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Columbia Chronicle (10/21/2013)

Columbia College Chicago

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DEAR MUSIC: Dear Music, Love Music, a nonprofit in the Center for Community Arts Partnerships, hosts its first benefit concert on Oct. 24 featuring student bands. The concert will raise money for music education in Chicago Public Schools. For the full story, visit ColumbiaChronicle.com.

Opinions: Film biographies not obligated to accuracy. See PG. 39



Activists vow to 'Take Back Chicago' from Mayor Rahm Emanuel.

Online exclusive video

THE COLUMBIA CHRONICLE

No. 1 Non-Daily College Newspaper in the Nation

MONDAY, OCTOBER 21, 2013

THE OFFICIAL NEWS SOURCE OF COLUMBIA COLLEGE CHICAGO

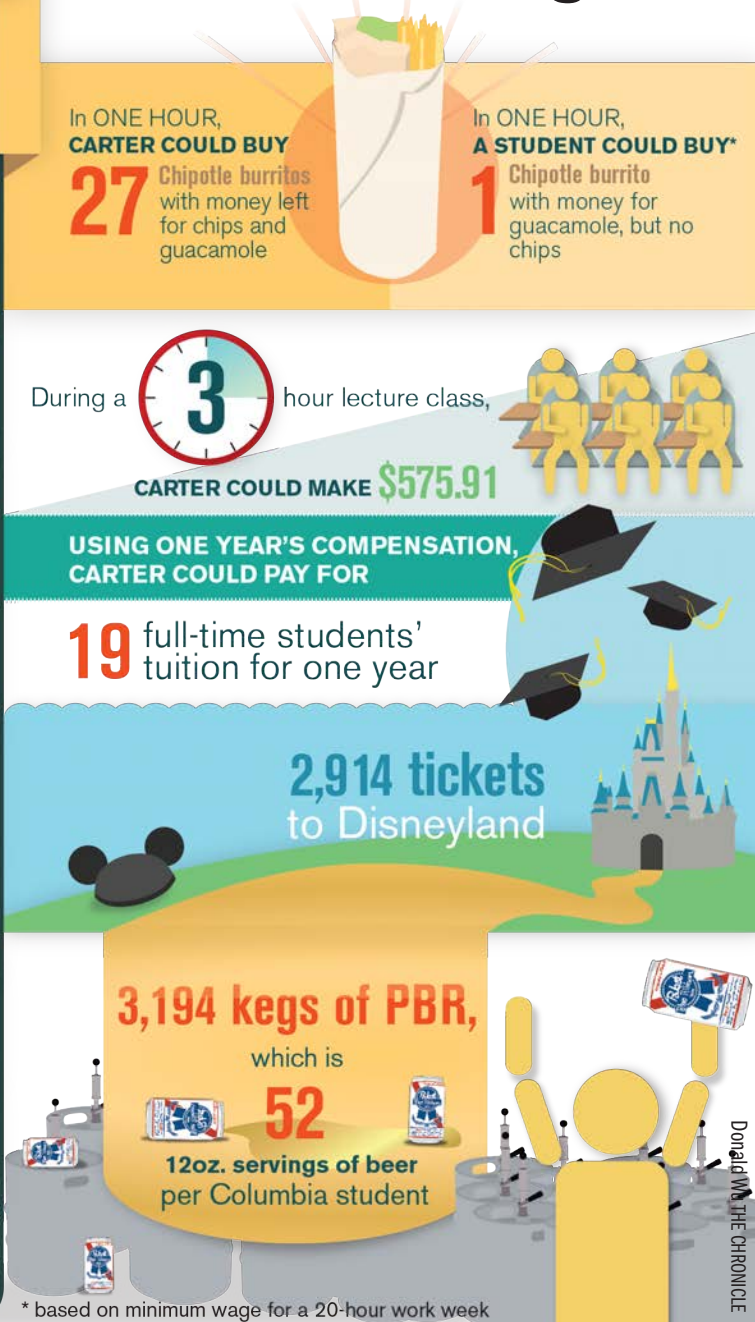
VOLUME 49, ISSUE 8

Fundraising falls, Carter collects

Total 2011-2012 compensation for 10 highest-paid administrators

1	Warrick L. Carter , former president \$399,294 (+\$48,089)*	
2	Steven Kapelke , former provost \$263,192 (+\$27,368)*	
3	Eliza Nichols , former dean of School of Performing Arts \$209,719 (+\$356)*	
4	Mark Kelly , vice president of Student Affairs \$207,938 (+\$705)*	
5	Eric Winston , former vice president of Institutional Advancement \$205,201 (-\$1,263)*	
6	Annicca Kelly , former vice president of Legal Affairs and general counsel \$202,381 (-\$754)*	
7	Alicia Berg , vice president of Campus Environment \$201,012 (-\$880)*	
8	Paul Chiaravalle , former chief of staff \$191,179 (-\$705)*	
9	Doreen Bartoni , former dean of the School of Media Arts \$189,294 (-\$457)*	
10	Louise Love , interim provost and vice president of Academic Affairs \$187,737 (+\$19,110)*	

* difference in salary from 2010-2011



TYLER EAGLE
Campus Editor

EVEN THOUGH COLUMBIA posted a \$250,000 loss throwing fundraisers during the 2011-2012 fiscal year, the college still found the money to pay former President Warrick L. Carter almost \$50,000 more than he received the previous year, according to the college's most recent Form 990, an annual tax document all nonprofits must submit to the Internal Revenue Service.

Despite a significant raise in Carter's compensation, many other top administrators made less money than the year before.

Carter pulled in \$399,294 during the 2011-2012 fiscal year, up from \$351,205 in 2010-2011, according to the Form 990, which the IRS releases 18 months after the fact. The 13.7 percent increase in Carter's compensation can be largely attributed to a \$45,000 bonus, a significant increase compared to the prior year's bonus of \$3,384.

The college will not disclose the compensation of new president Kwang-Wu Kim, but he was earning \$235,000 in 2010 while serving as dean of Arizona State University's Herberger College of the Arts, according to ASU's student newspaper.

Steven Kapelke, former provost and senior vice president, was the only other employee listed who made significantly more money from 2010-2011 than the prior year, with a \$27,368 increase, mak-

ing his total compensation from the college \$263,192.

As reported June 6, 2011 by The Chronicle, Kapelke abruptly left the college following the 2010-2011 school year, but according to the report, he still received his annual salary and other forms of compensation.

Aside from Carter and Vice President of Student Affairs Louise Love, who was named interim provost when Kapelke left, none of the highest compensated employees were awarded a bonus during the 2011-2012 fiscal year. Love received \$187,737 in compensation, including a \$1,707 bonus.

The remaining highest-paid employees had similar or reduced compensations in 2011-2012 compared to 2010-2011. The list includes Eliza Nichols, then dean of the School of Fine & Performing Arts, who made \$209,719 in 2011-2012 compared to \$209,363 in 2010-2011; Mark Kelly, vice president of Student Affairs, \$207,938 compared to \$207,233; Eric Winston, then vice president of Institutional Advancement, \$205,201 compared to \$206,464; Annicca Kelly, then vice president of Legal Affairs and General Counsel, \$202,381 compared to \$203,135; Alicia Berg, vice president of Campus Environment, \$201,012 compared to \$201,892; Paul Chiaravalle, then Chief of Staff, \$191,179 compared to

» SEE, PAID PG. 11

Facebook page outlet for cyberbullying

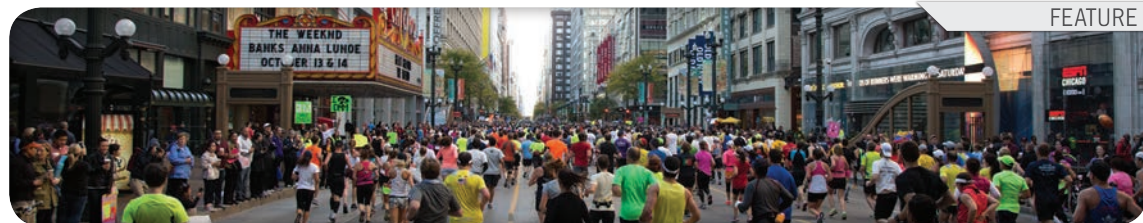
KATHERINE DAVIS & MEGAN BENNETT

Assistant Campus Editor & Contributing Writer

STUDENT ADMINISTRATORS OF the controversial Columbia College Anti-Admirers Facebook page could face suspension or expulsion for violating copyright law as the administration investigates the page, according to Dean of Students Sharon Wilson-Taylor.

The page resembles the Columbia College Chicago Secret Admirer and Columbia College Confessions Facebook pages, on which users can anonymously post statements pertaining to the college or its students. But unlike the Secret Admirer page where students post about their romantic interests, the Anti-Admirers page is an outlet for

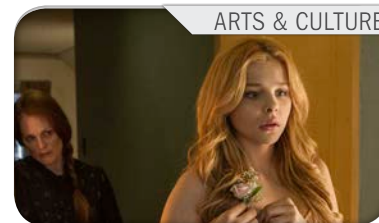
» SEE, FACEBOOK PG. 11



The 2013 Chicago Marathon featured crazy costumes, few injuries and top-notch security • PG. 24



Chicago speedskaters look toward Olympics • PG. 13



Chloë Grace Moretz talks "Carrie" • PG. 12

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

Admin infighting must stop

LOOKING AT THE college's highest-paid administrators is fun. It's a story The Chronicle does every year, and it always gets a lot of buzz from the college community. But the Form 990s, the federal tax documents we use to figure out who tops the highest paid list, also tell a story about Columbia's tenuous and occasionally litigious relationship with its administrators.

Seven of Columbia's 10 highest-paid administrators from 2011–2012 no longer work at the college or are in different positions now, and the college is currently being sued in federal court by two former administrators for wrongful termination and discrimination.

That's not a great track record. Some Columbia administrators left without much noise. Former President Warrick L. Carter retired one year before his contract was up, taking Chief of Staff Paul Chiaravelle with him. The former deans of the schools of Fine & Performing Arts and Media Arts, Eliza Nichols and Doreen Bartoni, stepped down from their positions but still teach at the college. Eric Winston, former vice president of Institutional Advancement, retired Aug. 30.

Some administrators left inexplicably. Former Provost Steven Kapelke left suddenly and mysteriously in 2011. Annice Kelly, former vice president of Legal Affairs and

general counsel, recently disappeared from the college's directory without explanation.

Some former administrators have pursued legal action. Columbia's former CFO Michael DeSalle, a highest-paid veteran, filed a wrongful termination suit in 2012, claiming retaliation for supporting Zafra Lerman, former head of the Science Institute, who was fired in 2009. Lerman, who was also a top 10 highest-paid administrator from 2009–2011, filed an employment discrimination lawsuit against the college in 2010.

To be fair, Columbia isn't the only college being sued by past employees. Namita Goswami, a former professor at DePaul University, is currently suing the university for job discrimination. Roosevelt University is also being sued by a former employee, John Miller, for discrimination. But Columbia's issues are heavily focused and litigated among members of the college's top administration.

The mysterious disappearances and onslaught of lawsuits point to a problem larger than high turnover. In fact, administrator turnover can be good. But administrators and employees should leave Columbia with good experiences, not ready to contact their lawyers.

It's clearly not money these administrators were upset about. The



college paid them handsomely, as evidenced in our Front Page story. So what is the problem?

The severe lack of transparency under Carter makes it hard to tell. My best estimation, after reading hundreds of pages of legal documents and talking to people familiar with the higher ranks, is that the problem was politics. People felt they were fighting for their jobs and programs, especially during the prioritization process.

Hopefully, those days are over now that Carter has been replaced by President Kwang-Wu Kim. There is always a certain amount of turnover when a new president takes over, so the college will likely see more rotating administrators, but it's up to Kim to make sure those who leave do so without any harsh feelings (or lawyers).

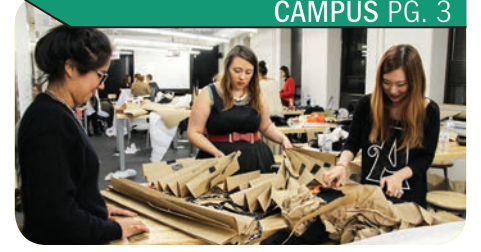
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THE COLUMBIA CHRONICLE

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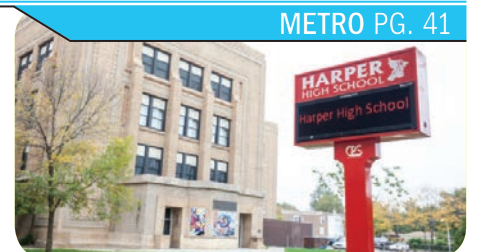
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City installing 100 Learning Garden at CPS • PG. 41

Mayor Rahm Emanuel will not increase violence prevention funds • PG. 42



STAFF MASTHEAD

FEATURED PHOTOGRAPH



Carolina Sanchez THE CHRONICLE

Columbia's campus community paid tribute to late filmmaker and professor Ron Pitts Oct. 17 at Film Row Cinema, 1104 S. Wabash Ave., with an open mic for people to share their memories of Pitts, who passed away Sept. 22 after losing his battle with cancer.

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

grammar and may be cut due to a limit of space. The Chronicle holds the right to limit any one person's submissions to three per semester.

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

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Anthony Soave THE CHRONICLE

Haskell Wexler (far left), two-time Oscar-winning filmmaker, answers questions on Oct. 17 after screening his latest documentary, "Four Days in Chicago," a film about protests during the 2012 NATO Summit in Chicago, in Film Row Cinema, 1104 S. Wabash Ave.

Oscar-winning filmmaker screens new NATO movie

TATIANA WALK-MORRIS
Assistant Campus Editor

THE OPENING SCENE of Haskell Wexler's "Four Days in Chicago" depicts a long line of Chicago police officers holding batons, donning bulletproof vests and face shields as a CTA bus behind them flashes "Chicago is my kind of town."

Wexler, 91, a two-time Oscar-winning filmmaker, screened his

latest project, "Four Days in Chicago," a documentary chronicling the protests during the 2012 NATO Summit, at Film Row Cinema, 1104 S. Wabash Ave., on Oct. 17.

Wexler's 66-year-long career, which earned him a star on the Hollywood Walk of Fame, includes Oscar-winning cinematography for two films: "Who's Afraid of Virginia Woolf" (1966) and "Bound for Glory" (1976); as well as performing the

same duties on many Oscar-winning productions including "One Flew Over the Cuckoo's Nest" (1975). Director of a wide range of documentary films, he imported his cinema verité, hand-held camera style to a fiction film he directed, "Medium Cool," (1969), which incorporates footage of another notorious clash between police and protesters, at the 1968 Democratic convention.

His current film details police

violence against protesters, stories of military veterans who discarded their medals and President Barack Obama addressing other diplomats during the summit, a gathering of world leaders to discuss military attacks. Filming took place shortly before, during and after the 2012 NATO Summit with the help of about 15 Columbia film students and the late film & video professor and filmmaker, Ronn Pitts.

NATO shut down Columbia's campus May 8–21 that year, allowing students an early end to the spring semester.

After the screening, Wexler and Suree Towfighnia, film producer and '06 Columbia film & video alumna, hosted a meet-and-greet session in the Documentary Center to answer the audience's questions.

» [SEE WEXLER, PG. 12](#)

Library gets new look, gadgets

TATIANA WALK-MORRIS
Assistant Campus Editor

WITH PLANS TO update and move Columbia's library to the Johnson Publishing Building being shelved, the current library in the South Campus Building, 624 S. Michigan Ave., is receiving a facelift.

President Kwang-Wu Kim dropped plans to move the current library to the Johnson Publishing Building, 820 S. Michigan Ave., because of budgetary concerns, as reported Sept. 30 by The Chronicle. Instead, the current library will continue to expand, said Library Dean and part-time faculty member Jan Chindlund.

The library has recently received cosmetic makeovers and updated technology, which included new carpeting, furniture and the installation of iPads in its second floor classroom, Chindlund said.

"We are really thrilled to have this new iteration of our new classroom," Chindlund said. "It sounds simple, but this stuff makes a difference [in] the ability to take the screen up and down electronically, the ability to regulate lights ... those are all utilitarian things, but really important."

The library was due for a fix-up in 2009, but plans were put on hold due to the purchase of the Johnson Publishing Building, according

to library instruction coordinator Molly Beestrum. Before the carpeting was replaced on the second and fourth floors in September, holes, threadbare areas and stains had to be concealed with furniture, Beestrum said.

The most significant upgrade was made to the library's second floor classroom, which was outfitted with 30 new iPads, Chindlund said. The library staff collaborated with the Facilities and Operations Department on the upgrade to allow more flexibility for students. According to Beestrum, the total cost of the library's 30 new iPads

» [SEE LIBRARY, PG. 12](#)



Courtesy COLE ROBERTSON

Students make use of the new technology on the second floor of Columbia's library in the South Campus Building, 624 S. Michigan Ave., which is now equipped with new iPads. Laptops previously used in the space will be available this fall in the library for check-out.

Fashion students challenged to international competition

NATALIE CRAIG
Contributing Writer

FOR THE FIRST time ever, the Fashion Studies Department has been asked to compete in an international design challenge. The department scrambled to get students together for the competition with only 10 days notice, said Debra Parr, chair of the Fashion Studies Department.

Fifty fashion students met at the Wabash Campus Building, 623 S. Wabash Ave., on Oct. 16 to compete in the Global Design Challenge,

The groups came together over Skype to brainstorm ideas.

"It was a great chance for us to get some international recognition and show off students' design skills," Parr said.

The challenge consisted of three 45-minute rounds. Columbia students began at 6 p.m. and finished at midnight, Melbourne began at 10 a.m. and finished at 4 p.m., Greenwich Mean Time, and Manchester began at midnight and finished at 6 a.m., Coordinated Universal Time.

"It was a great chance for us to get some international recognition and show off students' design skills."

— Debra Parr

a contest inspired by fashion designer Rei Kawakubo and installation artist Christo Skype with students from the University of Salford School of Arts and Media in Manchester, England and the Royal Melbourne Institute of Technology University in Australia.

Students were divided into 16 groups, each of which paired with a group from each international school. The groups were given a word used to create and construct three designs using only a piece of old clothing, duct tape, batting and paper.

One group was given the word "noise." During round one, they designed an outfit based on the look of speakers. They used batting material to create a cone-like outfit. During round two, the group tried for an attention-grabbing look. They put together a large funnel skirt using duct tape and rolled up paper. They topped off the design with a funnel-shaped collar.

During round three, they made a cropped vest out of batting and sliced tiny strips of duct tape to create a sound bar effect around



Natalie Craig THE CHRONICLE

Virginia Heaven (left), assistant professor in the Fashion Studies Department, and Nora Kiecker, junior fashion studies major, participated in the Global Design Challenge Oct. 16 in the Wabash Campus Building. The contest was inspired by fashion designer Rei Kawakubo and installation artist Christo. It took place via Skype with students in England and Australia.

the vest. Other groups were given words such as "love," "broken" and "big." These looks ranged in designs from puffy, white dresses to a wrap dress exposing only the model's face. Rachel Levine, a senior fashion studies major, said students worked quickly during the six hours of designing and collaborating, despite occasionally dropped Skype calls.

"You have to have a plan, but it never turns out how you expect because obviously it's about experi-

menting," Levine said. "I like working fast-paced and producing things one after another."

Aaron Myers, a sophomore fashion studies major, said he enjoyed the event and the opportunity to work with international students.

"[The students got] thrown in together and had to be creative on the spot, which I really enjoy just because it's spontaneous," Myers said. "It definitely challenges you, which is something I think anyone can benefit from."

Parr said it was a great opportunity for the department to create something outside the realm of Chicago. She said designs from the contest are on display on the eighth floor of the Wabash Campus Building, 623 S. Wabash Ave., and the Fashion Studies Department will choose the top designs to display in the street-level windows in the 618 S. Michigan Ave. Building.

chronicle@chroniclemail.com

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

Music Department Events

Monday October 21

Meet the Artist: Samuel Strouk 12:00 pm
Michael Norsworthy and David Gommper 7:00 pm
in Concert

Wednesday October 23

Wednesday Noon Guitar Concert Series* 12:00 pm
at the Conaway Center
Student Piano Recital #3 7:00 pm
at the Sherwood

Friday October 25

Jazz Gallery in the Lobby* 12:00 pm
Student Piano Recital #4 7:00 pm
at the Sherwood
Samuel Strouk Residency Concert 7:00 pm
Call 312-369-8330 for Tickets

* Events with an asterisk do not give recital attendance.

