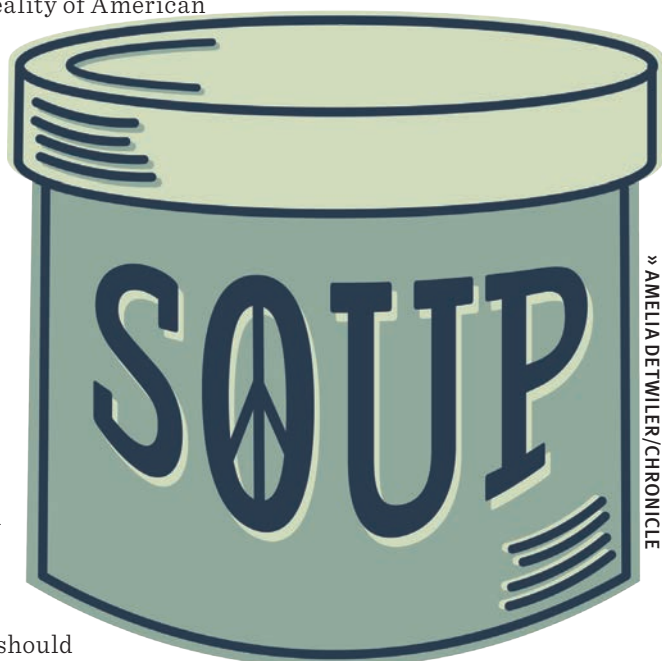
After the encounter she tweeted, "Although painful and humiliating, we stood together and kicked this disgusting racist off the train so we could ride in peace away from him."

Social media saw the actions taken to remove the man as justified. Although the man did not get physical with the people fighting back, according to a witness reported by The Root, he was loud and belligerent, using the N-word the entire time. His hateful words are an act of violence in and of themselves.

Although I do not condone violence and throwing hot soup on someone, the aggression and antagonism of the man's actions justify retaliation in the form of removing him from the situation. The people on the train employed just enough force to stop his blatant racism, instead of listening to him or tolerating belligerent violence.

The alliance formed across racial divisions to silence the prejudiced man is a great illustration of what needs to continue: standing up for what is right and shutting down those who are wrong.

odeloian@columbiachronicle.com



» AMELIA DETWILER/CHRONICLE



» BROOKE PAWLING STENNETT  
DIGITAL MANAGING EDITOR

## You look better

### Increase in teen suicide stories is a call to action

When author Jay Asher released "Thirteen Reasons Why," a 2007 novel about a young girl who dies by suicide and leaves letters to those who she believed influenced her decision, the number of teen suicides for young girls was about to double by 2015.

Fictional teen suicide stories like Asher's have now, unsurprisingly, replaced the Young Adult dystopian genre as the one saturating the market, according to an Oct. 18 Vox article. Though Asher's novel came out almost 10 years ago, the 2017 Netflix TV show adaptation awakened the fervor that made it a New York Times No. 1 bestseller. Other stories of teen suicide have followed, including "My Heart and Other Black Holes," by Jasmine Warga. The story centers around two teens who meet and bond over a mutual desire to die by suicide, but one of them begins to question whether they want to go through with it.

Gone are the days of Katniss Everdeen in "The Hunger Games" overthrowing a corrupt government or Beatrice Prior in the "Divergent" series fighting back against a society that detests individuality. Incidentally, suicide or sacrifice is an underlying plot line in both.

The modern wave of YA dystopian dramas began as a way to cope with the fear of war following 9/11, according to the Vox article. Taking real life political, social and economical events and turning them into a fictional—often unrealistic—plot device isn't a new concept for writers.

But the problem with this uptick is that authors are most likely writing these stories in response to the current teen suicide epidemic. It's clear that teen suicide is becoming so intertwined with our social footprint that authors are starting to get inspiration from it through personal connection. Teens want to read novels that speak to their struggles. Publishers are seeing that there's a widespread audience and an ability to make a profit. The film industry is snagging rights to these novels and making millions off of the sensationalized struggle of mental illness.



We can't let something like this just fly past us. We have the statistics: Suicide is the third leading cause of death for kids between the ages of 10 and 14, and the second for young adults between 15 and 24, according to the National Institute of Mental Health. We have the unfortunate, tragic stories of teens dying by suicide every day. Yet we seem to always be stuck in the same repetitive cycle of teen suicides. Funeral homes churn out obituaries like clockwork and then it's too late. This cannot be ignored anymore.

We have to start by addressing that teen suicide is OK to talk or write about in books and classrooms. Staying silent about this isn't the answer and authors should never be censored, especially for writing about something that is affecting an entire age group. Raising awareness may seem tiresome when the outcome is rarely ever altered, but it's important to do so. Teens are crying out for help and picking up a book to either soothe their soul or seek justification. It's OK for them to need comfort but it's our responsibility to support them medically and emotionally afterwards. Teachers need to learn how to spot triggers, symptoms and signs. If a teen is seen reading a book about suicide, alert a counselor just to check in.

If these stories are about to be made into movies and TV shows, we have to be prepared. Seven teens died by suicide at a high school in Colorado, resulting in the school briefly pulling "Thirteen Reasons Why" from its shelves out of awareness of its content. This is not fictional or unrealistic, and we shouldn't just cope—we need to act.

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» ERIN BROWN/CHRONICLE



Some believe the historic hotel is haunted, but Congress Plaza Hotel management does not support the rumors. But the hotel also hosts the annual Haunted Halloween Ball.

# Haunted rumors don't spook business from Congress Hotel

» SAVANNAH EADENS  
METRO REPORTER

**JUST ABOUT EVERY** self-respecting hotel ends up with a ghost story sooner or later, said Adam Selzer, a Chicago historian, author and leader of “Mysterious Chicago” tours throughout the city.

The Congress Plaza Hotel, 520 S. Michigan Ave., is one of Chicago’s oldest hotels and was constructed in 1893 for the World’s Columbian Exhibition, according to its website, which notes it has been the home of numerous historical events and hosted former presidents Grover Cleveland, Teddy Roosevelt and Franklin Delano Roosevelt. But with all the hotel’s history comes paranormal rumors.

The Congress was named the most haunted place in Illinois by Travel + Leisure magazine in October 2016.

Selzer said there have been several stories circulating about the hotel over the years.

“It was almost like somebody had taken a list of all the famous people who had ever stayed there and imagined they were all haunting the place,” he said. “[Rumors] grow up around any old hotel. Ghost stories are certainly a part of [Chicago] culture.”

Mark Souder, the hotel’s director of Human Resources, said management does not acknowledge the hotel’s haunted rumors. He added that the hotel’s busiest months are in September and October, as well as May and June.

Souder said while he does not know whether ghost rumors about the hotel have affected business, the 10-year employee strike likely did.

What was considered one of the longest employee strikes in U.S. history took place at the hotel and lasted from June 2003—when Congress Hotel workers walked out in response to the hotel’s planned wage cuts, health-care contribution freezes and right to contract out some jobs—to May 2013.

About 10 years ago, Selzer said he was allowed to lead tours through the Congress and talk about the mysterious occurrences that had happened in the hotel. At the time, he said, the hotel was operating at 20 percent capacity and needed any business or attention it could get.

Souder would not verify the hotel’s current or past occupancy levels.

“Some easily debunked stories have started going around about the place that

I’m sure they’re tired of hearing about now,” Selzer said. “People never know what to believe with a ghost story. Something that can sound like an obvious joke, people will latch right on to.”

Selzer said a writer in Chicago invented a rumor that Stephen King’s novel “1408” was based on Congress Hotel. Whether the hotel acknowledges the haunted rumors all comes down to what kind of reputation it wants to have, Selzer added.