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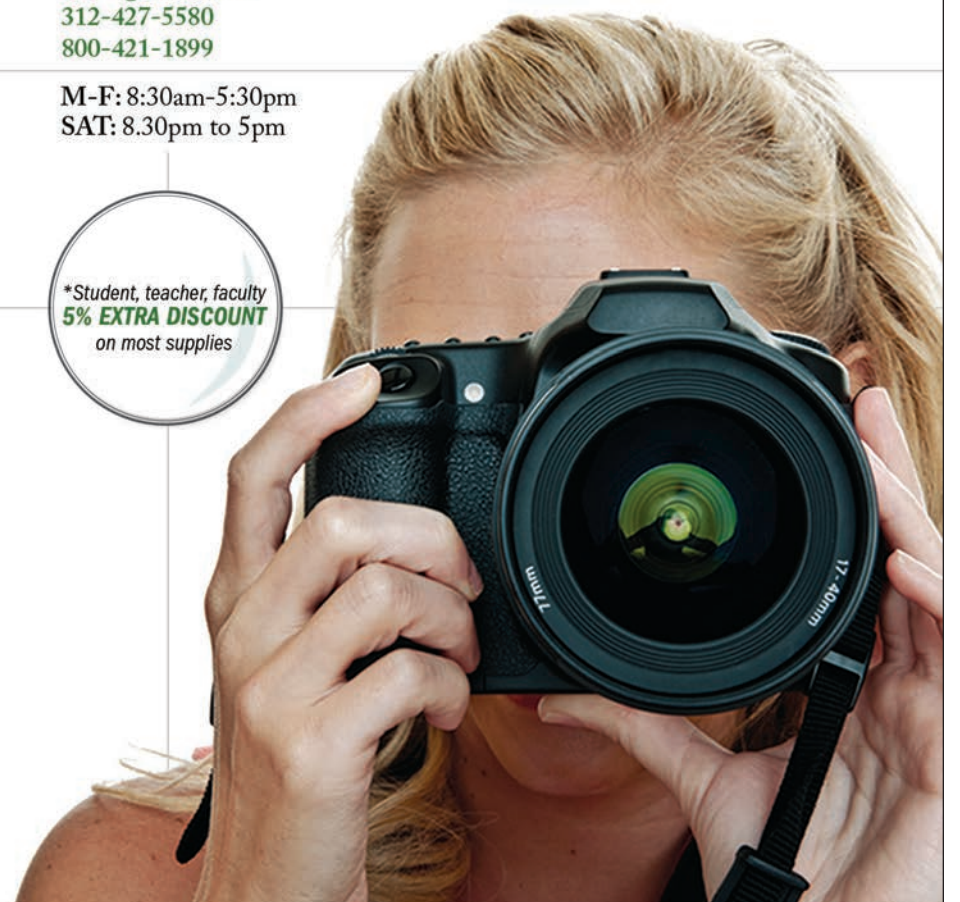
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CREATIVE NONFICTION WEEK 2013

HYBRID FORMS

Kwame Dawes, Keynoter, October 21

Dawes embodies creativity unbound by traditional forms. Author of 19 books of poetry and numerous books of fiction, non-fiction, criticism and drama and recipient of an Emmy Award for his illuminating documentary on HIV/AIDS in Jamaica: Livehopelove.com

*His latest book, *Duppy Conqueror: New and Selected Poems*, was published by Copper Canyon Press in 2013. He is the Glenna Luschei Editor of *Prairie Schooner*, and a Chancellor's Professor of English at the University of Nebraska.*

7 p.m. Reading, demonstration and discussion

Monday, October 21:

4:00 p.m. – *Latina Voices reading*

Tuesday, October 22:

4:00 p.m. – *Graphic Storytelling panel and Nonfiction Comics panel*

7:00 p.m. – *Telling Live Stories panel*

Wednesday, October 23:

1:00 p.m. – *Creative Nonfiction: Hybrids and Cross Pollination*

4:00 p.m. – *Video Storytelling panel*

7:00 p.m. – *Faculty and student readings*

Thursday, October 24:

4:00 p.m. – *Entrepreneurial Paths to Publication panel*

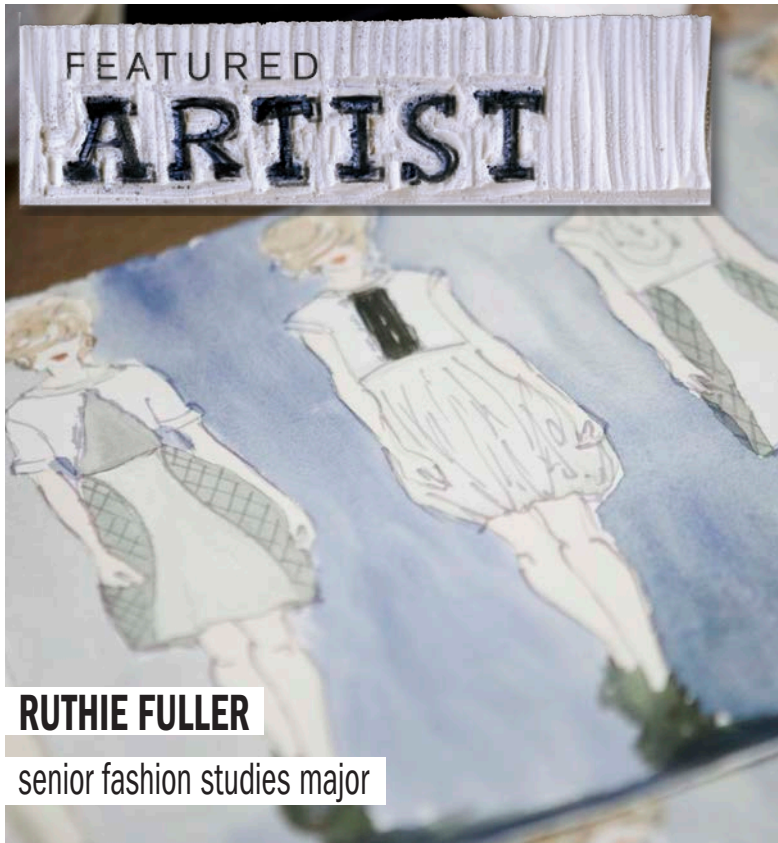
5:30 p.m. – *Launch Party, South Loop Review, Ferguson Hall,
First floor, 600 S. Michigan Avenue*

*All other events are in Stage Two, second floor, 618 S. Michigan Avenue. Unless otherwise noted.

The public is welcome, all events are FREE!

Co-sponsored by the Departments of Creative Writing and Journalism

Columbia
COLLEGE CHICAGO

**RUTHIE FULLER**

senior fashion studies major



Rena Naltsas THE CHRONICLE

Ruthie Fuller, a senior fashion studies major, works on her senior thesis collection, "44," incorporating earth-toned circles and the desire to create a socially conscious product with domestic materials.

JENNIFER WOLAN
Social Media Editor

WHEN RUTHIE FULLER, a senior fashion studies major, abandoned her longtime dream of becoming a professional dancer, she decided to move to Chicago from Hilton Head, a small resort town in South Carolina. After a short talk with her parents and a lucky coincidence with her college application, her career aspirations turned into a fashion obsession.

Fuller's senior thesis, "44," is intended to be a socially conscious fashion product. Inspired by The Art Institute exhibition "3 in 1: Contemporary Explorations in Architecture and Design" featuring Scholten & Baijings, a Dutch duo specializing in minimalistic color and form, Fuller designed a series of circular garments made from sweatshop-free materials.

The Chronicle spoke to Fuller about her career choices, relocating to the Midwest and her thesis.

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

RUTHIE FULLER: I wasn't planning on going to school. I was still training [for dance] and doors started closing on that, so I began looking for schools. I had no idea what I wanted to do. I could kind of sew from basic skills my grandmother and mother taught me when I was growing up. I used to like drawing dresses when I was little, so I thought I would give sewing a shot. I

never took art classes in high school, but I decided I wanted to live in Chicago because of the small town I'm from. A lot of schools required a portfolio and Columbia didn't. I applied and didn't submit the application because I didn't want to pay the fee. But two weeks later, Columbia accepted me, so I took it as a sign that I should go to school and major in fashion design.

Why did you choose to stop pursuing a dance career?

I lived in North Carolina for a year and trained for a company and also went to Austin, Texas. At the time, the job market was really bad and I needed a little more training but I didn't have any money left, so I thought that maybe it was best I try something else.

Why do you choose to work solely with domestic materials?

Modern day slavery and trafficking have always struck a chord with me, but I've never known what to do [about] it. There's only so much I can donate to charities, but this summer I heard Justin Dillon, [owner of Slavery Footprint], give a message at my church, Soul City Church. He had started Slavery Footprint, which was raising awareness and trying to combat modern day slavery. He talked a lot about it and it hit me hard. I went on the website and [saw] how many slaves worked for you according to what you eat, where you live and what you own. I went onto the website that day and took the quiz. My number of slaves was 44. I told myself I can't live like this. I looked at [my life] as these are 44 people without voices. At the same time, I was working on my concept for my senior thesis. I was dreading this year and had no idea what I was going to do. I kept seeing the number 44 and thought this must mean something. I decided to make sweatshop-free clothing with the logo 44.

jwolan@chroniclemail.com



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

MoCP
Museum of
Contemporary Photography

OF WALKING

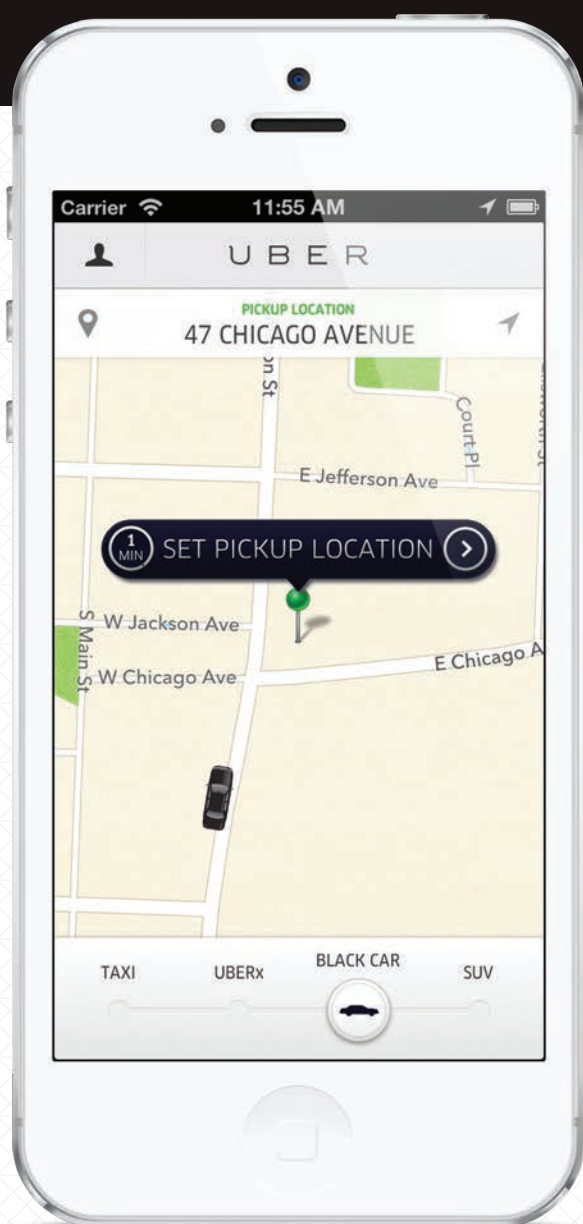
THROUGH DEC. 20, 2013

*Liene Bosque and Nicole Seisler / Jim Campbell / Odette England /
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MoCP Collection Works*

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STUDENTS LOST IN

BY: TATIANA WALK-MORRIS, ASSISTANT CAMPUS EDITOR

JESSICA PALYS WAS DIAGNOSED

with cervical cancer in 2012. At the time, she was studying at the University of Chicago, where health insurance, like at many colleges, is mandatory. But no insurance company would cover her because of her illness. So Palys, who now works as director of faith initiatives for the grassroots coalition Campaign for Better Health Care, paid a \$132 monthly premium for an insurance plan offered through the university, even though it didn't cover any expenses related to her cancer.

When she had difficulty finding health insurance coverage as a result of her diagnosis, Palys said she felt her options were limited because insurance companies did not legally have to accept her at the time; however, the Patient Protection and Affordable Care Act, informally known as Obamacare, combats that problem by making coverage available to people with pre-existing conditions.

Just one year after Palys' diagnosis, the landscape of student healthcare is changing. While public colleges and universities, including the University of Chicago, were previously the only institutions to require health insurance plans, the Affordable Care Act now requires all uninsured students and

citizens to obtain health insurance.

"In the insurance market that we used to have, that was how people were treated," Palys said. "There are thousands of people who, if they didn't get healthcare through their employer or their parents, the insurance company had the right to tell them, 'Sorry, we don't want you.'"

Under the Affordable Care Act, students without insurance are required to purchase healthcare through the government's online insurance marketplace, according to Patricia Rios, associate vice president of Columbia's office of Human Resources. The marketplace, which was launched Oct. 1, allows students to purchase healthcare packages for as little as \$50 a month, according to an Oct. 1 email to student workers from Human Resources and the Student Employment Office. Columbia's Human Resources and Student Employment offices complied with the federal law requiring institutions to inform students of the health insurance options by that date.

Rios said the college currently does not offer health benefits to part-time staff and student workers, both of whom are defined as working approximately 25 hours a week. In addition to stipulating that colleges must provide student workers with an outlet for obtaining health cover-

age, the act allows young people to remain on their parents' insurance plans until age 26, compared to the former cutoff age of 19. Until the online marketplace was made accessible, the college directed all uninsured students under 26 to Gallagher Koster, an insurance broker specializing in student accident and sickness plans. The mandate also applies to graduate students. Those uninsured by their parents or older than 26 are required to purchase a plan through the marketplace.

"The government wants to ensure that people have proper medical coverage, so [the Affordable Care Act] is just another avenue," Rios said. "Students have three places now where they can get insurance: their parents' insurance, the insurance you buy through Columbia [via Gallagher Koster] or you can go to the [marketplace]."

According to Human Resources' statement, every uninsured student must obtain health insurance by Jan. 1, 2014 or pay a penalty of either \$95 or 1 percent of his or her income, depending on which amount is greater. Some are exempt from the penalty, including individuals with an annual income of less than \$10,000 or members of a religion that opposes certain benefits offered through

ESSENTIAL HEALTH BENEFITS COVERED BY STUDENT HEALTH INSURANCE PLANS:

AMBULATORY PATIENT SERVICES

EMERGENCY SERVICES

HOSPITALIZATION (SURGERY)

MATERNITY & NEWBORN CARE

MENTAL HEALTH & SUBSTANCE USE DISORDER SERVICES

PRESCRIPTION DRUGS

REHABILITATIVE SERVICES

LABORATORY SERVICES

PREVENTIVE & WELLNESS SERVICES, CHRONIC DISEASE MANAGEMENT AS WELL

PEDIATRIC SERVICES

BY JAN. 1, 2014, EVERY AMERICAN MUST HAVE HEALTH INSURANCE.

THOSE WHO DO NOT HAVE INSURANCE BY 2014 MUST PAY A PENALTY FEE OF \$95 OR 1% OF THEIR INCOME, WHICH EVER IS GREATER.

HEALTHCARE LAW

LAYOUT: MICHAEL SCOTT FISCHER, SENIOR GRAPHIC DESIGNER

a health insurance policy, such as contraceptives.

The government-run marketplace offers a series of health insurance options covering basic services from emergency and outpatient care to pediatric and mental health services—care not previously included in minimum coverage plans, Palys said. If students desire coverage beyond the basic—or Bronze—package, which carries a monthly rate of \$50, they can purchase additional coverage through the Silver, Gold and Platinum plans, which carry higher monthly premiums, according to the mandate.

If students want to purchase their own insurance through the marketplace, they can compare and buy plans at Healthcare.gov. Rios said students can also consult with her or Gabina Mora, benefits manager in Columbia's Human Resources Department.

American undergraduate students typically have health insurance through their parents' plans, Rios said. However, international students usually either have insurance subsidized by their home country's government or have to purchase insurance through the college's broker, according to Gigi Posejpal, director of International Student Affairs.

Posejpal said it is still too early to

tell how the mandate will affect Columbia's 243 international students. International students who are without insurance from their home country may purchase health insurance through the LewerMark Study Abroad Plan, which covers students for approximately \$600 a semester.

Although this plan is competitive with others, it is still expensive on top of tuition, housing and expenditures, Posejpal said. She also said it is difficult for international students to adjust to America's healthcare system. For students to maintain health coverage from their home country, the insurance plan must be comparable to an American insurance plan.

"Sometimes they walk into a hospital or a doctor's office and the first thing they're asked is 'Do you have your insurance card?'" Posejpal said. "At home, a lot of times it's something that they really don't have to think about; whereas in the U.S., all of a sudden it becomes an issue."

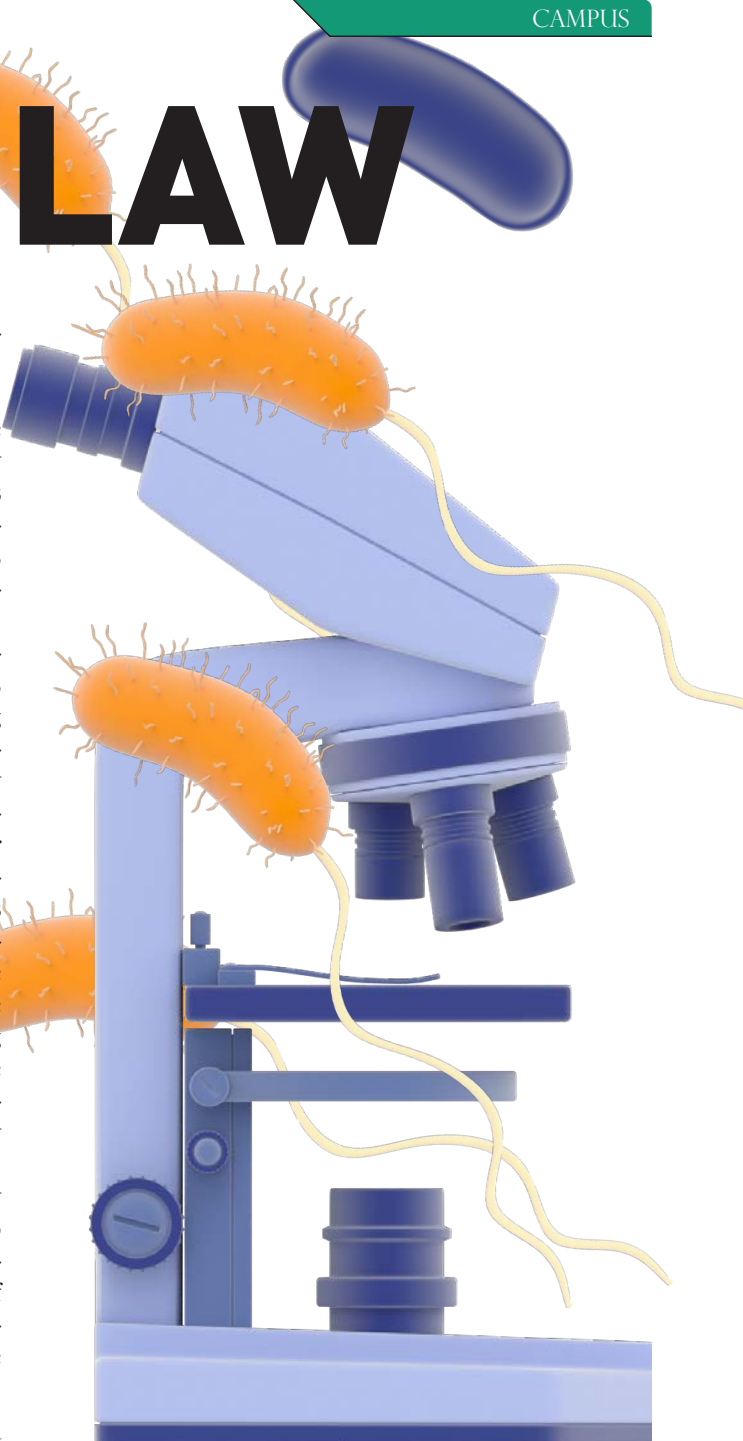
According to the Office of Research, Evaluation & Planning's 2012 statistics, the average age of Columbia's graduate students is 27. Jennifer Tranmer, an uninsured 27-year-old graduate journalism student, said when the Affordable Care Act was passed March 23, 2010, she visited her doctor to make sure she was healthy.

"When I found out that I was going to need to get health insurance, I guess it didn't really fully register," Tranmer said. "When the Affordable Care act first passed, I got back on my parents' insurance, which really was nice. So right before my 26th birthday, I was trying to get all my ducks in row in terms of seeing all the doctors that I could."

Tranmer said finding a health insurance plan that meets her needs is a significant concern, but choosing the right option is a daunting, time-consuming task she has yet to fully understand. Aware of the tax penalty for being uninsured, Tranmer said she will try to balance insurance costs with her student loans and other expenses and seek an employer that offers health insurance when she graduates. Although she spends most of her time worrying about her thesis, Tranmer said she recognizes the importance of seeking out health insurance, especially after witnessing loved ones fall ill.

"I don't have a lot of extra money for health insurance, and I want to make sure that I'm taking care of myself," Tranmer said. "It's just kind of finding the right balance between decent healthcare but also making sure that I've got the right price."