“Places that don’t need that kind of publicity will avoid it, and places that could use whatever boost they can get are only too happy to be ‘the haunted place,’” he said.

Nicholas Thomas, associate professor at the School of Hospitality Leadership at DePaul University, said the haunted hotel reputation is not necessarily negative.

“Sometimes that buzz and intrigue could be [an] appealing factor,” Thomas said. “These buildings have so much history associated with them. The traveler today [is] looking for a unique, individualized, customized experience.”

Leisure travelers who have flexibility often look for a hotel with a story behind it, he said, and the Halloween season could be the perfect time for a hotel to play up a haunting theme. Thomas added that it would not be a strong strategy for a hotel to completely market itself as haunted.

The Congress will host the annual Haunted Halloween Ball Oct. 28, a 21-and-up event that attracts up to 2,000 people with live music and a costume contest, according to Chris Sanchez, who markets the event.

Sanchez said the hotel’s world ranking as a top 10 haunted hotel by USA Today in 2014 helps the Haunted Halloween Ball become a combination of a haunted house, night club and hotel.

The event is held within the ballrooms of the hotel—including the gold ballroom, believed to be one of the most haunted in the hotel.

“It’s just rumors, [and the hotel] doesn’t acknowledge them, but it goes with the theme of what we’re doing,” Sanchez said. “I don’t think everyone believes the venue is specifically haunted, but some people come specifically for that. It’s just one of the additional perks.”

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# Tuition, checks & balances



» ERIC BRADACH  
MANAGING EDITOR

## DeVos' student protection rollback exemplifies the swamp

Secretary of Education Betsy DeVos continues to exhibit why she was the first cabinet nominee in the nation's history to be confirmed with a vice presidential tie-breaking vote by blocking a federal regulation protecting students from for-profit colleges. Thankfully, some elected officials are trying to stop her.

Eighteen attorneys general—including Illinois Attorney General Lisa Madigan—filed an Oct. 17 lawsuit against DeVos and the U.S. Department of Education for refusing to enforce the Gainful Employment Rule without sufficient justification or public input, according to an Oct. 17 press release from Madigan. The rule regulates for-profit colleges, vocational schools and nondegree programs to ensure their programs prepare students for gainful employment in credible occupations.

The rule also ensures students are provided information on how to pay back student loans. If an institution's program fails in those requirements, federal student loans and grants will be withheld from those programs.

"[The Department of Education] abandons millions of students across the country to the false promises of predatory schools," Madigan said in the press release. "The [GER] was implemented to protect students from enrolling in programs that fail to provide an education that leads to gainful employment and instead leave students with a lifetime of debt."

Madigan is spot on and the actions by for-profit schools nationwide exemplify that. The rule had yet to be enforced, but hundreds of poor performing programs shut down in anticipation of the rule, according to the Oct. 17 press release.

DeVos and her department disagree. An Education Department spokeswoman accused the Democratic attorneys general of filing the lawsuit only to score political points. She said the rule does not protect students and only diverts time and resources away from taxpayers, according to an Oct. 18 Time article.

But it is actually DeVos and the Trump administration who are deflecting



resources away from the American people with stunts like this. DeVos released her 11 priorities for the Education Department Oct. 12, and to no surprise, school choice was at the top.

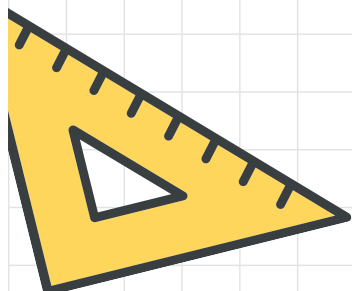
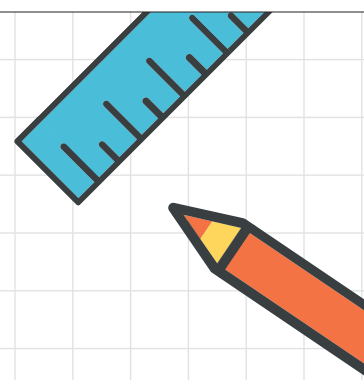
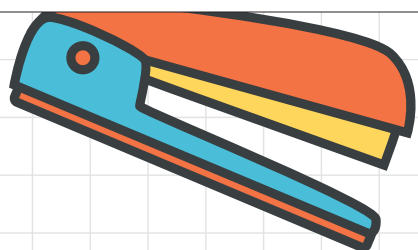
Before DeVos was confirmed as the Education Department head, she was a leading charter-schools advocate in her home state, Michigan. She also doled out campaign donations to politicians who voted for legislation favorable to charter schools. But instead of the state's education system flourishing thanks to school choice, it left children adrift, scrambling to several schools because of unchecked standards, according to a June 28, 2016, New York Times article.

The promotion of school choice and rolling back safeguards for students' financial and occupational future indicate that DeVos isn't interested in future generations' wellbeing. She is only interested in assisting others' profit motives.

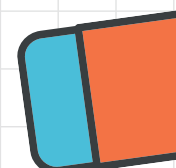
Moral politicians in Washington shouldn't ease the pressure on DeVos because we have seen results when tension is levied on President Donald Trump's cabinet members who only serve their financial interests. Tom Price resigned as Health and Human Services secretary Sept. 29 amid heavy criticism for racking up at least \$400,000 in travel bills for chartered flights.

While no one should wish ill on another human being, it does make sense to wish someone be removed from their job because they are damaging public interest. Trump promised he would drain the swamp, but DeVos is a member of the swamp.

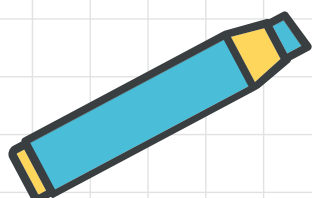
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# ‘Why is my seat wet?’

## CTA continues major seating overhaul

» **JACKIE MURRAY**  
METRO EDITOR

**CHICAGOANS’ DAILY COMMUTE** is getting a little less cushy but a lot cleaner with a change to the often heavily stained cloth seats.

The Chicago Transit Authority will be replacing fabric seats with hardback ones in some of its train cars and buses. The upgrade will also pump more money into the city’s economy. Three hundred more manufacturing jobs will be created at Freedman Seating in West Humboldt Park, which will make the seats for this initiative, according to Mayor Rahm Emanuel’s 2018 budget proposal, released Oct. 18. This is the first time CTA seats will be made by a Chicago-based company.

CTA has been gradually swapping seats since launching a May 2016 pilot program that installed new seats in 14 Blue and Orange line train cars.

As of press time, CTA did not respond to requests for the number and timeline of hardback seats slated for replacement.

“Public transportation systems have changed to look at what the customers’ needs are and catering to those needs, so all kinds of initiatives in that domain are very welcome,” said P.S. Sriraj, director of the Urban Transportation Center at the University of Illinois at Chicago.

The CTA is making a worthwhile investment by improving its seating, Sriraj said. Changes to public transportation in general

are lagging, so any improvement to service quality is good news for commuters, he added.

“[The padded seats] were a nuisance because they got dirty,” said Maddie Porter, a freshman art and materials conservation major. “It would be easier for not only the passengers because there’s more security in knowing that [the seats are] more clean, but [also] for whoever cleans the trains because then they can clean the seats without having the cloth fabric there.”

Porter takes the Brown and Blue lines several times a week and said she has been hesitant to sit on the cloth seats, especially when there are unidentified stains.

“The seats might be cleaner and better maintained, but it’ll probably be less comfortable,” said Joe Schwieterman, a transportation professor at DePaul University. “[For someone] spending 45 minutes or more on a trip, you might notice a difference and view it as a negative.”

Visit [ColumbiaChronicle.com](http://ColumbiaChronicle.com) for additional reporting.