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WHO IS ELIGIBLE TO USE THE HEALTHCARE EXCHANGE:

ADULTS OLDER THAN 26

ADULTS YOUNGER THAN 26 AND WITHOUT HEALTH INSURANCE THROUGH THEIR PARENTS, EMPLOYER OR SPOUSE

IMPORTANT DATES:

MARKETPLACE OPENED **OCT. 1, 2013**

COVERAGE BEGINS **JAN. 1, 2014**

FIRST ENROLLMENT PERIOD CLOSSES **MARCH 31, 2014**

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PERCENTAGE OF MEDICAL SERVICES COVERED BY PLANS:

BRONZE PLAN:

60%

GOLD PLAN:

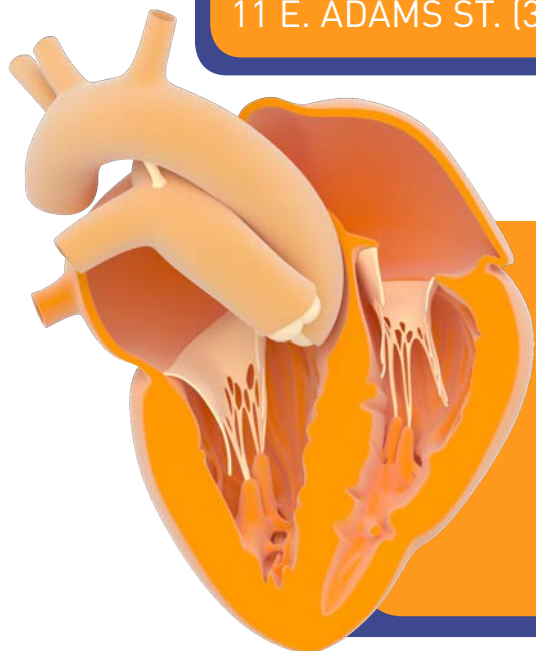
80%

SILVER PLAN:

70%

PLATINUM PLAN:

90%



Creative Nonfiction Week pushes literary boundaries

JACOB WITTICH

Assistant Campus Editor

STUDENTS WHO WANT to expand their skills beyond traditional expository writing can learn innovative storytelling methods during this year's Creative Nonfiction Week.

"Hybrid Storytelling" is the theme of the 2013 Creative Nonfiction Week, an annual series of readings and workshops hosted Oct. 21–24 by the Creative Writing, Journalism and English departments in celebration of storytelling.

The 5-day celebration will feature 10 events ranging from panel discussions to lectures.

On Oct. 22 at 4 p.m., writers Megan Stielstra, Shannon Cason, Andre Perez and Bobby Biedrzycki will host a live storytelling panel during which they will share their nonfiction stories for discussion, according to Sharon Boyd-Peshkin, co-chair of Creative Nonfiction Week and associate professor in the Journalism Department.

Another panel will take place Oct. 23 at 1 p.m. regarding creative nonfiction hybrids and cross-pollinations, a discussion of nonfiction storytelling on multimedia platforms using varying writing styles. This will include telling stories through film, poetry, illustrations or in the traditional written form.

A panel on entrepreneurial paths to publication will discuss types of

publications in modern society, featuring Sarah Dodson of Make Magazine, Mairead Case of Featherproof Books and Yeti Publishing, Paul Durica from Pocket Guide to Hell Tours and Toure Muhammad of Bean Soup Times, on Oct. 24 at 4 p.m.

"Creative Nonfiction Week is a wonderful opportunity to hear, see and feel inspired by some remarkable practitioners of creative nonfiction," Boyd-Peshkin said. "It's a chance to hear some great stories and learn some of the techniques that make them great."

This is the first Creative Nonfiction Week since the college merged its Fiction Writing Department with sections of the English Department to form the new Creative Writing Department. Despite the merger of fiction and nonfiction, Creative Nonfiction Week and Story Week—a celebration of fiction writing in the spring—will remain separate, Boyd-Peshkin said.

"Story Week has a long and important history," Boyd-Peshkin said. "It would be a disservice to Story Week and Creative Nonfiction Week to smash them into one."

The merging of departments underscores the theme of this year's Creative Nonfiction Week: hybrid forms, which refers to crossing genres and using various media in storytelling, according to Steph Jurusz, a student in the Creative Nonfiction MFA program.



Anthony Soave THE CHRONICLE

Staff members of the South Loop Review, an annual Columbia magazine of creative nonfiction, essays and memoirs, discuss stories to be published in the latest issue. The Oct. 24 release party for this year's 15th volume coincides with the conclusion of Creative Nonfiction Week.

"We can borrow and share ideas and I think it can help build better community for creative writers here at Columbia," Jurusz said.

The 2013 Creative Nonfiction Week kicks off Oct. 21 with a keynote presentation from Kwame Dawes, winner of a 2009 Emmy Award in the category of New Approaches to News & Documentary Programming. Dawes won the award for his project on HIV and AIDS in Jamaica. Prior to the keynote, Dawes will teach a master class for graduate students.

Emily Alexander, a student in the Creative Nonfiction MFA program,

said she is looking forward to learning more about Dawes' book "Natural Mysticism: Towards a New Reggae Aesthetic," an in-depth look at reggae as an art.

"I'm really excited to hear [Dawes] present and to interact with him," Alexander said. "I'm curious about what the reggae aesthetic [means] to his work. I love reggae [and it] has a special place in my heart."

Creative Nonfiction Week will end Oct. 24 with a release party for the South Loop Review: Creative Nonfiction + Art, an annual Columbia magazine featuring creative nonfiction, essays and memoirs

written by students. The party begins at 5:30 p.m. at Ferguson Theater in the Alexandroff Campus Center, 600 S. Michigan Ave.

The party will feature live readings from writers featured in this year's 164-page issue, and there will be a raffle for works published by authors interviewed in the issue, according to Josalyn Knopic, managing editor of the South Loop Review.

For more information and a schedule of Creative Nonfiction Week's events, students can email Boyd-Peshkin at speshkin@colum.edu.

jwittich@chroniclemail.com

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CHROME SAFARI FIREFOX EXPLORER
AUDACITY CELTX AND MANY MORE

Computer labs for homework, study, and general computer use by our students, staff, and faculty.

» PAID

Continued from Front Page

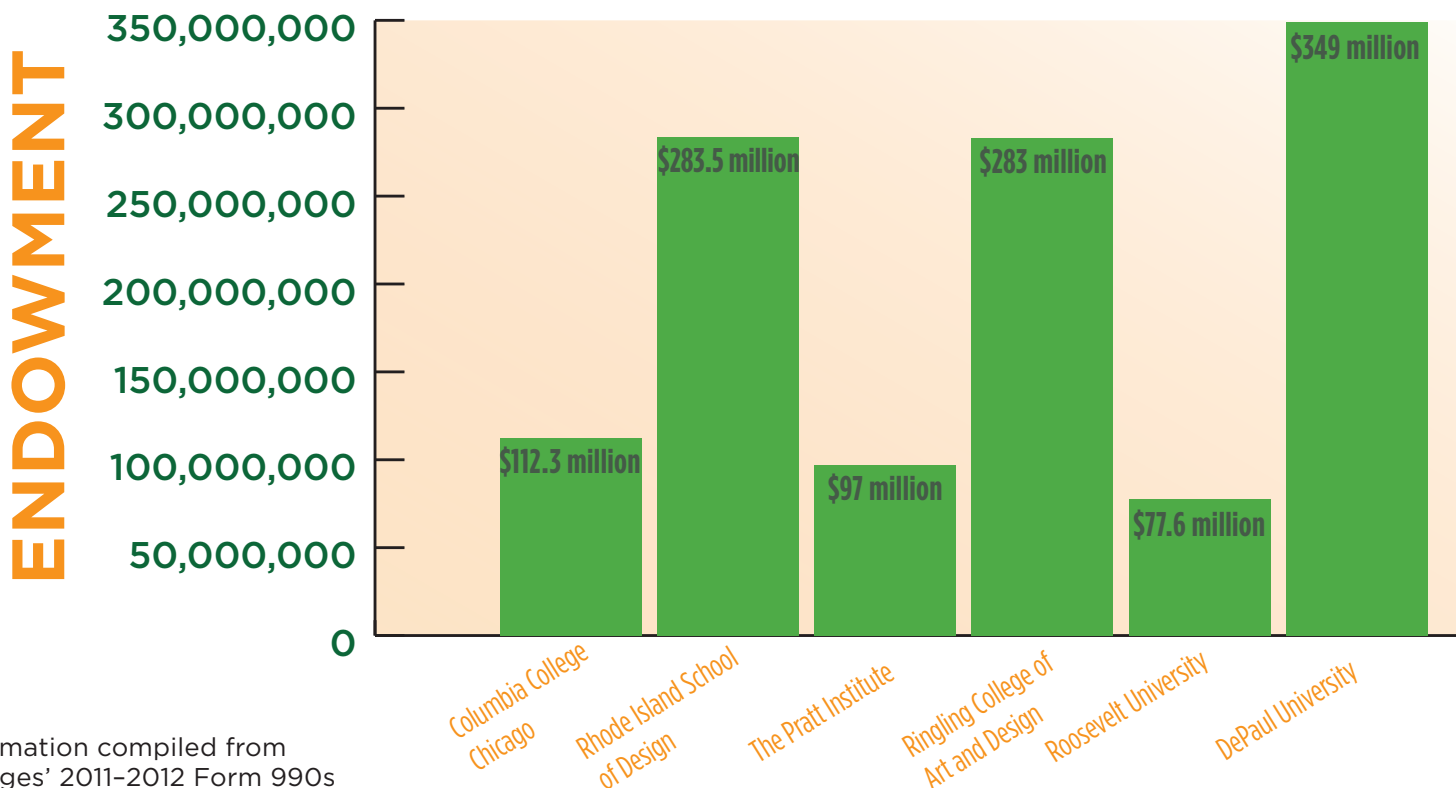
\$191,884; and Doreen Bartoni, then dean of the School of Media Arts, \$189,294 compared to \$188,837.

In addition to Carter and Kapelke, the college no longer employs Annice Kelly, Chiaravalle and Michael DeSalle, the former vice president of Business Affairs and Chief Financial Officer, who is also listed in the report as receiving \$117,942, despite being fired in May 2011. He is currently suing the college for wrongful termination.

Diane Doayne, associate vice president of Marketing & Communication, said the college's administration would not comment on how employees were paid or how their compensation was determined, citing an institutional policy that prohibits the college from commenting on the Form 990.

During the 2011–2012 academic year, the college's tuition and housing revenue by \$4.7 million, generating \$218.7 million from tuition and \$28.7 million from residence halls, according to the report.

However, the college's fundraising efforts that year resulted in a net loss of \$242,785 in revenue intended for the school and organizations the college supports. The 2011 Open Doors Gala, which cost \$1,000 to attend, sought to raise scholarship money to enable Chicago-area students to attend Columbia. It met its fundraising goal, but the college lost approximately



Information compiled from colleges' 2011–2012 Form 990s

Donald Wu THE CHRONICLE

\$191,281 in the bargain.

Despite the losses incurred through fundraising, the college's endowment saw steady growth during the 2011–2012 fiscal year. College endowments are used to help support daily operations and fund other college-related expenses, like scholarships and operational fees. Endowments are also an indicator of a college's financial resources. According to the report, Columbia's endowment fund grew by approximately 27 percent during a 3-year period, totaling \$112.3

million by 2011–2012.

When compared to other colleges specializing in art and media education, Columbia has a relatively small endowment and on average pays its administrators less.

Rhode Island School of Design's endowment larger than Columbia's, with \$283.5 million, according to its 2011–2012 Form 990. RISD's President John Maeda made \$490,865 in total compensation, \$91,571 more than Carter, while its provost earned \$244,177.

The Pratt Institute in Brooklyn,

N.Y., paid its president more than Carter, with a salary of \$639,094, according to its Form 990. The college's endowment is similar to Columbia's at \$97 million.

The Ringling College of Art and Design in Sarasota, Fla., had a wider pay scale, with the president earning approximately \$650,000 and some vice presidents earning \$180,000. Ringling has a \$283 million endowment.

Roosevelt University had a smaller endowment at \$77.6 million but paid its President Charles

Middleton more than Carter with \$496,756 in compensation.

DePaul President Rev. Dennis Holtschneider made \$783,834, but was not the highest compensated employee at the college. The head coach of the basketball team, Oliver Purnell, received \$2.2 million from the college, according to DePaul's Form 990. At approximately \$349 million, DePaul's endowment is much larger than Columbia's.

teagle@chroniclemail.com

» FACEBOOK

Continued from Front Page

users to post insulting or degrading comments about their peers, according to the page description. The majority of posts include vulgar profanity addressing students or college-related anecdotes.

The Anti-Admirers page was founded in April but did not receive regular activity until this month, according to the dates of posts on the page. As of press time, the page has 380 subscribers.

"There's freedom of speech, but when it becomes hurtful, we need to say something about it," Wilson-Taylor said. "Some [of the posts] are offensive and hurtful."

According to Wilson-Taylor, the college has sent several requests to Facebook asking that the Anti-Admirers page be removed along with the Secret Admirer and Confessions pages. All three pages have violated copyright laws by using college logos and images without the college's permission, Wilson-Taylor said.

The profile and cover photo on the Anti-Admirers page were taken down Oct. 17, after The Chronicle spoke to Wilson-Taylor.

also the college's code of conduct.

The Anti-Discrimination and Harassment Policy, which states students should not harass or discriminate against any person who is part of the college, is in place to create a safe environment where students and teachers are protected from harassment and discrimination, Wilson-Taylor said.

"The [college] environment can't be hostile where one can't learn or teach," Wilson-Taylor said. "If one believes they have been harassed or discriminated against, [they] can file a formal complaint and the college will investigate it."

The administrators of the Anti-Admirers page released statements Oct. 18 anonymously via Facebook chat to The Chronicle. The administrators wrote that the page was not created with the intent to cyberbully students, but was made as an outlet for venting frustration.

"The page wasn't meant to call people out and say hurtful things," the administrators wrote. "We're not sure if we would consider deleting the page. We don't see a reason why we should right now."

Wilson-Taylor said if Facebook reveals the administrator's names,

consequences, but that she would speak to students involved to help them understand why their behavior is wrong.

"I can't say you can't respond to a post," Wilson-Taylor said. "It's a public space."

If the page's administrators are students, the college can take disciplinary action based on college policies.

Martha Meegan-Linehan, director of Safety and Security, and Mark Kelly, vice president of Student Affairs, declined to comment on the page's existence.

David Nicolau, a junior audio arts & acoustics major and the creator of the Secret Admirers page, said his page received criticism for posting a link to the Anti-Admirers page because of the page's "mean" content.

"I wanted people to be aware of the page and my whole thought process behind it was, 'If you don't like it, then ignore it and it's going to go away,'" Nicolau said.

The Secret Admirers and the Anti-Admirers pages have no official relationship, Nicolau said, and he does not know the other page's creators. Nicolau said people who submit negative posts to the Anti-Admirers are cyber bullies and carry more responsibility for the page's backlash than the page's creator.

Several Facebook users have posted on the page, criticizing the administrators for its content.

Connor Hudson, a sophomore marketing communication major, said he posted a comment criticizing the administrators for even making the page. He said he believes the page should be shut down.



Screen shot from Columbia College Chicago Anti-Admirer's Facebook page

"If something were to happen where a kid who is having a hard time, [saw] something written about them [and] ended up trying to hurt themselves or hurt others, then I think the [college] would have some responsibility," Hudson said.

John Bruner, a freshman music major, said he subscribed to the Anti-Admirers page because he thought it would be interesting. He said he does not support a lot of the posts on the page but does not think it should be shut down.

"I think the students should resolve it," Bruner said. "Maybe there could be some guidelines from the

administration, but overall I think the students should decide whether it gets taken down or not."

Wilson-Taylor said she rarely sees instances of bullying at the college and was surprised students could be so disrespectful to each other. Twenty percent of people who are cyber bullied think about suicide and 1 in every 10 attempt it, according to CyberBullyHotline.com. Wilson-Taylor added the college has programs through Residence Life and the Counseling Center to minimize bullying.

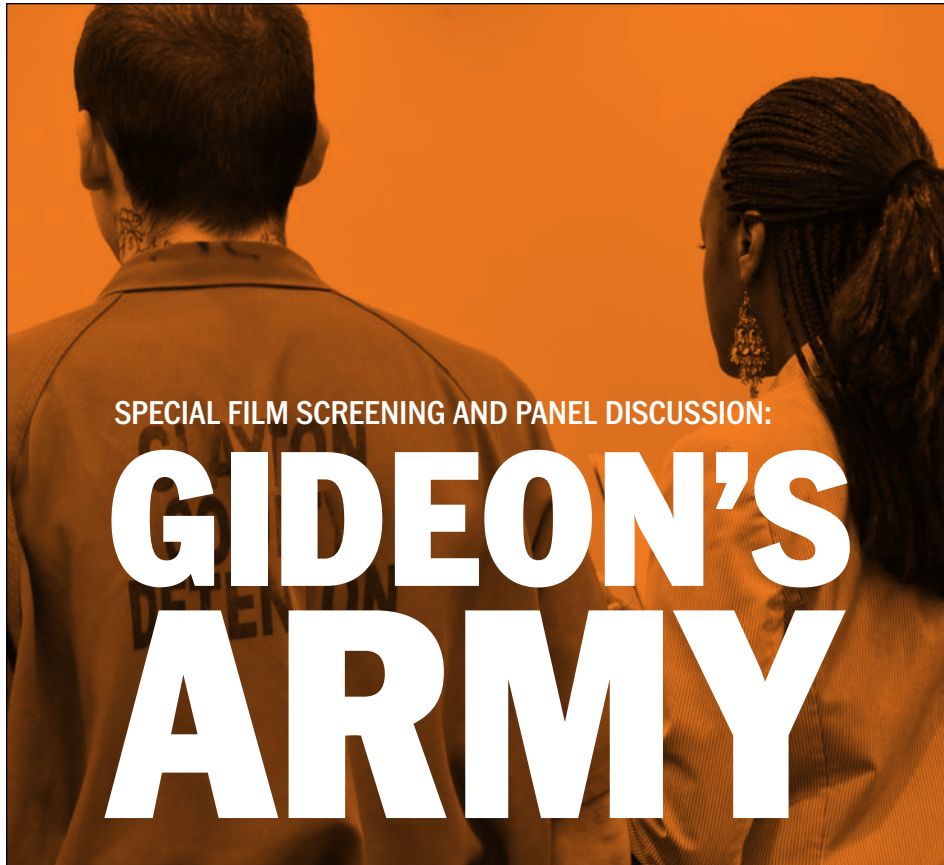
kdavis@chroniclemail.com

"I can't say you can't respond to a post. It's a public space."

- Sharon Wilson-Taylor

Wilson-Taylor said the college is also asking Facebook for the names of the administrators of the Anti-Admirers page because they are not only violating copyright laws but

the college will decide on the appropriate sanctions, adding that suspension and expulsion are possibilities. Wilson-Taylor also said anonymous posters will not face



SPECIAL FILM SCREENING AND PANEL DISCUSSION:

GIDEON'S ARMY

Thursday, October 24, 2013, 6–8:30pm

**Columbia College Chicago
Film Row Cinema
1104 S. Wabash Ave., 8th Floor
Chicago, IL 60605**

The Columbia College Chicago Library presents **GIDEON'S ARMY**, a new documentary by Dawn Porter. This award-winning film follows idealistic young public defenders in the Deep South.

A panel discussion will follow the screening. Speakers include: Mary Butterton, JD, Assistant Public Defender, Law Office of the Cook County Public Defender; Patrick Tran, JD, Cook County State's Attorney's Office; and Ruth Leitman, documentary filmmaker and Assistant Professor in the Cinema Art + Science Department at Columbia College Chicago. The panel will be moderated by Maryam Fakouri, JD, Reference and Instruction Librarian at Columbia College Chicago. *This event is free and open to the public.*

For more information on this and other upcoming Library events, check out our website:

lib.colum.edu/events

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Cinema Art + Science

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Anthony Soave THE CHRONICLE

Audience members listen to Haskell Wexler's advice on documentary filmmaking during the Oct. 17 screening of "Four Days in Chicago," his film on the impact of the 2012 NATO Summit in Chicago.

» WEXLER

Continued from PG. 3

Wexler said he was glad to see film students who were eager to use the medium to convey stories.

"I really appreciated reaction, and I'm hoping that they'll be encouraged about the power that their story can have and persevere through their education," Wexler said.

Wexler said he decided to screen his film at Columbia because of his relationship with Norman and Mike Alexandroff, Columbia's former presidents, and the students who helped during filming.

Towfighnia said she hopes more film students will participate in events like this because taking advantage of opportunities outside the classroom and practicing their craft will enable them to meet veteran filmmakers and get jobs post-graduation.

"Often we're focused on the class and that is the biggest priority in life—this paper, that lecture—but sometimes it pays to go down the hall to see what's happening," Towfighnia said. "You may just run into Haskell Wexler or any of these other filmmakers who come through the doors here."

Although Wexler is from Chicago, he said he has lived in California for a number of years and relied on Towfighnia's help when navigating the city and producing the film.

Towfighnia said her responsibility was to organize the film crew and ensure their safety while staying true to the narrative.

"As a producer, I think your principle responsibility is to try to coordinate a bunch of people who don't know the area [and] to make sure we have clear stories we're trying to focus on and tell because you can just get caught up in the whirlwind of protesting and activism," Towfighnia said.

During the screening, Film Row Cinema was filled with students, staff and faculty. Assata Terrell, a sophomore fashion studies major, said she was pleased Wexler was open to answering all of the audience's questions after the screening.

"I thought the movie was really good ... and I'm proud of how many people came out to watch it," Terrell said. "I thought [the film] did a good job of juxtaposing the people on the ground, documenting the four days and comparing it with the media [coverage]."

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Courtesy COLE ROBERTSON

Students in Allan Johnston's Writing and Rhetoric II course test out the upgraded classroom and new iPads in Columbia's library in the South Campus Building, 624 S. Michigan Ave. They are one of 50 classes that have used the updated equipment.