» ERIN BROWN/CHRONICLE



» KEVIN TONGSON/CHRONICLE

After receiving positive customer feedback, the CTA plans to continue its initiative to replace cloth seats (top) with hardback seats on its trains and buses.

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# Nation's 'rattiest city' steps up rodent control

» **BLAISE MESA**  
METRO REPORTER

**CHICAGO IS TURNING** to new strategies and tactics in the city's ongoing war on rats.

In the city's 2018 budget, Mayor Rahm Emanuel is asking for an additional \$2.5 million for rodent control, according to the Oct. 13 budget proposal. The funding will pay for five more rodent abatement and prevention crews, totaling 30 crews. The city will also improve the quality of garbage handling by investing \$1.5 million in replacing and repairing old containers.

"We see [rats] all the time [in the neighborhood]," said Angel Colon, a 27-year-old plumber's assistant from Logan Square. "There isn't a day that goes by where you're not seeing them running through the yard or hear them in the garage. They're everywhere."

On Oct. 16, Chicago was named the most rat-infested city for the third straight year on pest control company Orkin's annual top 50 rattiest cities list. Since the beginning of 2017, the city responded to 41,316 rodent complaints, an average of 113 per day. The top communities for 2017 rat reports include West Town, Logan Square and West Ridge, according to an Oct. 2 analysis of the Chicago data portal by the Chicago Tribune.

Emanuel also created the Bureau of Rodent Control as part of the 2017 budget, which works on new methods to fight the rodent problem, such as testing fertility bait—which should reduce rodents' ability to reproduce—and using dry ice in green spaces throughout the city, according to an Oct. 13 mayoral press release.

"We are grateful that the mayor is always trying new initiatives,"

said Sara McGann, director of Public Affairs for the Department of Streets and Sanitation. "I think [Chicago is] doing very well [in handling its rodent problem]. We are managing an issue that will always exist."

Chicago started an outreach campaign in 2015 to encourage all residents to make complaints to the city about rodent issues. That year, the city received 30,000 rodent complaints, which has since increased by about 10,000, according to McGann.

"I'm glad they are dedicating resources to it, but I don't think anything the city does really does anything [to stop the rats]," said Bob Bockel, 46, a Logan Square resident who works in personal finance for Lakeshore Wealth Strategies. "The rats have adapted."

Rats have survived because they take advantage of food sources such as garbage cans, open food containers, pet food bowls and carcasses in cities across the world, according to Orkin's website.

"We've had [the city] replace our garbage can, in the past 20 years

I've lived here, three or four times," Colon said. "It looks like the rats are getting bigger. The hard plastic [garbage bins are] not enough."

DSS has repaired and refurbished more than 10,000 black refuse carts that may have holes and more than 3,000 blue recycling carts in 2016 to October 2017 to help keep rats away, according to an Oct. 13 press release.

"People need to be more vigilant about making sure their trash goes into a bin rather than being alongside it," said Craig Klugman, a Bioethics and Health Humanities professor at DePaul University.

Rats cause various problems for Chicago residents, Klugman said.

Rats—or their fleas—can be carriers of various diseases, including the notorious Bubonic Plague. Rodents are also a nuisance and can chew through wires in homes or through wooden foundations, he added.

Education on how to handle and prevent rodent problems is still the top priority in handling the issue in Chicago, according to the Oct. 13 mayoral press release.

"I'm not even a cat person, but I've got cats because the rats bother me so much," Bockel said. "[The rats] did affect how much I wanted to be outside in my backyard."

bmesa@columbiachronicle.com

In 2018, the Department of Streets & Sanitation will increase the number of rodent control crews by 20% **+5**



**30** A total of 30 rodent abatement and rodent prevention crews will be operating in neighborhoods citywide

» INFORMATION COURTESY 2018 BUDGET PROPOSAL

» AMELIA DETWILER/CHRONICLE

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# Study: Climate change endangers Midwest infrastructure

» **SAVANNAH EADENS**  
METRO REPORTER

» INFO COURTESY MIDWEST ECONOMIC POLICY INSTITUTE

**AFTER THE DEVASTATION** of hurricanes Harvey, Irma and Maria on the nation's southern coasts, Mary Craighead, transportation policy analyst at the Midwest Economic Policy Institute, said she saw a need to educate the Midwest about how climate change could damage the region.

Craighead authored the study "Climate Change and Its Impact on Infrastructure Systems in the Midwest," released Oct. 10.

"We have already seen temperatures across the Midwest raise by 4.5 degrees since the 1980s, and the number of days with heavy precipitation have increased by 27 percent since the 1950s," Craighead said.

According to the report, the Great Lakes have experienced less ice coverage, leaving lake shores susceptible to flooding and erosion. Rising temperatures reduce the life of asphalt, add stress to bridges and

highways, and cause pavements and railways to buckle. Flooding weakens structural supports for bridges. All of this will increase maintenance costs.

In Chicago, flooding can block roads, hindering commuter routes, Craighead said. It is heartening to see that Chicago has had programs for years to combat climate change and enhance sustainability, such as the 2004 Chicago Sustainable Development Policy, she added.

Michael Berkshire, Chicago's Green Projects administrator, said all new construction projects given financial assistance from the city have to meet sustainability requirements. While stormwater issues are a priority, he added that the city's Climate Action Plan found that 72 percent of the city's carbon footprint comes from energy use in buildings.

"Hopefully, we're addressing our biggest environmental issues in Chicago," Berkshire said. "If we

are going to be serious about reducing our greenhouse gas emissions, we need to look at this."

Chicago also implemented plans to build permeable pavement, green roofs and other capital projects that incorporate green stormwater infrastructure in the 2014 Chicago Green Stormwater Infrastructure strategy.

Eve Pytel, programs director at The Delta Institute, a Chicago-based organization that develops sustainable infrastructure, said the city needs to incorporate more green infrastructure methods that protect, restore or mimic natural water cycles, such as stormwater planters or pavers.

"If we could better deploy naturalized stormwater management, we might be better able to relieve some of the damage of climate change on gray infrastructure," Pytel said, referring to hard infrastructure like sewers, or transportation systems.

Visit [ColumbiaChronicle.com](http://ColumbiaChronicle.com) for additional reporting.



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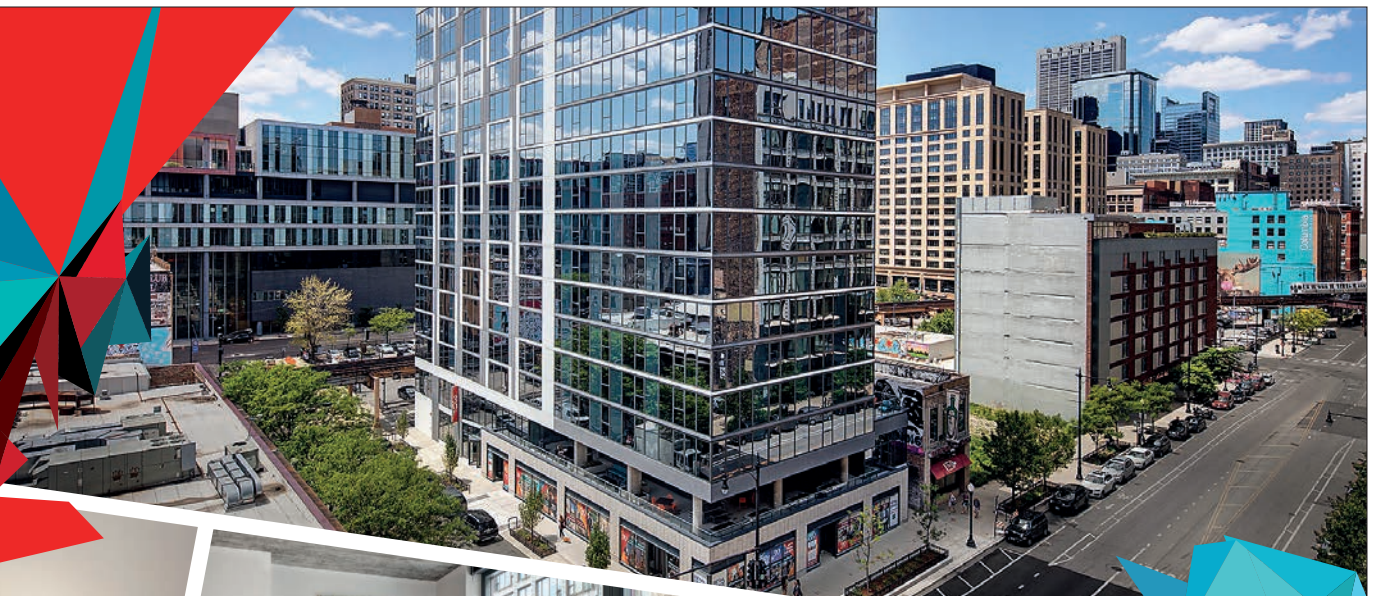