» LIBRARY

Continued from PG. 3

was approximately \$14,000. The library chose to purchase the tablets instead of new laptops because tablets do not require as much wiring or charging time and they are less expensive, Beestrum added.

The classroom was previously equipped with large laptops that were anchored to rectangular office tables for security, according to Jacob Chartoff, architect in the Facilities and Operations Department. An additional wireless router was also installed to make connecting to the Internet more convenient, Beestrum added.

According to Chindlund, the laptops will now be loaned to staff and students. The majority of the laptops will be available to check out later this fall, but the system for checking them out has not yet been implemented.

To give the space more versatility, the power poles that were once used to charge the old laptops were removed and replaced with wheeled chairs equipped with tablet holders manufactured by Steelcase, a Michigan-based office furniture manufacturing company, Chartoff said.

According to Beestrum, more than 50 classes have used the classroom since it was redone and have responded positively to the new layout. Students who have used the new technology posted pictures on the library's Facebook page, she added.

The overall goal for the library upgrades is to improve its aesthetic and provide a classroom layout that allows for more student collaboration, Chartoff said. He added that he hopes the furniture will permit students to focus and move more within the library.

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Chicago speed skaters race toward Olympics

Courtesy STEVE PENLAND

(Above) Glen Ellyn Speed Skating Club skater Sarah Warren rounds a turn in the 500 meter race at the 2013 Junior World Long Track Championships in Collabo, Italy. She placed 7th in the world in the event. Nancy Swider Peltz Jr. (Below) competes in the

AIDEN WEBER

Assistant Sports & Health Editor

THE CHICAGO SPEEDSKATING scene is heating up as a number of athletes from local clubs train in hopes of qualifying to represent Team USA in the 2014 Winter Olympics in Sochi, Russia.

Chicagoans have always been well-represented in the Olympic speedskating field, especially with Rogers Park native Shani Davis, who grew up skating for the Evanston Speed Skating Club, winning two gold and two silver medals during the last two Olympic games.

The Chicago-area Swider-Peltz family has also secured its place in Olympic speedskating history. Nancy Swider-Peltz skated on four different U.S. Olympic long track teams—'76, '80, '84, '88—and her daughter, Nancy Jr., qualified for her first Olympics in 2010, finishing 9th in the long course 3,000 meter race and 4th in the team pursuit. Now, Nancy Jr.'s brother, Jeffrey, is training for the U.S. Olympic trials in December, according to Nancy, who also coaches in the Park Ridge Speed Skating Club.

Chicagoland Olympic hopeful, Northbrook Speedskating Club member and 2010 silver medalist



Courtesy PETER BLOCK

Brian Hansen joins the Swider-Peltzs at the Pettit National Ice Center in Milwaukee twice a week to train, according to Nancy. She said the Pettit Center is one of only two long track rinks in the country, which have a circumference of 400 meters opposed to short track rinks that are only 111 meters. The other long track rink is in Salt Lake City, she said.

The Olympic hopefuls are putting in 17 hours per week on the ice and 40 hours per week into training, including warm-ups, cool-downs and cross training, Nancy said.

"You have to be very, very, very fit," Nancy said. "You have to have super strong legs and glutes and just be in top shape."

Nancy said there is no optimal body type for speedskating, like some other sports, making it accessible to all types of athletes.

"The builds are always unexpected. You would never expect the people who make it to make it," Nancy said. "The greatest athletes are not necessarily the successful ones in speedskating."

» SEE SKATE, PG. 17

Baseball team wins first game in 4 years

AIDEN WEBER

Assistant Sports & Health Editor

THE RENEGADES BASEBALL team broke a long record of blowout losses and earned its first victory in four years Oct. 12 against the Indiana State University club team.

The Renegades lost the first game of a double-header against ISU 3-5, before winning the second game 11-7. Renegades baseball team co-captain and senior television major Scott Wilson, who pitches and plays shortstop, said the victory exceeded the team's goals at the beginning of the season and reflects renewed dedication from Renegades' players.

"It was the first [win], something we've been trying to get for a while," Wilson said. "We came into the season just wanting to be competitive. Now I don't see why we couldn't finish top three in the division."

The Renegades baseball team plays in the National Club Baseball Association Division II District V South, along with club teams from Notre Dame, Northern Illinois, Loyola, DePaul and Wisconsin-Madison universities.

According to Renegades co-captain, outfielder and sophomore television major Mike Sempek, the team never made it through a full 7-inning game last year, always losing by the mercy rule, which automatically ends a game when a team is losing by 10 or more runs by the 5th inning. He said they always fell apart after the first couple innings.

"It was awful last year," Sempek said. "I didn't think things were being run well. There wasn't as much talent. It was embarrassing. It was like little league."

» SEE BASEBALL, PG. 17



TUESDAY, OCTOBER 22	WEDNESDAY, OCTOBER 23	SATURDAY, OCTOBER 26	SUNDAY, OCTOBER 27
Chicago Blackhawks vs. Florida Panthers 6:30 p.m. BB&T Center Watch on CSNC	Chicago Bulls vs. Oklahoma City Thunder 8:30 p.m. INTRUST Bank Arena Watch on ESPN & CSN	Chicago Fire vs. New York Red Bulls 4 p.m. Red Bull Arena Watch on My50 Chicago	Northwestern University vs. University of Iowa 11 a.m. Kinnick Stadium Watch on BTN / BTN 2



IHMOUND'S MOODS

Nader Ihmoud
Office Assistant

Let the circus begin

THE WAIT FOR Derrick Rose's comeback has felt like an eternity, but the seemingly endless purgatory has ended. Rose played his first game at the United Center Oct. 16 since injuring his ACL a year and a half ago, and the Madhouse on Madison could not have been more thrilled to have him back in the 95-81 win against the Detroit Pistons.

Rose scored 22 points in 22 minutes. And for those of us who were there, we could see it in his eyes; he was going to do whatever it took to get to the rim.

It was only a preseason game, but by halftime, fans at the United Center were directing MVP chants at the Chicago Bulls' starting point guard. With fewer than five seconds left in the first half, Rose drove to the hoop, was fouled and banked in a running jumper while falling to the ground.

"I was just trying to be aggressive," Rose said after the game, referring to the play. "At that time I just did a move and that's the way I normally know how to play."

The energy he put forth in his first game back at the United Center eased concerns for his health.

He may not be in mid-season form yet, but the United Center audience sure was. The cheers began during introductions and continued until Rose was subbed out for the last time with 4 minutes left in the third quarter.

Every time Rose touched or shot the ball, the crowd members erupted. Each time his body hit the hardwood, they gasped.

The United Center will be filled with excitement and worry all year, especially because the Bulls decided to sit Rose out of the last game against the Washington Wizards Oct. 12 because of soreness in his surgically repaired left knee.

Rose's comeback has created a LeBron James-like buzz. Most reporters ignore other players in the locker room as they wait to hear from Rose. Although Rose said it feels good to have the fans' support, he said he doesn't want to get caught up in it.

He's used to being on the court, but isn't as comfortable around the frenzied media shouting 20 questions at him at a time.

The Adidas commercials have hyped his return for months, so



Rose will have to adapt to the additional attention and the crowds of hungry reporters that will surround his locker following every game this season.

The firsts since his injury are finally over for Rose. He's played his first road and home games, and he sat out because of a sore knee for the first time. The return has come and gone, and now it's time to focus on the season.

That doesn't mean there will not be media coverage on off-days and injury updates causing fans to worry. Last season, Rose proved that he wouldn't allow the media to dictate how he treated his body when he spurned their urgency to play before he was ready.

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FEATURED ATHLETE

JOSEPH GENDUSA

Sport: Quidditch Team/School: Lumos/Loyola University Chicago



Courtesy JOSEPH GENDUSA

DESIREE PONTARELLI

Assistant Sports & Health Editor

RATHER THAN FLYING on broomsticks, college athletes like Loyola University Chicago senior Joseph Gendusa run across the field straddling them.

Gendusa, captain and a chaser on the Loyola Lumos Quidditch team, has been an avid player since his freshman year. While many play purely because of their love for "Harry Potter," the athleticism involved is what lured Gendusa onto the field.

The Chronicle chatted with the information systems and finance double major about his position on the team and his love for the wizardly sport.

THE CHRONICLE: Do you consider Quidditch a sport?

JOSEPH GENDUSA: I definitely think it's a true sport. It combines elements of every sport. There's balls you can score with, there's running, it's full-contact [and] you can tackle. Pads aren't required, so in a way, it's a lot more physically intense than a lot of other sports. You have to be athletic to play at a competitive level. There's a lot of back-and-forth sprinting, stop-and-go like soccer or basketball. I feel that just because we're on a broom doesn't mean we're not a sport or that it doesn't require a lot of athleticism.

Explain Quidditch as though you are talking to someone who has never heard of it before.

The sport [was] adapted from "Harry Potter," where they fly around on brooms. Instead of flying, we have a broom but we have to run with it between our legs at all times. It's a combination of a few different sports. The chaser play includes a [quaffle] volleyball you have to throw through hoops and play offense and defense. In that way it's like basketball, soccer and water polo. There are beaters and their role is to knock out other players. When they have dodgeballs, it's like dodgeball—they have to throw the balls and hit other people. If you get hit with the ball, you have to get off your broom, run and go touch your hoop and then you're back in play.

What does the chaser position in Quidditch entail?

The chasers are the players who score the goals, so they move the quaffle [volleyball] down the field. They have to throw those through one of the hoops [resembling a hula-hoop] and, if [they] score, that's 10 points. It's an offense-defense game, kind of like basketball. One team is trying to score while the other is trying to defend their hoops.

Where is the coolest place you have traveled to for a tournament?

Last April we went to the [Quidditch] World Cup in Tiffany, Fla., which is right by Orlando, and that was a really good time. We got to go to Harry Potter World at Universal Studios. The International Quidditch Association rented out the whole Harry Potter World for all the teams.

What is appealing about Quidditch?

There's this thing called the gender rule where there has to be at least two members of the opposite gender on the field at one time, so [at] minimum you can have five guys and two girls or five girls and two guys. I think that's what really sets it apart because there aren't many competitive sports that are co-ed.... It's a whole bunch of different sports, a whole bunch of different kinds of mindsets you have to take in and that shows when you're the coach and you have to practice for that because you have to incorporate rules from basketball, from soccer, from all sports. That's the main appeal. It's co-ed and it's just a totally unique sport all together.

What is the highlight of your Quidditch career so far?

The highlight is seeing Quidditch as a whole grow in popularity across the world. There are teams in Australia, Italy and France. When I started, it wasn't as prevalent as it is today. There was a rulebook, but now there's a more extensive rulebook that has been gaining more popularity. It seems like now almost any college you look at has a team. I think that's really the highlight; to be with the sport when it first started out, when it was gaining popularity and now it's really starting to pick up.

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ComedySportz brings gameplay to stage

DESIREE PONTARELLI

Assistant Sports & Health Editor

FOR THE PAST 29 years, ComedySportz has been a platform that blends two of America's favorite pastimes: improv comedy and the competitive edge of sports.

On the ComedySportz stage at 929 W. Belmont Ave, red and blue teams battle it out for audience members' laughter. Six days a week, the theater hosts a 90-minute improvised show with a referee who interacts with the audience by seeking suggestions for "gameplay."

Although the audience selects all the songs, scenes, games and winners, the venue has hundreds of different games in its playbook, ensuring the same show is never performed twice, according to Rene Duquesnoy, ComedySportz partner and performer.

All audience members are rewarded with a prize at every show. Audiences span from children to seniors and ticket prices range from \$2 for the Two Dollar Bill show to \$24 for weekend shows, according to the ComedySportz website.

"We have a team competition where we're all trying to win every time we go out there," said Bill Nielsen, a member of ComedySportz Chicago and alumnus of the Buffalo, N.Y. cast. "But it's the idea that any time you come in, it's a new show. And it's a fresh experience even for the performers."



Jon Durr THE CHRONICLE

Ben Mattice (left) and Samir Mokadededi (right) of the Houston Humidity team celebrate after winning the first round of the ComedySportz Midwest Invitational Oct. 17 at the Chicago ComedySportz location at 929 W. Belmont Ave.

» SEE COMEDY PG. 18

TECH TALK

FEATURED APP



SHADOW IS A mobile app that helps users remember and record their dreams and track their sleep cycle. Users can choose to plot their personal data on a global chart to compile information about sleep patterns and dream themes.

It begins with a built-in alarm that gradually wakes up users with increasingly louder sounds, slowly transitioning from sleep to consciousness with the hope of making waking up easier.

After the alarm goes off, the app immediately provides the user with

an interface to record their dream recollections while they're still fresh in their mind using a typepad or microphone. If the dream is hard to remember, the app will also ask the user a series of questions to help jog the memory.

Shadow is designed to be used over a long period of time. After recording many months of data, it can identify common themes in sleep patterns. Shadow, currently being funded on Kickstarter for \$8, is available on iOS, Android or Windows phones. —H. Zolkower-Kutz

GADGET LAB



Courtesy CEDRIC BOSCH

Rideye records bike crashes

THE RIDEYE IS a blackbox camera used to help cyclists record their rides, providing vital information in the event of a hit-and-run crash. The device is mounted on the handlebars and activated with the simple tap of a button.

The camera's interior contains lithium cells, giving the device a full 24 hours of battery life before it needs to be plugged in to a USB port to charge.

It continuously records up to 2.5 hours of high-definition footage on its internal memory, taping over the oldest file when it runs out of room. A built-in accelerometer, which measures the Rideye's movements, will detect an impact and automatically save the video. Cyclists can use the video to identify license plates or car models. The Rideye is available on Kickstarter for a \$119 pledge. —H. Zolkower-Kutz

FEATURED PHOTO



Courtesy PAUL JUDGE

Monsieur is an electronic personal bartender connected to an iPhone app that allows users to craft cocktails to their exact specifications from the comfort of their own home, with included alcohol dispensers filled with preferred liquor. Monsieur can be found on Kickstarter for a \$2,699 pledge.

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Cornhole tossed into sports world

DESIREE PONTARELLI

Assistant Sports & Health Editor

CORNHOLE, THE PASTIME that made a name for itself in backyards and parking lots, is hopping the fence and transitioning from a pregame timekiller to an organized sport.

While throwing bean bags 27 feet through a hole in a board may not require much athleticism, cornhole is creating a name for itself as an intramural sport, especially in Chicago, according to Steve Vanderver, a founding member of the Cornhole Players Association.

“[Cornhole] is definitely growing,” Vanderver said. “It’s growing in multiple ways and that’s what is making it difficult for any one organization to grab the reins and help the game grow.”

Vanderver has been an avid cornhole player for 10 years, in addition to serving as a founder of the Cornhole Players Association. The nearly 3-year-old group hosts events, educates players and assists those looking to incorporate cornhole into charity events.

However, not everyone is on board with classifying cornhole as a sport. Chris Johnson, owner and operator of Naperville Bags Inc., a cornhole bag distributor, said it depends on how the game is played.

“I’m kind of up in the air on that,” Johnson said. “I’d say it’s more of a

game. There are certain people who call it a sport and play it like a sport.”

Whether it is considered a game or a sport, there are still rules players must follow. The front edge of each pitcher’s box acts as a foul line, so when tossing the bag, each player must remain in the 4-foot-by-3-foot area on either side of the box. When a bag falls through the hole in the board, it is called a cornhole and the tossing team earns 3 points. A bag that does not make it into the hole but lands resting on the board is called a woody or boarder and equals 1 point. If a bag touches the ground before reaching the board or lands hanging off the board while touching the ground, it is considered a dirty and is removed before further play. Any toss that is not a cornhole or a woody is considered a stanker, or foul bag, and receives no points. The first team to reach 21 points wins the game.

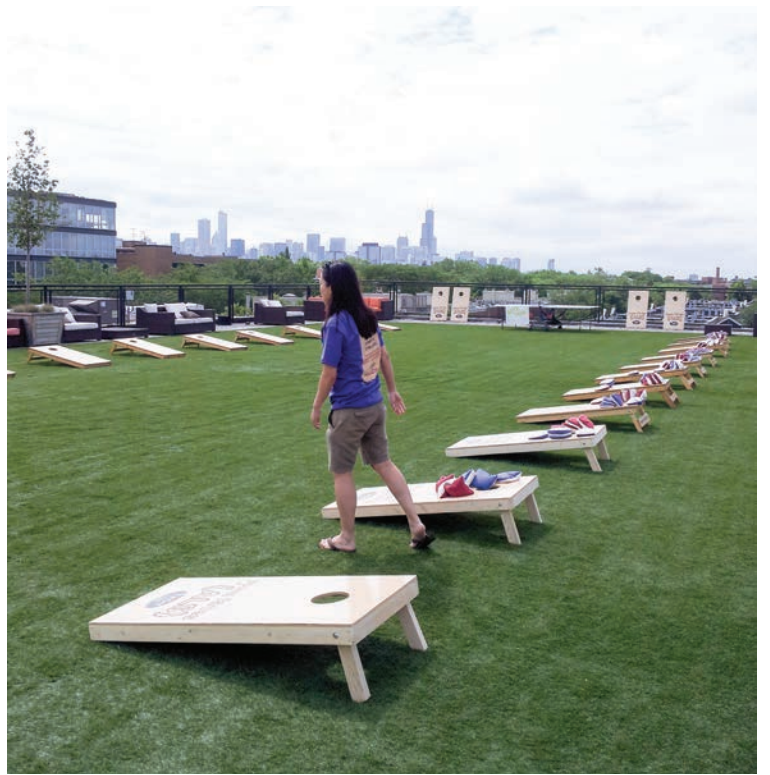
Bags can be filled with either resin or corn, according to Johnson, who played competitively in the American Cornhole Organization until 2010. The resin-filled bags are waterproof and do not break down as easily as corn-filled bags, he said.

ACO President Frank Geers said cornhole is a marketing opportunity as well as a sport. He said he sees cornhole boards as potential billboards for businesses.

Geers said the ACO has created the “mecca” of all tournaments: the ACO World Championships of Cornhole. The annual tournament once took place in January, but as cornhole tournaments have migrated toward television, the organization was advised by Fox and ESPN to move its championship to July. Geers said the television market was more competitive in January because professional hockey, basketball and football playoffs are broadcast, leaving little airtime for cornhole.

Geers said ESPN sports journalist and comedian, Kenny Mayne, traveled to Turfway Park in Florence, Ky., for the ACO World Championships of Cornhole to film players for “Kenny Mayne’s Wider World of Sports.” The show aired 10 times through Oct. 9 on ESPN, showing 5-1/2 minute clips promoting cornhole. Both Geers and Vanderver said they aspire to broaden the game beyond the backyard and tailgating through their organizations.

“One of the things we’ve been pushing hard for is getting cornhole to be recognized as an intramural sport,” Geers said. “Getting it into the high schools, the colleges, the junior highs because we believe that cornhole, especially as it’s played as a singles game, can give one a little bit of exercise as well as



Courtesy STEVE VANDERVER

The Cornhole Players Association hosts a charity event for Amyotrophic lateral sclerosis on a Chicago rooftop. The Club regularly holds charity events in addition to regular tournaments.

it teaches kids addition, subtraction and sportsmanship.”

Geers said ACO has worked with various YMCAs and high schools across the nation in an attempt to get the game incorporated as an extracurricular activity. The organization is also working to create a network of college and fraternity students who want to introduce

cornhole to college campuses as more than a tailgate activity.

“A lot of people are having a hard time getting over the backyard game and some of the names associated with it, but I think we are all kind of looking for something different,” Vanderver said.

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Wicker Park Bocce Club up and rolling

AIDEN WEBER

Assistant Sports & Health Editor

THE FOUNDERS OF the Wicker Park Bocce Club turned an abandoned lot at 1944 W. Crystal St., into a recreational haven after leasing it for \$1 and obtaining approval from Alderman Joe Moreno (1st Ward) in April, according to WPBC co-founder Alex Gara.

Gara said he first began thinking about creating a bocce club during the summer of 2012, when he saw the neighboring vacant city lot’s potential.

“I walked by it daily, and it was just a real eyesore,” Gara said. “There were long weeds and broken glass and trash and frail cats. It was just a really ugly scene, and I had a feeling [the lot] was forgotten by the city.”

Gara said he fantasized about different things the lot could become and decided he wanted to build bocce ball courts in Wicker Park and eventually the entire city. He pitched the idea to his friends Alicia Harvey and Ben Tudor, who became WPBC co-founders. Harvey said they sent numerous requests for the vacant lot to the city without reply.

“It sort of died as a dream,” Harvey said. “It just didn’t seem like something that was feasible.”

Shortly after, Harvey started volunteering for Moreno. She said she promoted the idea around the of-



Photos courtesy Alex Gara

It took a group of approximately 10 volunteers months to transform the haggard city lot at 1944 W. Crystal St. into the Wicker Park Bocce Club courts, which are now free and open to the public noon-7 daily.

fice, and the alderman unofficially told Harvey and her fellow founders to pursue it. The three friends and some five volunteers put in hundreds of hours of volunteer labor until the lot was transformed into a pair of bocce courts several months later, Gara said.

Harvey said the project took far longer than expected because it was the first of its kind. The city was not used to dealing with requests like the WPBC’s, and the WPBC volunteers were not familiar with the engineering and physical labor involved in building bocce courts. Gara said the WPBC held a fundraiser May 16 at the Fulton Market Gallery, 310 N. Peoria St., to pay for court supplies and rental trucks. He said First Financial Trust, a mortgage company, offered to sponsor the project midway through the renovation process.