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# Library housing project booked for Little Italy

» **BLAISE MESA**  
METRO REPORTER

**LITTLE ITALY COULD** be the first of three Chicago communities to host a library and mixed-income housing hybrid project.

The \$36.1 million housing development on Taylor Street, which is scheduled to be voted on at City Council's Nov. 8 meeting, would combine a Chicago Public Library branch with affordable one- and two-bedroom housing units.

The Taylor Street building would feature 73 units for rent with 37 designated for Chicago Housing Authority residents, 29 rented at affordable rates and seven at market rates, according to an Oct. 11 mayoral press release.

"[It's] a strong message to residents and the larger [Little Italy] community that the city is working together to provide amenities and

housing opportunities to them," said Molly Sullivan, CHA's senior director of Communication and Media Relations.

Funding for this project would include \$26 million in housing revenue bonds, \$7 million in tax increment financing and various other sources of funding, according to the press release.

CHA will also contribute \$15.8 million in board-approved funding, according to an Oct. 18 CHA press release. Two similar library housing projects have been planned for the Near West Side and Irving Park communities.

The Taylor Street project, which is part of a larger redevelopment of the University of Illinois at Chicago community, will include library upgrades with new media and early childhood labs, Sullivan said, adding that the development will also have on-site parking, roof



» COURTESY CHICAGO HOUSING AUTHORITY  
A new mixed-income housing project will bring affordable housing and a library from the Roosevelt branch to the residents of Little Italy. This one-of-a-kind project is currently before City Council and will be voted on Nov. 8.

terraces, an exercise room and laundry facilities.

Similar mixed-income housing projects are being working on in University Village to help revitalize the community but have no scheduled completion date, according to O'Neill.

The new apartments should help give homes to residents

who need housing the most, said Dennis O'Neill executive director of Connecting4Communities, a community group that advocates for housing and education concerns in the UIC area.

"We've always had issues with people finding housing because the supply of housing in this community is restrictive," O'Neill said.

Sixty-six percent of Little Italy residents rent homes rather than owning, and 34 percent of its residents earn less than \$25,000 a year, according to nationwide survey and federal data analysis website Niche.

"Affordable housing is needed, but what is more needed is housing for poor people," said William Sampson, professor of Public Policy and Chairman of Public Policy at DePaul University. "[But], affordable housing does not provide that [for them]."

Similar projects to the Taylor Street Library and Apartments initiative could be the next step for many cities when developing affordable housing as they can contribute more than housing to the community: They can bring library services to the people of the greater community, according to Sullivan.

"Given Chicago's track record and Mayor [Rahm] Emanuel's leadership on all of these issues, we certainly believe this is a model for other to follow," Sullivan said.

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