The city officially leased the property July 24 to the WPBC for \$1, allowing them to play through the end of 2014, according to a July 24 press release from Mayor Rahm Emanuel’s office. After the lease was signed, Gara said the volunteer crew ground out two weeks of non-stop labor to finish the project by the end of summer.

The courts are now open to the public daily from noon-7 p.m. Players are welcome to show up with their own sets of bocce balls or rent a set for free at Small Bar, located nearby at 2049 W. Division St.

The WPBC has since partnered with Dogfish Head Craft Brewed Ales, based in Milton, Del., for the brewing company’s Oct. 18-19 Dogfish Head Midwest Intergalactic Bocce Tournament, which was played on the Whole Foods rooftop, 1550 N. Kingsbury St.

According to Dogfish Head Event czar Mark Carter, the WPBC will help promote and officiate the tournament, and a share of the profits brought in by team entry costs will be donated to the WPBC. The WPBC also entered a team in the October tournament made up of its volunteers.

“We wanted to pay back our volunteers in any way we could,” Harvey said. “They’ve spent hours and hours out there in the hot sun, using sledge-hammers and measuring and carrying giant logs around for us. So we put them on a team to represent us.”

The tournament was originally intended to take place at the Wicker Park courts, but Carter said the lot was not big enough to host the event, which he expected to attract more than 17 teams of four participants and tournament staff. Still,

Carter said he wanted to keep the WPBC involved.

“We thought it would be a perfect fit to benefit a bocce club as part of our tournament,” Carter said. “We like bocce, they’re trying to push bocce ball in the area, so it was a nice fit.”

Gara said the Wicker Park courts are guinea pigs for a larger project, which he hopes will flip vacant lots citywide into bocce courts. For now, Gara said he has his sights on opening courts in Pilsen and Logan Square.

“My goal in this whole thing is for bocce ball to become a part of Chicago culture,” Gara said. “And also just being smart about the space. If you really pay attention, there’s a lot of land out there that no one is doing anything with.”

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» **SPEEDSKATING**

Continued from PG. 13

Ginny Lapporte, president of the Northbrook Speedskating Club, which has sent a skater to the Winter Olympics every year except once since 1952, said the sport typically attracts athletes from a variety of athletics, including hockey, figure skating, inline skating and cycling. But all incoming athletes must be able to skate because of the dangerous speedskating blades, Lapporte said.

Lapporte said young skaters wear Kevlar suits to protect against serious gashes, and short track racers wear helmets to protect against collisions. Both Lapporte and Swider-Peltz Sr. said short track speedskating involves more collisions, crashes and injuries than long track.

Franklin Park Speed Skating Club Manager Trina Bauling said her club has about 15 skaters who regularly attend practice, including U.S. Junior Long and Short Track National Champion Emery Lehman, who hopes to qualify Dec. 27 for the Olympics in the 5,000 meter long track race. Bauling said the club experiences a membership surge around Olympic time but also picks up athletes other ways.

"We get hockey players who want to improve their speed and we get figure skaters who are trying to do the same," Bauling said. "We also get athletes who are trying to transition to new sports."



Courtesy TRINA BAULING

FPSSC skater Emery Lehman, 17, practices long track skating at the Pettit National Ice Center in Milwaukee in hopes of qualifying for the Olympic team in the 5,000 meter race.

Bauling said the biggest attendance wave follows the Olympics because the U.S. has won more medals in speedskating than in any other Winter Olympic sport. But Nancy said the U.S. team still has a long way to go before it catches up with perennial speedskating powerhouse Holland.

"Holland is in another world. They are the sport, they are the powerhorse," Nancy said. "Each country gets a set amount of athletes, but if there were no quotas, Holland would take over most of [speedskating in] the Olympics."

The Chicago area will play a big role in closing the gap, according to Glen Ellyn speed skating coach Carl Cepuran. He attributes Chicago's rich speedskating history to the city's consistently cold winters

and the large number of Scandinavian immigrants in the early 20th century. He said the GESSC is unlikely to send any skaters to the Olympics this year, but he expects to send a few in 2018 and will probably uncover new athletes after the 2014 Sochi Olympic games.

"It's great advertising having the sport on the Olympics. We usually get a huge surge in wake of the Olympics," Cepuran said. "They get hooked, they find out where [speedskating] is at near them and then they're out having a good time, making friends and getting fit. Or some who have the desire and athletic ability find themselves going to Junior Worlds and potentially skating in the Olympics."

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» **BASEBALL**

Continued from PG. 13

Sempek attributed the team's improvement to rigorous practice, a more talented roster and stronger team chemistry. He also said the team is approaching games with a more competitive strategy than in previous years, putting the best players on the field rather than giving everyone equal playing time.

Sempek said this year's players are more skilled, with slugger Cory Merriman and ace pitcher Connor Hudson transferring to Columbia, having played for college teams previously. Sempek said Hudson struck out 11 ISU batters in just six innings on Oct. 12. Sempek and Wilson said they are working with the other players to maximize their talents.

"We've been practicing at Dunbar Park, working on mechanics and tweaking fundamentals," Sempek said. "After we have a game or a series, we pick apart the few things we did wrong and we focus on those in practices."

Wilson and Sempek held a "pre-tryout" meeting in September laying out the team expectations, dues and schedule. A week later, the team held try-outs, during which the Renegades baseball team cut eight players for the first time, ending up with 18 on the roster. Wilson said it was hard to cut players, but it was critical for the team's success.

Renegades Vice President and senior marketing communications major Tim Gorski, who plays third base and center field for the team, said this year's roster is more dedicated and competitive than in the past when no cuts were made.

"We've transformed from a few guys who cared with a bunch of guys on the team to everybody cares," Gorski said. "It's amazing. It's an incredible experience."

He said the players on the smaller team have bonded with one another, enhancing the team's performance.

"The chemistry has built up; everybody hangs out," Gorski said. "We're a bunch of guys that can relate because we all love [baseball]."

Gorski said the sport is a great way for students of different majors to come together. He said an increasing number of Columbia students are discovering the benefits of team athletics.

Columbia's athletic programs have been slow to gain interest in the past because of failed marketing efforts and faulty follow-through, as reported Oct. 7 by The Chronicle. But teams are now starting to take off, according to Gorski, who said the baseball club team is one of many examples of Columbia's growing athletic success.

"The soccer and volleyball teams are also picking up steam," Gorski said. "They're on the ball, already moving forward and the wheels just can't stop moving."

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» **COMEDY**

Continued from PG. 14

ComedySportz hosted its first Midwest Invitational Oct. 17-19, featuring 50 players from 15 improv teams across the country. Teams competed for the Midwest Invitational Trophy and unlimited bragging rights, Duquesnoy said.

The first night of the invitational featured two battles: Indianapolis vs. Houston and the Chicago Bosses vs. Buffalo. Houston won the first match and Chicago won the second.

The audience votes on its preferred team. The teams then take 30-40 suggestions from the audience members and invite them on stage to participate in games, allowing for additional and interaction.

"It's really competitive, which people can relate to because sports are pretty big in Chicago," Duquesnoy said.

After the show, audience members were able to sign up to perform improv games on stage alongside the ComedySportz cast. The Oct. 19 night lineup included Milwaukee vs. Quad Cities; Chicago Bosses vs. Philadelphia; Twin Cities vs. Portland; and Indianapolis vs. Chicago Alumni. The final day of the invitational wrapped up with San Antonio vs. San Jose; Chicago vs. Houston; and East All Stars vs. West All Stars. The tournament concluded with a championship match, which had not been completed as of press time.



Jon Durr THE CHRONICLE

Ben Mattice (left) and Samir Mokadededi celebrate after scoring their Houston team a point on Oct. 17 during the first round of the Midwest Invitational at ComedySportz Chicago, 929 W. Belmont Ave. The first Midwest Invitational included 15 coed improv teams made up of 50 players from ComedySportz theaters across the nation, all competing for the designated invitational trophy and bragging rights.

“It’s really competitive, which people can relate to because sports are pretty big in Chicago.”

— Rene Duquesnoy

Duquesnoy said there’s an annual ComedySportz World Championship, which was hosted in Buffalo, N.Y. this year and the Buffalo team pulled out a win at this year’s competition. Duquesnoy said other cit-

ies have occasionally hosted regional tournaments or invitationals, too.

While ComedySportz likes to play up the contest’s competitive nature, it downplays the vulgarities that accompany both comedy

and sports. Despite the occasional foul-mouthed slipups, Duquesnoy said ComedySportz prides itself on comedic cleanliness. When it does happen, the referee calls a “Brown Bag Foul.”

“We don’t cuss, which is harder for some people to do,” Duquesnoy said. “It’s actually more challenging and fun.”

ComedySportz allows adult attendees to drink, providing alcohol and drink specials at every show. The theater has a full bar with craft beer from local breweries such

as Revolution Brewing and Two Brothers Brewing Company.

“ComedySportz is extremely family friendly,” said Kelsey Wagner, a Chicago team player who relocated from the San Jose, Calif. branch of ComedySportz. “You can bring your church group, your synagogue, your office. You can bring the kids, the grandparents—all across the board. It’s got something that everyone can hang on to.”

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RECIPE

Sassy egg-in-a-hole

INGREDIENTS

- 1 slice of bread
- 1 tablespoon butter
- 1 egg
- Paprika to taste
- Salt to taste
- Pepper to taste

INSTRUCTIONS

1. Butter both sides of bread.
2. Cut moderate sized hole in bread.
3. Place greased frying pan on the stove over medium heat.
4. Place bread slice and leftover bread from the hole in pan.
5. Crack egg into bread hole.
6. Wait one minute and flip.
7. Cook until egg is firm.
8. Add salt, pepper and paprika to taste.
9. Enjoy!



NOVICE



SOUS CHEF



GURU



Anthony Soave THE CHRONICLE

CAITLIN LOONEY

Copy Editor

I DO NOT know how to fry an egg. I burned many an egg trying to figure it out until one day I was introduced to egg-in-a-hole. It turns out that bread solves all problems.

Of course, you're probably thinking, "Who has time to cook breakfast?" Well, I definitely don't, but this recipe works for any time of day. However, it definitely remedies both drunchies and hangovers quite nicely, so maybe it is worth getting up before noon to make.

First, select your favorite kind of bread. It can be white, wheat, rye—whatever you like. I'd recommend

sticking with regular sliced bread though. I've never tried French baguettes or anything, but blaze the trail if you feel so inclined. I can't stop you.

Butter both sides of the bread liberally. Do not use that nasty Country Crock butter substitute. Use real butter and you will not regret it. Once you have buttered the bread, cut a moderate-sized hole in the middle with a knife. You can eat the leftover bread, but I like to grill it along with the egg-in-a-hole. But it's your life. Do you.

Grease a pan and put it on medium heat. Don't get too crazy with temperature: You don't want to burn the bread. Place the bread in

the center of the pan and crack the egg you stole from your roommate into the cutout HOLE.

Wait about a minute and then flip the egg-in-a-hole with a spatula or fork. Continually check the firmness of the egg. You don't want to eat the egg-in-a-hole if it's too soft—cook until it is firm. You can cook it until the yolk is hard if you want, but that's gross and I will judge you.

Flip your egg-in-a-hole onto a plate. It gets its sassy name from adding salt, pepper and paprika, but you can just eat it plain if that's what you prefer. Enjoy your easy breakfast!

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THE COLUMBIA CHRONICLE

'Carrie' star Chloë Grace Moretz talks terror

JUSTIN MORAN

Arts & Culture Editor

THE THIRD FILM adaptation of Stephen King's haunting 1974 novel "Carrie" came to theaters Oct. 18 with an updated perspective from director Kimberly Pierce. The terrifying classic follows telekinetic outcast Carrie White, played by Chloë Grace Moretz, and her neurotically religious and abusive mother Margaret White, played by Julianne Moore. After being humiliated at her high school prom, Carrie terrorizes her town with telekinesis, unleashing a bloodbath of anger after years of torment and emotional turmoil.

Moretz, who is 16 years old, is no stranger to bloodcurdling films. She first caught Hollywood's attention at age 8, taking on the role of Chelsea Lutz in "The Amityville Horror." She's recently starred as Hit-Girl in "Kick Ass" and "Kick Ass 2" and Kaylie Hooper in the TV series "30 Rock." Now, Moretz has used her experience to embody one of the most memorable figures in horror history.

The Chronicle sat down with Moretz at the Four Seasons Ho-

tel to discuss depicting an abused teenager, being homeschooled and working with Moore.

THE CHRONICLE: How does Carrie cope with being a social pariah?

CHLOË GRACE MORETZ: We live in a "pack" community; our family is a clique, our friends are cliques; we live within so many circles. When you're isolated [like Carrie], you can't cope, you can't live on your own. So I found it interesting to [play Carrie], who no matter how many times she is isolated, ostracized and manipulated, she always finds the silver lining within life; the happiness within the darkest of her time.

Do you relate to Carrie?

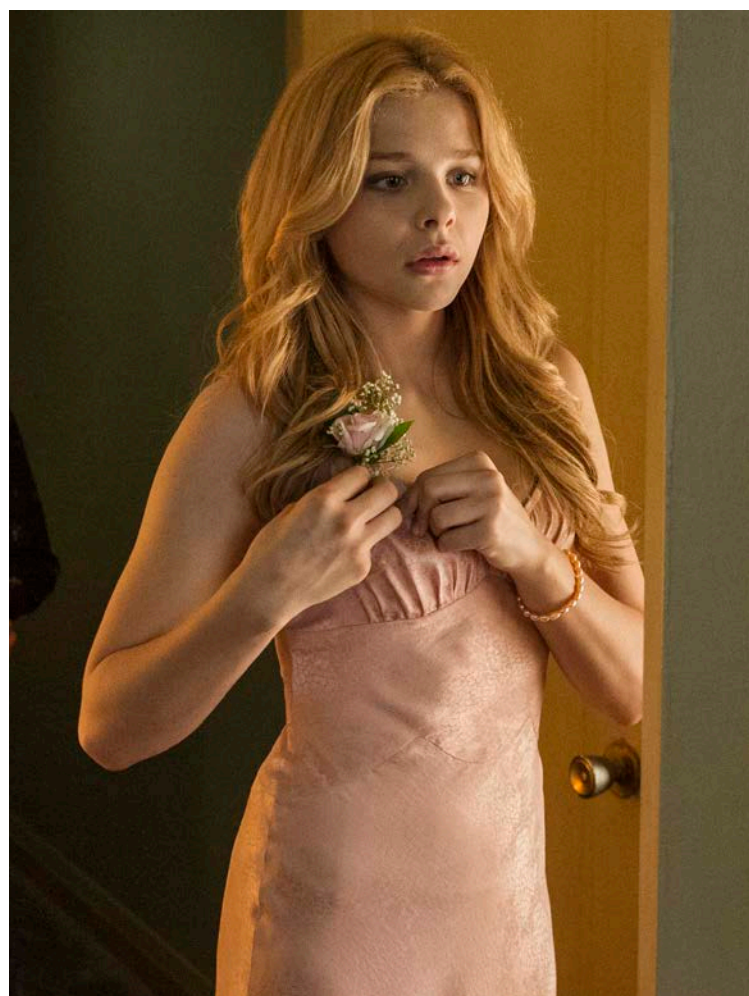
Totally. I've been homeschooled since I was 9, so [with] high school, I don't know that world; I don't know kids my age. I'm in my element when I'm [acting]; I'm confident. But put me in front of a class of kids my age and it's terrifying. I don't know the culture; I

don't know highschoolers. I have never been privy to that side of life. Whenever you feel out of your element, it's scary and I think that was the easiest [way] to relate to Carrie.

How did you develop the characterization of a young, abused teenager?

I've met abused girls and religiously ostracized young women; their physicality was very important to portray. I wanted to show the intensified sensations they get from being around people. They feel crazy amounts of love when someone is around them. They're very attuned to the people walking beside them—any movement in the air—because when you're physically abused, you're always watching your back. It's a special animalistic behavior you get when you are pushed so far. You lose the characteristic that makes you human—your emotions. That's what sets us apart from a bear or a wild wolf that just kills whatever it wants when it's hungry.

» **SEE CARRIE, PG. 32**



Photos courtesy SONY PICTURES

Chloë Grace Moretz plays horror icon Carrie White in director Kimberly Pierce's adaptation of the 1974 Stephen King novel "Carrie." The 16-year-old Moretz appears alongside esteemed actress Julianne Moore, who plays Carrie's hyper-religious and abusive mother, Margaret White.

FOR THE RECORD by Emily Ornberg Managing Editor

R. Kelly does what he wants

I NEVER THOUGHT a Best Buy commercial would alter my faith in feminism in the music industry, but boy, was I wrong.

"Do What U Want," a new Lady Gaga track featuring R. Kelly, was teased on a Best Buy commercial for Beats by Dre headphones that debuted Oct. 16. On the track, the songstress trades lyrics with Kelly and croons sexual lyrics such as "Do what you want / Don't stop, let's party / Do what you want with my body."

As we recall, Kelly has spent the last two decades as the center of investigative reports into what The Chicago Sun-Times called a "pattern of abusing his wealth and fame to pursue illegal sexual relationships with underage women."

From his illegal marriage to 15-year-old Aaliyah to the detailed accusations from numerous women—whose civil lawsuits were often silenced with settlements—and his infamous child sex tape collection featuring young girls getting, well, peed on; the Grammy-winning millionaire has proved himself to be a disgusting representation of the all-forgiving music industry. Somehow his criminal

history is often overlooked because he's the guy who sang "Ignition."

As Chicago rock critic Jim DeRogatis said in his "Kelly Conversations," his case is only one in R&B history, from Marvin Gaye to Prince, of artists blurring the line between sacred and profane, but Kelly has taken over-sexualization too far.

If this is the case, then why is Lady Gaga, a self-proclaimed pillar of human rights and equality, not only featuring this despicable artist, but also encouraging him to take advantage of her body?

Throughout her past few albums, Lady Gaga's music has become a frontier for gay rights. She has presented numerous speeches against things from racial discrimination to high school bullying, and uses her art as a running commentary on sexuality, gender, beauty and self-worth. Her song "Dance in the Dark" singles out famous women whom have made strides in history. Her fans, who she adoringly calls "little monsters" honor her every move. But featuring Kelly on her new single shows her fans that submissiveness and disrespect are not only OK, but are encouraged.



Often, we are asked to separate the art from the artist. But what about when the artist's appalling actions, which have caused serious harm to many listeners, begin to interfere with their art?

When we get to know the artist, we are congruently learning about the art in a new context, seeing how it was made from that person's frame of mind. Aaliyah's single "Age Ain't Nothin But a Number," one that then-lover Kelly produced, has a whole new meaning.

By opening our wallets for something, in a way, we make a political stance. And if you choose to support Kelly's music, you're choosing to support the history behind the man, too.

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FEATURED PHOTOGRAPH



Anthony Soave THE CHRONICLE

Academy award contender Bruce Dern receives the "Career Achievement Award" for "Nebraska" at The Chicago International Film Festival at the AMC River East Theatre, 322 E. Illinois St. The film, shot in black and white across four states, tells stories of family life in the heartland of America.



Photos Anthony Soave THE CHRONICLE
Creative direction Libby Buck THE CHRONICLE



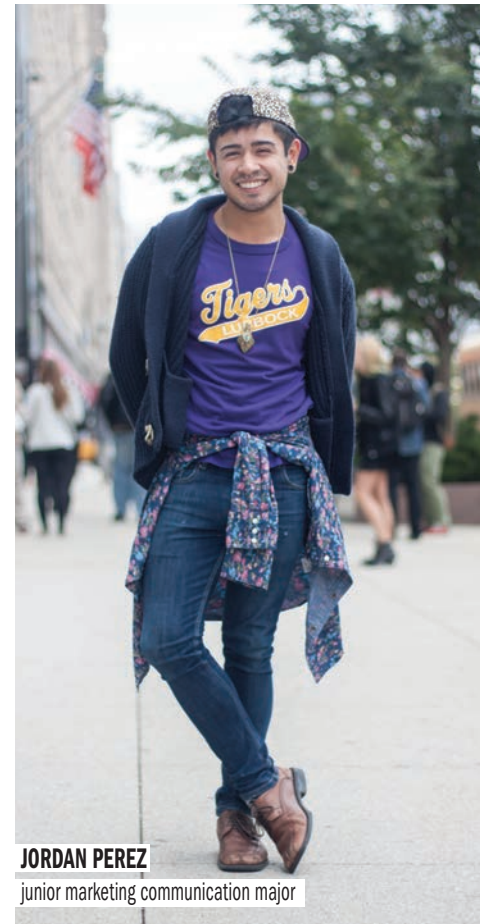
TARA HULSEBUSCH
junior arts, entertainment & media management major



CARLIN ROLLENHAGEN
sophomore fashion design major



KIRSTEN MCSWENEY
sophomore marketing communication major



JORDAN PEREZ
junior marketing communication major

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"As bright and textured as possible with fur, velvet and leather."

DESCRIBE YOUR FANTASY FALL COAT.

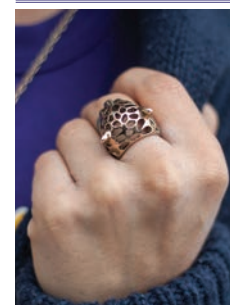
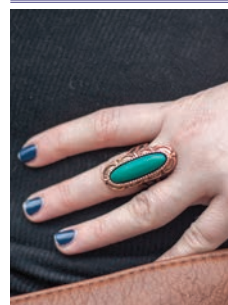
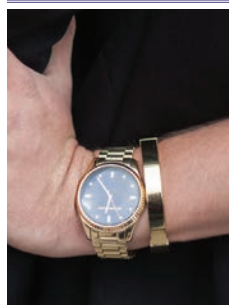
"The latest Givenchy."

DESCRIBE YOUR FANTASY FALL COAT.

"A survival coat."

DESCRIBE YOUR FANTASY FALL COAT.

"A navy Burberry peacoat."





Courtesy PAUL PHILIPSON

Attendees of No Lights No Lycra move freely during one of the lights-out dance events. The pitch-black dance parties occur in 34 global cities across North America, Europe, Asia and Australia, where it was founded.

No Lights No Lycra, no judgment

MIKELLA MARLEY

Assistant Arts & Culture Editor

DANCING IN PUBLIC can often be uncomfortable, but an international dance movement called No Lights No Lycra aims to free dancers of their inhibitions by therapeutically flaunting their moves at a totally dark dance party.

Chicagoans can explore physical movement in a safe environment free of judgment, drugs and alcohol every Monday at 8:15 p.m. at the Defibrillator Performance Art Gallery, 1136 N. Milwaukee Ave.

Two Australian dancers originally founded the lights-out dance series in 2009 with an event that

first drew only five attendees. Since then, No Lights No Lycra has grown into an international movement, spanning cities all over the world, including Glasgow, New York and Berlin.

"We really just craved a place where we could dance without mirrors, without any instruction, without someone telling us how we should look when we dance; just a place where we could dance for the experience of what it feels like to move," said Alice Glenn a co-founder of the No Lights No Lycra movement in Melbourne, Australia. "We realized that a lot of people shared this craving for a place to dance without being

watched and without the pressure of looking a certain way."

Glenn said the events are not intended to resemble a club setting or a casual social gathering, but rather aims to challenge participants to have an intrinsic experience in a creative community of like-minded dance enthusiasts.

"I'm doing the same thing here I'd do in my bedroom, but in a big group of people with a playlist that I've never heard before," said David Durstewitz, a No Lights No Lycra regular. "It allows [for] more creativity."

The gallery's high ceilings and open floor plan provide ample dance space, which is what drew

Whitney Richardson, the No Lights No Lycra Chicago ambassador, to the venue. The front door, tucked several feet off of the street, is covered with cloth to prevent light from entering.

David Seitz Jr., a frequent No Lights No Lycra participant, often chooses the party's soundtrack. One playlist is called "Bubble Wrap" including songs like "It's Not My Fault" by Discovery and "Hannah Montana" by Migos. Seitz incorporated mostly rap and dubstep, but the No Lights No Lycra music style varies from week-to-week and experiments with different genres and artists.

"As a general idea, the more different genres we play, the more people that can find something that works for them," Glenn said. "It also is a great experience to dance to something you're not really comfortable dancing to."

While attendees said they do not disapprove of the use of drugs and alcohol in social situations, No Lights No Lycra rules fervently object to such agents because they are not necessary to experience the joys of dancing, according to Glenn.

"I think it's nice that this space is so unique in providing that opportunity to kind of let loose without the use of any mental alteration," Durstewitz said.

Despite participants' relative neutrality toward the rule, Richardson thinks the absence of drugs and alcohol is important.

"Drugs and alcohol are gener-

ally about using something to feel comfortable, which doesn't seem necessary if you have other conditions," Richardson said. "This is more about finding yourself or finding orientation in the space as opposed to getting lost in something."

Erica Hornthal, dance therapist at North Shore Dance Therapy, said free physical expression, like the dancing at No Lights No Lycra, can help people get in touch with primitive body language, allowing them to connect with other individuals and themselves.

"A lot of people aren't very aware of their bodies," Hornthal said. "Sometimes we learn a lot about ourselves through our movement."

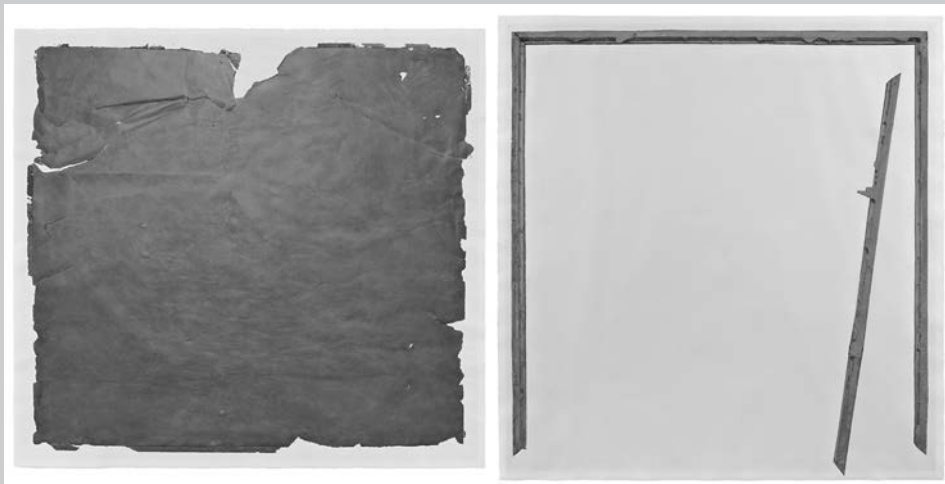
Jennifer Frank Tantia, a dance therapist who specializes in clinical and somatic psychology, said No Lights No Lycra is different than dance movement therapy, a form of psychotherapy that can help patients in psychiatric and geriatric units, which conforms to certain parameters.

Richardson said she hopes the weekly dance gathering provides participants with a sense of physical comfort and familiarity with their bodies.

"Because music is a big part of my life, I really sink into it, which can be weird at a party," Durstewitz said. "Being able to come here where it's intentionally an 'art dance' without any of the pretention really frees me up to do whatever."

mmarley@chroniclemail.com

Rising Star



Paul Sietsema
Through Jan 5, 2014

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

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

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

Alexander Calder
Chat-mobile (Cat Mobile), 1966
Museum of Contemporary Art Chicago, the Leonard and Ruth Horwich Family Loan.
© 2013 Calder Foundation, New York / Artists Rights Society (ARS), New York.
Photo: Nathan Keay, © MCA Chicago

Icon



MCA DNA: Warhol and Marisol
Through Jun 15, 2014

Master



MCA DNA: Alexander Calder
Oct 12, 2013–Aug 17, 2014

MCA Chicago is a proud member of Museums in the Park and receives major support from the Chicago Park District.

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Photos by Anthony Soave, Carolina Sanchez, Samantha Tadelman
 Words by Samantha Tadelman, Photo Editor
 Design by Kayla Koch, Graphic Designer



Samantha Tadelman THE CHRONICLE

Participation in this year's Bank of America Chicago Marathon was at an all-time high with a record 39,115 runners passing the finish line, according to the Chicago Marathon website.

Of the nearly 40,000 participants, 750 needed medical care and 26 were transported to local hospitals. According to marathon staff, none of the hospitalized runners were in critical condition.

The top four male finishers were all from Kenya. Dennis Kimetto came in first place, winning the \$100,000 prize, and broke the course record with 2 hours, 3 minutes, 45 seconds, earning him an extra \$75,000. The top two female competitors were also from Kenya, with Rita Jeptoo leading the pack. She broke the 2:20:00 mark, winning an additional \$40,000, on top of the \$100,000 she received for being first.

In the wheelchair race, Ernst Van Dyk of South Africa came in first in the men's category, and Illinois resident Tatyana McFadden finished first among the women, both earning a \$10,000 prize.

stadelman@chroniclemail.com



Anthony Soave THE CHRONICLE



Samantha Tadelman THE CHRONICLE



Carolina Sanchez THE CHRONICLE



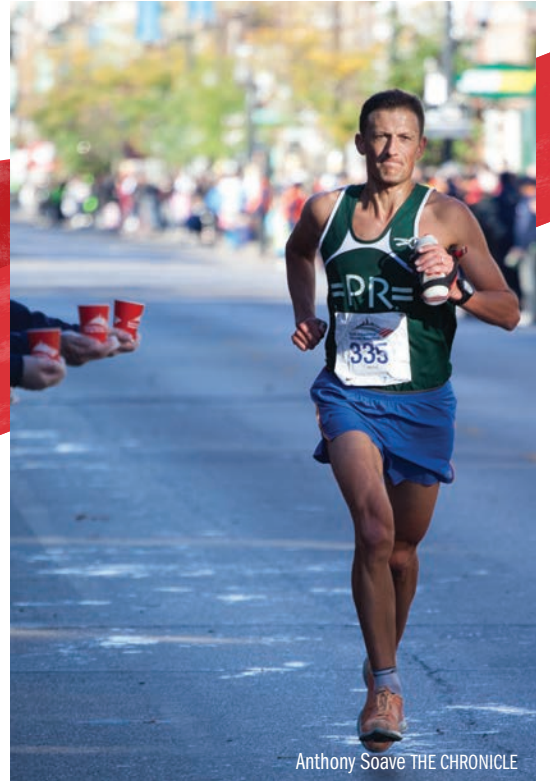
Carolina Sanchez THE CHRONICLE



Carolina Sanchez THE CHRONICLE



Anthony Soave THE CHRONICLE



Anthony Soave THE CHRONICLE



Carolina Sanchez THE CHRONICLE



Anthony Soave THE CHRONICLE



Anthony Soave THE CHRONICLE



Samantha Tadelman THE CHRONICLE



Anthony Soave THE CHRONICLE



Carolina Sanchez THE CHRONICLE

Staff Playlist

Myspace profile songs

<p>JUSTIN MORAN, ARTS & CULTURE EDITOR</p> <p> JAMIE ALL OVER // Mayday Parade GUILTY PLEASURE // Cobra Starship GET AWAY WITH MURDER // Jeffree Star GIRLS DO WHAT THEY WANT // The Maine</p>	<p>DESIREE PONTARELLI, ASSISTANT SPORTS & HEALTH EDITOR</p> <p> BLOODY ROMANCE // Senses Fail SEVENTY TIMES 7 // Brand New BIKE SCENE // Taking Back Sunday REINVENTING YOUR EXIT // Underoath</p>
<p>KYRA SENESE, COPY EDITOR</p> <p> WHAT'S MY AGE AGAIN? // Blink-182 FATHER // The Front Bottoms SIMEON'S DILEMMA // WHY? WHERE IS MY MIND? // Pixies</p>	<p>EMILY ORNBERG, MANAGING EDITOR</p> <p> HERE (IN YOUR ARMS) // Hellogoodbye 7 MINUTES IN HEAVEN // Fall Out Boy KNOCK 'EM OUT // Lily Allen SUNSHINE // Atmosphere</p>

AUDIO OFF THE



Courtesy JENNIFER JONES

Kate Nash will flaunt her new edgier appeal Nov. 1 at the Metro, 3730 N. Clark St., to promote her latest album *Girl Talk*, featuring experimental single "Fri-end?"

and quick zingers for emotional notes and distorted guitar in songs like "Part Heart," and her piano tunes for bass lines and speaking-singing in "Death Proof." The artist's music video for her single "Fri-End?" features multiple frames of Nash dressed in '60s-style clothing, veiled by grainy film, dancing in an empty white room.

In addition to reinventing her sound and releasing a third album, Nash has launched the Rock 'N' Roll for Girls After School Music Club, a charity that encourages young women to enter the music business.

The Chronicle spoke to Nash via telephone about feminism, her new sound and her upcoming show at the Metro.

THE CHRONICLE: You're an outspoken feminist. How does your new album reflect that?

KATE NASH: My music is very personal to me. I was going through a weird time in my personal life where I felt like it was a really important time to stand up for myself and make a choice about the kind of woman I wanted to be and the kind of future I wanted to have.

How do you balance your musical pursuits with your everyday life?

I just keep working, really. I work every day. When I'm not on tour, I'm focusing on other projects. Like in September, I was in New York for Fashion Week stuff. Over the summer there's time between dates

» SEE NASH, PG. 35

Brit-Pop to rockabilly

MIKELLA MARLEY
Assistant Arts & Culture Editor

IN THE MID-90S, Alanis Morissette's "You Oughta Know" was an anthem of empowerment for women, demonstrating that it's okay for females to express raw emotion. Kate Nash may be the modern Morissette, having consistently displayed the

courage to sing what countless women feel.

The British singer-songwriter's typically upbeat Brit-Pop sound and straightforward lyrics earned her the 2008 BRIT Award, but her latest album, *Girl Talk*, which will bring her to the Metro, 3730 N. Clark St., on Nov. 1, shows Nash's progression from jaunty piano, light-hearted

guitar strumming and clever lyrical quips to heavier sounds, both instrumentally and vocally.

Six years after her debut single, *Girl Talk*, Nash's third album, released March 4, conveys many of her trademark messages of empowered femininity but presents them in an edgier, rockabilly package. Nash has traded catchy melodies

Monday, Oct. 21

JANELLE MONÁE

The Vic Theatre
3145 N. Sheffield Ave.
8 p.m.
\$31

Tuesday, Oct. 22

DIANE BIRCH

Subterranean
2011 W. North Ave.
6:30 p.m.
\$15

Thursday, Oct. 24

JOEY BADA\$\$

The Metro
3730 N. Clark St.
6:30 p.m.
\$34

Friday, Oct. 25

LUCIUS

Lincoln Hall
2424 N. Lincoln Ave.
9 p.m.
\$15

Saturday, Oct. 26

WALKING BICYCLES

The Hideout
1354 W. Wabansia Ave.
9 p.m.
\$8

TAVERNA 750

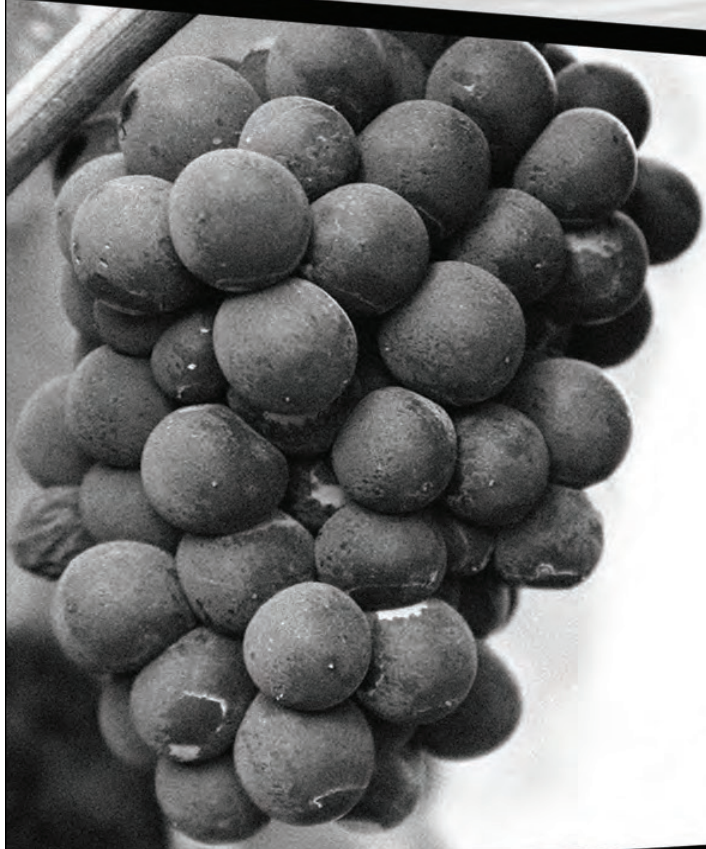
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\$10 Italian Dinner

\$5 Chef's Weekly Pasta & \$5 House quartino Wine



TUESDAY WINE NIGHT

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Glass of Wine

\$20

Quartino of Wine

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Photos Carolina Sanchez THE CHRONICLE

(Above) The 19-year-old rapper Earl Sweatshirt, who is a part of the 13-person hip-hop crew Odd Future, drew a wildly packed crowd of rowdy teens at the Metro, 3730 N. Clark St., Oct. 15, stemming from the success of his first studio album *Doris*, released Aug. 20. (Middle) Taco, the evening's resident DJ, closed the show by ripping off his shirt and leaping wildly into the crowd. (Bottom left) During the Rich Boy sample "Drop," Earl Sweatshirt gave a shoutout to his mom, who was watching from the upper balcony. (Bottom right) California rapper Vince Staples collaborated with Earl Sweatshirt on tracks like "Hive" and "Centurion," while also working through his own solo efforts.

Baby emcee Earl fulfills Odd Future

EMILY ORNBERG

Managing Editor

THE BOUNCERS AT the Metro on Oct. 15 were not amused. Their sullen attitudes and apathetic frowns stuck out among the armies of excited and inebriated teen boys who flooded the lobby, the largest crowd the 1,150-capacity venue could have possibly held. With their elbows out and flashlights on, security guards were ready for the unruliness about to ensue. Thebe Neruda Kgositsile—er, Earl Sweatshirt—had finally come to Chicago.

Since the mischievous 13-piece rap collective's formation in 2009, the SoCal rapper has been Odd Future's dark horse, which oth-

erwise features iconoclastic emcees such as Tyler, the Creator, Frank Ocean and Hodgy Beats. As seen on his 2010 mixtape, *EARL*, the then-16-year-old hit a new level of hip-hop notoriety by weaving intricate lyricism, polysyllabic flow and vivid poetic imagery about murder fantasies delivered with conversational poise.

But as soon as Odd Future's fame grew, Earl vanished. He was inexplicably missing during the crew's formative years, his presence gone from their live shows, festival slots and solo albums. After a whirlwind of investigation, it was found that his mother had shipped him away to a Samoan retreat for at-risk teen boys to correct his misbehav-

ior. The words "Free Earl" began appearing on T-shirts and laptop stickers nationwide.

After his 2012 liberation, Earl's *Doris* was finally released Aug. 20, which discusses issues with his AWOL father, the struggles of making it in Los Angeles and how his relationship with his mother went astray, casting the word-whiz in many shades with an unmatched flow, showcasing his growth as a multifaceted 19-year-old emcee and juxtaposing his depth against Odd Future front man Tyler, the Creator's blatant rape rhymes. Now, Earl is finally on tour to support his first studio album, and the fans at the Metro could not have been more elated.

As the clock ticked past 8:30, anticipation grew along with the pungent stank of body odor, cheap cologne and illegal substances. Vintage Wu-Tang Clan and Ice Cube tracks blasted across the house; the stage empty besides a turntable, a huge inflatable cartoon head of Earl and a banner that had the finger-printed word "DORiS."

Since most *Doris* tracks feature additional artists such as Mac Miller, Tyler, the Creator and Frank Ocean, Earl only performed short clippings of his verses, which explains why the all-ages show was cleared out before 10 p.m. However, Cali rapper Vince Staples provided much-needed support for Earl; they were able to perform their torrential collaborations like "Centurion" to the fullest, often confidently closing the tracks sans music, allowing the emcees to show off their dexterous lyricism and vocal innovation. Delivering rhymes double time and improvising new lyrics added a shocking disbelief that these kids have years worth of talent, but are not even old enough to drink.

Although *Doris* bears the sounds of vintage SoCal gangsta rap, laid-back and chilled out, the live show's energy was anything but. As Earl performed his more menacing, bass-driven tracks such as "Hive," Earl showcased a low-key swag as he circled the stage, putting life to the song's eerie monotonous drone. "Promise Heron I'll put my fist up after I get my d--k sucked," he recites the first words of the song, spurring a can of worms full of delectably flippant lyrics. The crowd expressed its enthusiasm by stirring faster, forming a black hole in the center of the pit where people would wildly pull each other by the neck of their shirts and slam bodies down to the floor. Attempting to bring a beer back to the pit quickly became a \$6 puddle on the floor.

The crowd's misbehavior seemed to complement Earl's goofiness, as though he was performing a show with and for his peers.

Alternately, during his more introspective tracks such as "Chum" and the rumbling lost-love ballad "Sunday," the crowd stood motionless. The stillness in the room allowed his words to swim through the venue, pushing through the audience's stoned heads adding new depth to the words. He rhymes on "Sunday": "I'm f---n' famous if you forgot/ I'm faithful despite all what's in my face and my pocket/ and this is painfully honest." Then the chorus hits, where he shook his head admitting "all my dreams got dimmer when I stopped smokin' pot."

Between songs, Earl maintained a silly banter with the audience, asking them to join him in admitting their past Lil Bow Wow phase and introducing the audience to his mom from the balcony. Once, he shrieked, "Damn, it's getting hot in here!" which cued Taco to play the obligatory Nelly, "Hot in Herre" track. Audiences fed into the frenzy, tossing their clothes onstage, prompting Vince to yell, "Why you gotta throw your shoes onstage? That's nasty, don't you need those for later? Keep your clothes on!"

Throughout the hour-long show, it was a thrill to watch Earl perform a set with both incredible talent and relatability, a sign of an emcee yet to be tainted by the evils of self-indulgent fame. When the show came to a close, Earl let house music play as he, Vince and Taco posed for photos in front of the audience, signing autographs and shaking hands with the front row. Then the rambunctious flocks of pubescent boys ran to their idol in the lobby, like an after school meetup of mischievous friends past.

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Blues museum to call St. Louis home, sweet home



ASSOCIATED PRESS

The National Blues Museum is set to open next year in St. Louis, much to the dismay of Chicago blues fans.

ALAN SHER ZAGIER

Associated Press

DIE-HARD MUSIC lovers, casual fans and globe-trotting tourists readily embrace Chicago as the home of the blues, spurred in part by the Great Migration northward of Southern blacks in the early and mid-20th century.

Robert Johnson, the genre's godfather, famously sang of "Sweet Home Chicago," and the Chicago Blues Festival draws more than 100,000 people each summer.

But come next year, the National Blues Museum will not find a home in Chicago, but in a rival Midwest city 300 miles south.

St. Louis has its own deserving musical history, organizers of the project said, with hometown heroes Ike Turner, Albert King and, of course, Chuck Berry. It is a legacy most prominently commemorated in the name of the city's National Hockey League team, the St. Louis Blues.

"We date way back," said museum co-founder and music promoter Dave Beardsley. "Chicago didn't really blow up until the '50s, 'til Muddy [Waters] plugged in and went electric. We go back to W. C. Handy [who would later write "St. Louis Blues"] in 1893 Our roots are far deeper than anyone knows."

The St. Louis museum grew out of the shared passion of Beardsley and fellow blues buff Mike Kociela, also a concert and festival promoter. Inspired by regular trips to the New Orleans Jazz and Heritage Festival, Kociela created St. Louis Bluesweek in 2010 to honor the city's musicians and heritage.

While Chicago has tried and failed to launch similar blues shrines, St. Louis' \$14 million project won the backing of a local developer who wanted a museum to anchor a retail, residential and office complex next to the convention center downtown, just blocks from the Gateway Arch.

"There really wasn't a museum that told the entire story of the blues, from day one through now," Kociela said. "I knew what it could do for our city and our region. This is a massive international tourist attraction."

Kociela and Beardsley reached out to leaders and musicians in cities with comparable bragging rights—chiefly Chicago, Memphis and Clarksdale, Miss.—for help, and none objected, Kociela said. To pitch the project, they brought in some of the genre's contemporary heavy hitters: Buddy Guy, Robert Cray, Shemekia Copeland, Derek Trucks and Trombone Shorty.

Pinnacle Entertainment, which owns two casinos in the St. Louis suburbs, donated \$6 million to the planned 23,000-square-foot interactive museum with classrooms and a small theater to host local and national acts.

As for the home of the blues, Chicago is focusing on promoting live performances year-round instead of investing in a brick-and-mortar tribute, said Michelle Boone, commissioner of Chicago's Department of Cultural Affairs and Special Events. Nor is the city involved in efforts to preserve the former home of Muddy Waters, which lapsed into foreclosure and was nearly condemned before a relative of the blues titan purchased it at auction over the summer for \$100,000.

An affluent couple proposed a museum called "The Blues Experience" first at a vacant shopping center in Chicago's Loop and more recently at Navy Pier. But neither responded to messages seeking comment and city officials said they could offer no specific details.

"We're the world's capital of the blues," said Linda Cain, publisher of an online guide to Chicago blues. "We could stand to do more."

» **SEE BLUES, PG. 35**



Upcoming Events:

Thurs Oct	24	ANNUAL PUMPKIN CARVING Starts at 7 p.m. —get here early to grab your spot.
Sat Oct	26	Halloween Bash Starts at 8 p.m. til late! Costume contest and a LIVE DJ!
Mon Oct	28	Horror Movie series until the 31st! Monday through Thursday starting at 8 p.m. in the garden.
Thurs Oct	31	New Belgium Bike Giveaway At 10 p.m.
Sat Nov	2	Dia De Muertos Featuring 5 Rabbit Brewery!



3258 North Sheffield
www.sheffieldschicago.com
events@sheffieldschicago.com



ONE-DAY SYMPOSIUM

Louis Comfort Tiffany: The Artist & His Legacy

Saturday, November 16
9:30 a.m. - 3 p.m.
The Murphy, 50 East Erie Street
Chicago, IL 60611

Join host Geoffrey Baer from WTTW for a day of engaging discussions exploring the Chicago legacy of America's seminal designer.


Tickets \$75. Student Rate \$30.
For group rates, call 312.482.8933, ext. 31.

Visit DriehausMuseum.org for information and to purchase tickets.

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Chicago author takes on cinema

CARYN ROUSSEAU

Associated Press

FOR A BOOK series that has sold over five million copies and is scheduled to become a major motion picture franchise, Veronica Roth's "Divergent" originally came from a humble beginning.

"I wrote the first one in my jammies in my parents' house as a senior in college," Roth said. "I didn't really know if it would go any where, but I thought it was worth a shot."

The third and final book, "Allegiant," comes out Oct. 22, ending the dystopian series that follows heroine Tris through a walled-off Chicago where 16-year-olds are tested and choose between joining one of society's five factions. On the evening of Oct. 21, Harry Potter-style midnight release parties are planned across the country. The Hollywood adaptation of "Divergent," starring Kate Winslet and Shailene Woodley, will be released in March 2014.

After the first book was sold, 25-year-old Roth said the publisher told her they were interested in a larger series.

"I was like, 'Great! I have one for you and I have ideas,'" she said.

She submitted outlines for what would become "Insurgent," the second book, and "Allegiant."

But Roth did offer some context, saying fans should be prepared to delve into Tris' consciousness.

"It's a little bit of a different kind of book than the first two," Roth said. "It's a little less action-heavy, a little more cerebral in Tris' mind."

Roth wrote the third book at her apartment on Chicago's North Side and in a neighborhood coffee shop. She attended Northwestern University and studied creative writing with teacher Brian Bouldrey. He said Roth's honors project was a story about a girl searching for her father at a Christian heavy metal concert.

"Really, all [Veronica] needed was somebody to bounce this stuff off of and permission to take risks," Bouldrey said.

He said Roth is connected to the larger dystopian fiction trend that includes series like "The Hunger Games." Roth said these stories are attractive because they reach in two different directions.

"You're interested in the forward rest of the narrative, but you're also interested in the backstory," Roth said. "How did the world get to be this way?"

It's no accident the main character in her book is a heroine, like Katniss in "The Hunger Games." Roth said she started writing from the perspective of Four, the main male character, but it was not compelling.

"When I started writing it from [Tris'] perspective, it was so much more surprising and so much more interesting," she said. "As I wrote the series, all of the prominent and most interesting characters I created, with the exception of Four, were women."

Roth loves that boys are not afraid to read stories with lead female characters. But she said she thinks teenagers are attracted to dystopian books because of the relevance the characters have in those worlds.

"The characters in these dystopian books tend to have a lot of agency and, even though they're young, have an extraordinary, sometimes unbelievable, amount of control and influence in the worlds that they live in, which I think is a powerful thing for a teenager to read," Roth said. "It's a difficult time."

The formula has added up to mega-success.

It may even mean screen time for Roth, who fans could spot as an extra when "Divergent" debuts. The movie filmed over the summer in Chicago, and Roth was on set at least once a week.

"I just hung out and watched and ate fruit roll-ups," Roth said, emphasizing that she was not pushy with filmmakers.

Roth still is just one of a few who knows how "Allegiant" plays out. But the ending of Tris' story marks a



ASSOCIATED PRESS

Veronica Roth, author of the "Divergent" trilogy, gears up for her series' final installment and film debut.

new beginning for Roth, who plans to explore her options.

"I think I'm going to take a little break and just kind of play around with some ideas," she said. "I do love writing for teens, so I don't see that changing anytime soon."

Bouldrey said he expects Roth to try something new.

"I feel like she's smart enough that she might use that success to take some chances," he said.

And while fans will start the last chapter of "Divergent" on Oct. 22 Roth said it will be sad to let go and move on from.

"It's been a part of my life for so long and it's such a huge life-changing part of it too," Roth said. "I'm excited [to see] what comes next and kind of what other characters and worlds are out there."

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PHOTO: STORY/TIME, BILL T. JONES/ARNIE ZANE DANCE COMPANY, BY PAUL B. GOODE



Photos courtesy SONY PICTURES

Playing a socially ostracized teenager with telekinetic abilities, Chloë Grace Moretz stars in the 2013 remake of the Stephen King horror classic "Carrie."

» **CARRIE**
Continued from PG. 21

How did you approach depicting the complex relationship between Carrie and her mother?

Everyone has that mother-daughter, mother-son relationship, and it's a very specific relationship. It's that push and pull of the teenage years going, "Do I want to be this? Do I want to be that?" Your parents see you in a different light and you want to try something different. We really wanted to show that, but intensify it with physical abuse, mental abuse and the sci-fi element of telekinesis.

Was it difficult for you to film those dark and disturbing mother-daughter scenes?

It was very easy because Julianne and I were very close during the production of this film. She has a daughter who's 13, so she knows that relationship with young girls. She understands it; she's incredibly natural. That allowed me to safely go to these [dark] places with her and not feel used or manipulated in any way. I felt completely safe and sane with her and Kim.

You're only 17 years old. How did this affect your role?

I'm such a big advocate of playing characters at the real age. When you think about it, can you really

remember what it's like to be 15 years old? It's that moment of your first kiss and you're like, "Oh yeah, I kind of remember," but you don't actually remember going to your first prom or when you're really hurt by someone you thought you trusted. At the age of the character you're able to go, "I don't have to remember what that's like, I'm doing that now. That was last week, that was yesterday. The next month I'm going to be at prom for the first time." You're living vicariously through this character instead of [saying], "I really have to jump into a character because I don't know that life anymore." It's a little less acting and more being.

Did you grow as an actress after working with Julianne Moore?

I think I've learned more from watching her and her kids interact on set than I've learned with a lot of actors I've worked with. The biggest thing I learned is that you can have a normal life; you can be happy [with] a husband, children and solid home base. But you can also be an acclaimed award-winning actress and a beautiful, personal soul along with all the craziness that happens in the business. You see a lot of convoluted lifestyles [in entertainment] that aren't relatable, but when you meet someone like Julianne, even for 15 minutes, it's a breath of fresh air.

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» **BLUES**

Continued from PG. 23

George Brock, an 81-year-old blues harmonica player, stands behind St. Louis' claim to blues fame. A half-century ago, Brock moved to St. Louis from Clarksdale, Miss., and calls his adopted hometown a gem, where blues can still be heard seven nights a week and a musician can make an honest living.

"They overlooked St. Louis," Brock said. "St. Louis has just as much blues as Chicago."

St. Louis is "a major blues community," said Robert Santelli, a music historian and executive director of The Grammy Museum in Los Angeles. It is a distinction earned in part because of the Mississippi River and the stream of levee builders and dockworkers who called the city home.

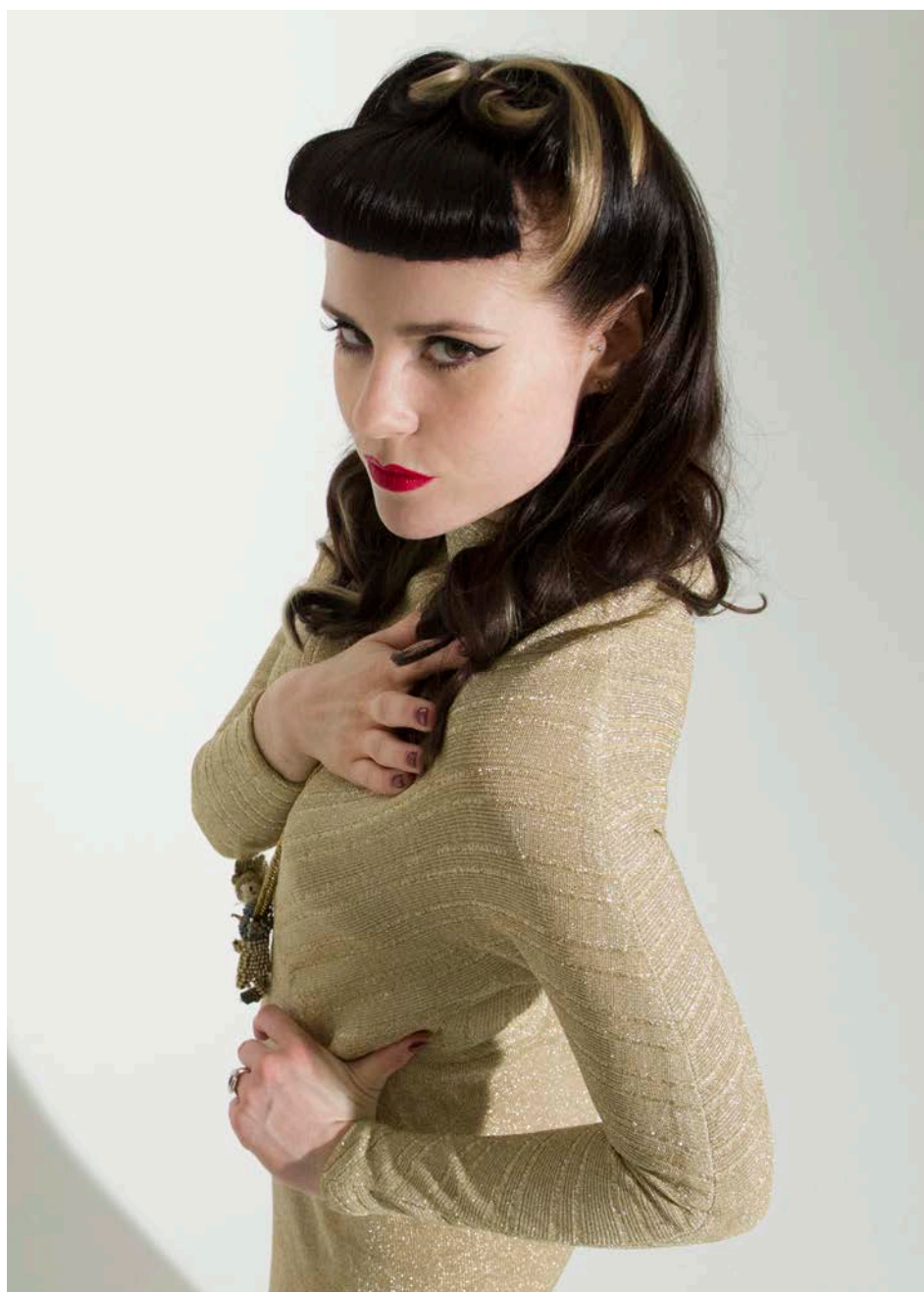
What it lacked, though, was a major record label to draw blues recording artists.

Chicago had Chess Records and Alligator Records, while St. Louis could counter only with the more jazz-tinged Delmark Records, which lasted five years before relocating to Chicago in 1958.

Santelli, a former vice president of the Rock and Roll Hall of Fame in Cleveland and CEO of the Experience Music Project in Seattle, said St. Louis' project must cultivate a loyal local audience and build strong educational programs to succeed. Several music museums, from EMP to the Alabama Music Hall of Fame's paeon to the Muscle Shoals sound, have struggled financially.

"Teachers are going to want to be sure that their students learn something of substance," he said. "It's not just going to be a day off listening to music."

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Courtesy JENNIFER JONES

Kate Nash explores a heavier instrumental sound to match her look through her new album, *Girl Talk*, on which the pop star plays bass.

» **NASH**

Continued from PG. 26

because it's all weekend festival stuff. I guess the only other time I don't really have time for other things is when I'm actually on the road because it's so busy being on tour.

How was working with Tom Biller, who has produced for artists such as Kanye West?

Tom is one of my favorite people ever. I was really happy he wanted to work with me. I asked him if he wanted to have a meeting and then we met and hit it off. He's one of my close friends now. He gave me a lot of space and respected me, and I really trusted his opinion. He knew how to get the best out of me.

Talk about your single "Fri-End."

[It's about] bad friends—realizing that someone isn't your friend, the kind of person that

you've had around for like a really long time, but you don't really know why. There are a lot of people that when you get older you realize aren't actually your friends, and they're just people you know, and there's a difference.

What can we expect to see during your show at the Metro?

At my live show it's all about having as much fun as possible. There's something really unique about a live performance because there will never be those exact people in that room together at that time ever again. I think [the show is] the best it's ever been and I feel like I'm the best performer I've ever been. Every day is a little bit different, and getting to travel is really awesome.

For more information and to purchase tickets to Nash's upcoming show at the Metro, visit MyIgnorantYouth.com.

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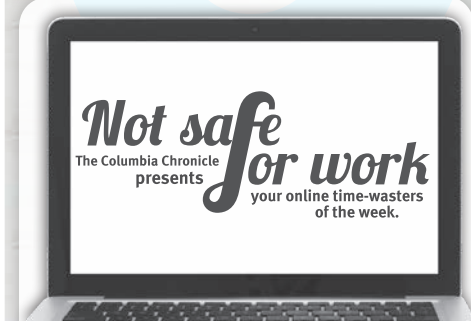
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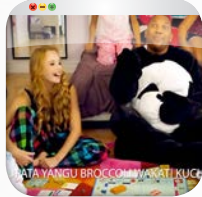
blog



The Bunion

Rhyming with The Onion, this Boston University satirical blog is just as good. Although based in Boston, all of the stories relate to Chicago happenings. Even better, they're mostly making fun of freshmen, which is always fun. Hopefully, new stories will come out every weekday, so students can enjoy college humor to keep them from falling asleep in class.

video



"Chinese Food"

Patrice Wilson, the producer who blessed/cursed the Internet with Rebecca Black's "Friday" and Nicole Westbrook's "It's Thanksgiving," is back with the newest annoyingly viral video "Chinese Food" by 11-year-old Alison Gold. This tune, which celebrates Gold's slightly racist love of Chinese food, is as confusing and irksome as Wilson's other legacies.



Ahmed Hamad Asst. Multimedia Editor

REASONS THE ARABIC LANGUAGE IS BETTER

It's my native language: I feel more like myself when I speak Arabic. I've been learning English since I was 9 and it has gotten so much better since I moved to the United States. Even though my Arabic language got worse, I still enjoy speaking it way more than English. My dreams consist of both languages so it makes going to bed a lot more exciting. Arabic dreams don't happen as often since I left home though.

It's poetic: Arabic is a very poetic language; the way it sounds and writes. You can write words in so many different ways. Arabic calligraphy is a great example of how intricate the writing can be.

The way it reads: Arabic reads and writes from right to left unlike English and Final Cut Pro. I enjoy writing in Arabic because it is more of a drawing process than just writing, and even the way it looks on the page is beautiful.

The music: You can sing Arabic words individually and words can be stretched and sung in several musical ways. I love the way it sounds and it's a lot easier for me than singing in English. English is very mathematical and geometrical, but in Arabic you can expand words and it sounds more natural.

Humor: I have a different humor when I speak Arabic and my laugh sounds different, too. English jokes are kind of like puzzles that you put together and they make sense no matter how you say them. Arabic jokes are hard to translate and don't really make sense unless you hear them in Arabic.



Rena Naltsas Asst. Multimedia Editor

WEIRD WAYS TO GET HIT ON

At work: I worked at a coffee shop that was slow on Friday afternoons. What a perfect opportunity for random admirers to come in, sit there for three pointless hours and wait until your shift ends to hit on you.

On the street: You're walking down Jackson Boulevard and suddenly hear, "Hey! Do you have the time?" you think to yourself, "It's 2013—check your phone." But you're a nice person and answer the question that has now turned into a conversation for your phone number.

Columbia's Secret Admirer Facebook Page: What is the person reading about themselves supposed to do with this information? Ask anyone in sight if they know who wrote it? I ain't got time for that.

The drunken confession: This is more common but it's still an off-putting way to find out your good friend of two years has been secretly jealous of your free-spirited single life that doesn't involve him or her. So one Monday morning you wake up to: "I probably shouldn't be doing this because I'm drunk but I've wanted you since I first met you."

Pretending to need your services: As a photographer, people have asked me to shoot a headshot or an event for them because they're "always looking for a good photographer." Instead of paying for my services, they look to spend \$5-10 on buying me a drink. Drinks don't help pay the bills, jobs do!



Charles Jefferson Asst. Multimedia Editor

REASONS SUMMER CAMP IS AWESOME

A break from reality: I've been working at McGaw YMCA Camp Echo for the last three years and I love it! It's a nice transition from being in the city all year. Fresh air, greenery and wide-open spaces are beautiful, and the sunsets at dusk are breathtaking.

Leadership development: Camp provides every staff member with opportunities to take the lead on a certain activity or program. This is essential, not only to make programming enjoyable for you and the kids, but also for future leadership opportunities outside of camp.

Exposure to different things: I've never ridden a horse prior to coming to camp nor have I experienced tubing, kayaking or blueberry picking. The point is, camp has many activities for one to choose from and encourages you to step outside your comfort zone and try something new.

Lifelong friendships: I have met some amazing people at summer camp, people I wouldn't have met otherwise. They're from all walks of life and all over the world. Each and every one of them have impacted my life and encourage me to be a better person.

Working with kids: It's all about the kids. Really. Their parents pay a lot of money for them to be there, so it's up to us, the counselors, to make their time at camp memorable. I consider myself privileged to work with great kids and give them memories that'll last a lifetime. On top of that, we get to run around and act like kids for two weeks!

Independent horror film stuns, lacks cohesion

JORDAN HOLTANE

Film Critic

IN THIS MODERN era of horror cinema, where audiences are bombarded with big-budget monstrosities, sequels and bloodbaths, smart viewers look to the independent scene in hopes of breaking up the monotony.

Horror filmmaker Jim Mickle's new film "We Are What We Are," which premiered this May at the 2013 Cannes Film Festival as a remake of the 2010 Mexican film "Somos lo que hay," creates a palpable atmosphere through grim, chilling visuals. However, the script is unable to keep up. Instead, Mickle and co-writer Nick Damici gather many different ideas: horror and Southern Gothic conventions, vague religious fanaticism and gory set pieces, resulting in a spooky film.

With the death of the Parker family's matriarch, "We Are What

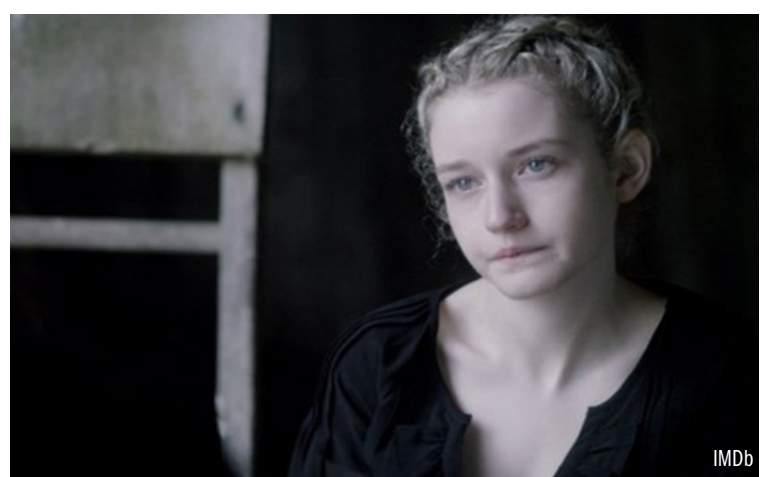
We Are" plunges right into a monstrous, religiously guided family ritual—a yearly cannibalistic feast called Lamb's Day. As the rest of the family is introduced—father Frank (Bill Sage), daughters Iris (Ambyr Childers) and Rose (Julia Garner) and young son Rory (Jack Gore)—so are the customs of this ghoulish practice. With their mother's death, the daunting task to murder and prepare the Lamb's Day victim goes to the oldest daughter, Iris, who is horrified by her inherited duty. The film begins two days before the feast as the sisters prepare to sacrifice their victim, continuing through the ghastly meal and just after, while a flood rages through the dismal, lonely town.

Mickle and Damici's dense script feels less like an intricately woven piece and more like a tangle of messy ideas. Religious fanaticism is an overused horror cliché, and here it functions as a somewhat

lazy structure for the film's collection of murder and cannibalism scenes. In one scene, Iris's ferocious father cuts short the tender moment in which she reaches out for affection from another townsman in an explosion of awkward, nasty violence.

There are also allusions to mythology, and the cost of legacy; the girls' initial resistance to their tradition, followed by their climactic acceptance of it, communicates a sense of doom. However, it forms a clutter of half-formed comments on religion and family, with plenty of over-indulgent violence to fill in the gaps, rather than tight thematic points.

"We Are What We Are" succeeds in conveying the mood of its classic gloomy and haunted setting. Cinematographer Ryan Samul treats the exteriors like faded postcards full of rain-cloud grays and blues; even the lush surrounding forests appear to



IMDb

be grieving, weighed down by the overcast sky. The film is full of sad eyes from the faces of the Parkers, to the town citizens dealing with heavy rains. These images contrast nicely against scenes in the Parker's home, which are warm, candlelit and strikingly styled, reveling in a ghoulish sense of theatricality, a style sadly absent from modern-day horror films.

Ultimately, those visuals are all that separate "We Are What We Are" from the doldrums of contemporary horror.

With the script lacking consistency, the film's images are not enough to make one leave the theater feeling anything more than grossed out.

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REVIEWS

- LEGENDARY! 😄
- I'm feelin' it. 😊
- Tolerable. 😐
- Uhhmm, WTF? 😬
- No—just no. 😏

Screen



"Pour It Up" music video by Rihanna

Rihanna has officially made pole dancing a professional sport. The tricks these ladies perform take muscle. Instagramming her pictures while on set of the video definitely made me want to tune in. As a side note: Her wig reminds me of Lil Kim back in the day. —S. Leak



"Paranormal Activity: The Marked Ones" trailer

The ever-popular horror movie is back, but this time with a whole new plot. The film takes place in an urban neighborhood, with a new set and characters and promises to be mind-blowing. After a lot of hate from the last few movies, this looks like it will be better. —F. Awesu



Kanye West on "Jimmy Kimmel Live"

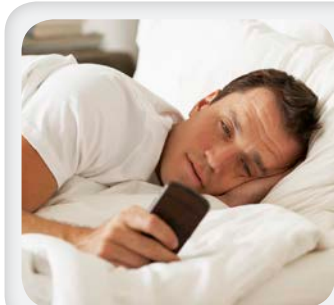
Kanye West is weird and I love him, even though his first few albums were about college. He actually provided amazing commentary about the considerable amount of hate he receives because he thinks he's a genius. Celebrities have feelings, and West explains that. —J. Wolan



Ylvis on "Late Night With Jimmy Fallon"

Bård and Vegard Ylvisåker appeared on "Late Night With Jimmy Fallon" on Oct. 9. The two Norwegian comedians have successfully made the "What Does The Fox Say?" song stuck in my head for a week. The silly live performance and crazy costumes were interesting to say the least. —J. Hinchcliffe

Print



"Sleptexting is the new Sleepwalking"

If you think autocorrect is bad, try texting while you're asleep. Kayleigh Roberts' Oct. 16 article on The Atlantic peels back layers behind sleptexting and gives tips on how to avoid revealing something embarrassing subconsciously. Add this to the list of technological mental disorders. —W. Hager



"Shutdown coverage fails America"

Dan Froomkin's commentary on Al Jazeera about the biased and unprofessional coverage of the government shutdown is on point. The condemnation of our American "news" sources is both embarrassing and delicious. The media's coverage of the government shutdown was disgraceful. —C. Looney



NYLON October issue

This issue addresses Alexa Chung, former MTV host of "It's On With Alexa Chung," as the new It Girl. Chung is a fashion designer, author and news anchor. I must say I am over the most recent NYLON cover star. On the verge of turning 30, Chung is hardly an appropriate It Girl. —K. Senese



"Breaking: Congressmen Walking Somewhere"

This Sept. 30 The Onion article solved the mystery of why congressmen are always walking around in a random hallway in newspaper photos. Where are they going? Why are they always up and about? I love the way the article questions their work ethic. It's so true, yet so funny. —J. Wolan

Music



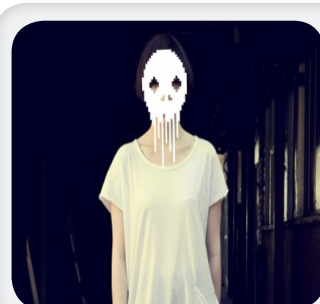
Too Weird To Live, Too Rare To Die! by Panic! at the Disco

The new Panic! at the Disco album is short, sweet and sensational. They've produced another great album that is easy to listen to from start to finish. Brendon Urie, you've serenaded me once again with your enchanting vocal performances, and I long to see you perform live again. —A. Soave



"Palapa" by Porter

Juan Son cannot be replaced. The lead singer of Porter left this year for personal reasons and the man who has taken over, David Velasco, doesn't match up. You can hear some resemblance in the ambience, but their magic is lost on the new frontman. —C. Sanchez



"Smoke (Owen Bones Bootleg)" by Daughter

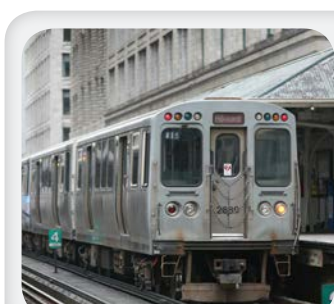
The Chicago-based DJ brilliantly wreaked havoc on Daughter's melodic single, crafting a reworked track brimming with subtle confidence. Subdued trap beats are texturally woven together with an organic groove that captures the spirit of the original track while giving it an electronic edge. —J. Moran



States by The Paper Kites

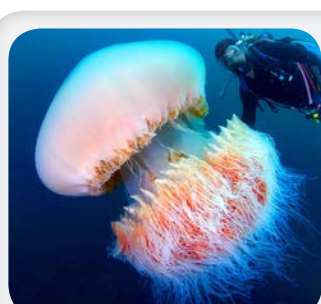
The Australian band's new album combines a pleasant blend of instrumental vibes and dreamy lyrics. The tempo is just right for a chill afternoon, not too upbeat or so slow you want to fall asleep listening. I always look forward to relaxing to their new tunes and organic beats. —S. Tadelman

Random



Morning train rides

I appreciate CTA trains for getting me to class on time every morning and being faster than the bus. But, the early morning crowds are killing me. Standing for seven stops and being uncomfortably sandwiched between strangers every morning is starting to become a pain in my calves. —T. Walk-Morris



Jellyfish

Apparently, jellyfish are the cockroaches of the ocean—they're the only species that's not dying off because of global warming. Now, they're killing off fish colonies all over the world just because they can. Eventually, going to the beach is going to be like that scene in "Finding Nemo." —E. Earl



Lovely, Too bakery

I spend more time than I'd like to admit at this little coffee shop and bakery. Luckily, it's conveniently located two blocks from my apartment. Not only is the coffee good, but the baristas are amazing. I can talk to them about anything and they always manage to put a smile on my face. —E. Garber



Ventra cards

I was told the Ventra card was supposed to make getting past the CTA gates of passage faster, but my experience tells me otherwise. Instead of the swipe in and out of the old, consistent U-Passes, it's an inconsistent swipe, wait 3-5 seconds to read "Go" and then maybe pass system. —R. Naltsas



CITY EDITORIAL

Departing Dominick's an opportunity for city

DOMINICK'S, THE WIDESPREAD supermarket chain, will close all 72 of its Chicagoland stores by early 2014, according to parent company Safeway, Inc.'s Oct. 10 press release.

The 88-year-old chain is no longer profitable and Safeway will save about \$400 million by closing the supermarkets, which will cover the \$375 million in pensions the company has to disburse when it leaves the market, according to the press release. Ideally, Safeway should avoid closing all stores simultaneously because of layoffs and decreased food availability in many neighborhoods, but the company is opting for the cheapest way out. To soften the impact, the city government should use its food desert funds to either purchase some of the closing stores or encourage other grocers to move in.

The departure of Dominick's, a staple in the city and suburbs, is unfortunate but not surprising. Dominick's prices its products higher than competitors, accord-

ing to a 2011 analysis by Consumer Checkbook. In neighborhoods with strong competition like Jewel-Osco and Walmart, Dominick's stood no chance. After Safeway bought the chain in 1998, it remodeled the supermarkets into "lifestyle" stores to compete with more upscale markets like Whole Foods, according to a July 14, 2011 Safeway press release.

Dominick's is not the best or cheapest option for many middle-class customers, which likely led to profit losses in a suffering economy. But the stores provide jobs and specialized goods like fresh produce to many neighborhoods that will be suddenly cut off.

The supermarket industry employs approximately 2.5 million people nationally, many in entry-level positions, according to May 2012 figures from the Bureau of Labor Statistics. Removing a significant and deep-rooted employer from Chicago will greatly reduce the entry-level job market,

adversely impacting youth employment. The loss of major supermarkets could also exacerbate the food desert problem, which Mayor Rahm Emanuel has launched a campaign to combat. With 72 stores leaving at once, more than 15 of them within the city limits, the closings could leave a nutritional void in many communities.

New Albertsons, Inc., which operates the Jewel-Osco chain, has bought two Dominick's stores in the suburbs and two in the city—1340 S. Canal St. and 2550 N. Clybourn Ave. SuperValu Inc., the previous parent company of Jewel-Osco, declared its intention to make the stores more price competitive and attractive to low-income communities, according to an Oct. 18, 2012 press release. Jewel's purchases could be mutually beneficial for the chain and city, but if only one company picks up the slack, it could lead to a fate similar to Dominick's by incurring too much cost too quickly. If

the empty stores are reasonably priced, low-price markets like Aldi and Food 4 Less could purchase them and offer entry-level jobs and cheaper food options in addition to Jewel-Osco.

The city should invest in these soon-to-be vacant supermarkets with the funds it claims to have set aside to alleviate food deserts. By encouraging grocers to enter those communities, the city could provide more affordable shopping and create jobs without having to build a new facility or grant tax breaks to attract additional business.

Emanuel has said the city dedicated funds to opening supermarkets in low-income communities, according to an Aug. 27 mayoral press release. Salvaging an existing facility and providing stability in neighborhoods would be a good move, both politically and economically. Simply letting Dominick's go will exert an immediately visible impact on entry-level jobs and Chicago's well-being.

LETTER TO THE EDITOR

JOAN L. ERDMAN

Professor of Anthropology & Cultural Studies

I WOULD LIKE to add a relevant note to the obituary for past President John Duff, which appeared in The Chronicle on Oct. 7.

President Duff was an important supporter of Columbia's faculty, and it was during his term of office that the full-time faculty achieved access to tenure, which had been absent at Columbia College. This significant change in college policy, which led to increased status for the college and its faculty, as well as increasing the value of its student degrees, placed the college on par with other institutions of higher learning. It also guaranteed the faculty protection of their academic freedom, to discuss sometimes controversial topics with students.

As president of the Columbia College Faculty Organization (CCFO) at that time, I was impressed with the way that President Duff encouraged the faculty to research and write a tenure document, and his willingness to lend us the assistance of one of his excellent researchers. When, initially, the Board of Trustees did not pass the tenure proposal, President Duff invited experts to speak with them and with the faculty, so that six months later, the tenure proposal became college policy. This has allowed Columbia to continue to attract talented and serious faculty, whose teaching and professional work reflects well on the college, and continues to provide students with excellent classes and support.

For more information on how to submit a letter to the editor, see the letter at the bottom of this page.

CAMPUS EDITORIAL

College budget bleeds on fundraisers

COLUMBIA LOST \$242,785 on fundraising expenses from 2011–2012, according to the college's annual federal tax document, Form 990, highlighting its misguided spending priorities during those years.

In fall 2011, Columbia spent \$146,496 to host the elaborate Open Doors Gala fundraiser, paying more than \$50,000 for food and drink alone. However, the event returned only \$17,254 in gross income. Overall, the college brought in \$68,789 in fundraising revenue while laying down \$311,574, an approximately 78 percent loss. The college also lost approximately \$100,000 more on fundraising expenses than it did the year before. The increase seems like general mismanagement as opposed to an uncontrollable increase in expenses. However, Columbia's fundraising losses show something more troubling: It demonstrates the college's austerity plan did not extend to wining and dining prospective donors.

While the loss is significant, it is less than other art colleges, which also report fundraising struggles.

Editorial Board Members

Libby Buck Assistant Arts & Culture Editor
Elizabeth Earl Opinions Editor
Michael Scott Fischer Senior Graphic Designer
Erica Garber Assistant Metro Editor

From 2011–2012, New York's Pratt Institute reported a loss of \$590,217, and Georgia's Savannah College of Art and Design lost \$381,536, according to their respective Form 990s.

Despite falling enrollment and budget problems, former President Warrick L. Carter pushed the college to recruit students overseas, as reported April 2, 2012 by The Chronicle. The college spent about \$609,000 on foreign programs in 2011–2012, which included study abroad programs and foreign recruitment travel, particularly in Asia and Europe. The previous year, the college spent about \$70,000 less on the foreign programs and included an additional category for the Middle East.

The international recruitment may have made Columbia look like an expanding, wide-reaching institution, but it was an uncertain investment that could have been better spent elsewhere. Columbia's international student enrollment hovered around 161 from 2010–2011 and increased to 167 from

2011–2012, an insignificant gain not worthy of such a steep jump.

Clearly there has been a disparity between spending for the college and the students. The Carter administration put a lot of money into building Columbia's reputation, essentially constructing a very expensive facade. Senior Vice President Warren Chapman announced the launch of a new advertising campaign featuring eight billboards and transit ads, but current students will barely benefit from additional advertising campaigns.

Looking to the future, Columbia needs to refocus priorities so spending is in line with available resources. Chapman chose to hire an alumnus to photograph for the ad campaign, according to his announcement, but should have instead employed students. If the college wants to promote its educational quality, let students speak for themselves by showing their work to potential investors.

Unlike other institutions, Columbia is funded almost exclusively by tuition and housing and

alumni donations are sparse. From 2011–2012, the college received about \$3 million in non-government contributions and grants, which is \$2.3 million less than the previous year. Many of Columbia's graduates, particularly in the film industry, are successful and have money to donate to the college, but few do. If the college devised a better channel for alumni to donate to their alma mater or to designate where the money would specifically go, they might be more motivated to give. When donors know where their money will go, it may feel better than writing a check to the college in general.

Though the college administration has changed leaders since the 2011–2012 academic year and promises to be more transparent and dedicated to investing in current students, there are still lessons to be learned from the college's history. In the future, the administrators should focus spending on students and academics.

For more information on the Form 990, see the story on the Front Page.

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THE COLUMBIA
CHRONICLE

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

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

—The Columbia Chronicle Editorial Board

This commentary is based on a true story



ELIZABETH EARL
Opinions Editor

THE PLOT OF the movie “The Fifth Estate,” which premiered Oct. 18, follows WikiLeaks’ 2010 publication of thousands of classified U.S. military documents and diplomatic cables, causing founder Julian Assange to vigorously deny the details of the script that make him look ignoble.

Unfortunately for Assange, being angry is not going to change the public’s perception of the film. The First Amendment grants director Bill Condon an enormous amount of artistic freedom that even approaches character assassination.

Benedict Cumberbatch, the actor portraying Assange, asked to meet with the WikiLeaks founder

in January in order to accurately play the role, and Assange flatly refused in an open letter published Oct. 9 on WikiLeaks. He justified himself by saying that while he admired Cumberbatch’s work, a meeting “would validate this wretched film.”

“The Fifth Estate” is based on a book written by a former WikiLeaks operator about the leaked cables and what it was like to work with Assange, who believes the movie portrays him as “someone morally compromised” and will attempt to sway public opinion against WikiLeaks’ work, according to the letter.

Assange, currently holed up under refugee status at the Ecuadorian embassy in London, doesn’t have much of a public face to maintain. His supporters will love him and his critics will hate him regardless of how Hollywood paints him. Filmmakers have license to do what they want with the biographic information out there because public figures’ lives are public record. As long as the writers don’t have the willful intention of ruining someone’s life, any fact is fair game.

Biopic films tracing the events of a significant person’s life in a narrative format are common

in the industry. However, the accuracy of such films is negligible. Hollywood creates entertainment, not educational material, and as long as writers are dealing with public figures, they are free to depict someone’s life with whatever melodramatic flourishes they choose.

Fame is a sharp-toothed beast. Public figures, whether they ran for office or were catapulted into the spotlight by chance, are of interest to everyone, and the rumor mill regularly grinds urban legends into fact, no matter how many times they’re denied. “Bio/Pics: How Hollywood Constructed Public History,” a 1992 academic analysis tracing inaccuracy in biopics back to 1930, concluded that all such films have inaccuracies that play up the theatrical element of a marketable movie. Public figures cannot sue for libel until they can prove the filmmaker intended to ruin their reputation, which is an almost impossible threshold given that filmmakers can claim their intent was to make a better movie.

All dramatic adaptations should be viewed critically, and even documentaries are filtered through a production studio and director and therefore must sell tickets to meet production costs. Most

audiences come in with a natural skepticism of how Hollywood portrays historical events, but Assange contributed to the inaccuracy by being reticent and refusing to meet the filmmakers halfway, choosing instead to be upset with a result when he refused to provide his input.

Assange’s dispute with the veracity of his biopic is a hostile echo of what happened when “The Social Network,” a movie depicting the events surrounding the development of Facebook, came out in 2010. Founder and CEO Mark Zuckerberg said in several interviews that the screenwriters misinterpreted his intentions in founding the website and they invented several characters for additional story flair. “J. Edgar,” a biopic about the life of former FBI director J. Edgar Hoover, also drew criticism because filmmakers chose to focus on his rumored homosexuality, which was a debatable interpretation, according to a Dec. 12, 2011 analysis on History News Network.

Even if it is embellished, “The Fifth Estate” could still be a successful film since inaccuracies in biopics are often disregarded entirely in the name of pure entertainment value.

“A Beautiful Mind,” which won the Oscar for Best Picture in 2001, does not accurately represent subject John Nash’s life, according to a 2004 Nobel Foundation interview with him. Among the sponged facts were his divorce, illegitimate child and the Nobel Prize Committee’s ban on his acceptance speech because of his schizophrenia, all of which were removed to simplify a complex person into a digestible protagonist for what became a successful movie, according to a 2001 Slate.com comparison of the film to a biography of Nash.

The only way to assure a film’s complete accuracy is to make it a documentary, and even then editing can skew how an audience might perceive the story’s facts. If Assange had met with Cumberbatch, it might have seemed that he was endorsing the film, but at least he could have contributed accurate details to the story’s skeleton. Because Assange preferred to throw a temper tantrum, he’ll have to make his own biopic if he wants it to be accurate. He should be wary, though—nobody’s life is as simple as a film script makes it out to be.

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Did Columbia’s advertisements influence your decision to enroll?

STUDENT POLL



Yeah, the bigger advertisements like billboards and signs stood out ... the smaller advertisements like magazine or online ads didn’t really affect me, though.
Alexandra Roueche senior fashion studies major



I didn’t see any advertisements for the college that made me choose to go here, but maybe ads in specific areas like high schools or community colleges would be effective.
Evan Echito senior art & design major



I didn’t really pay attention ... If you were to ask me now that I actually go here, I would tell you I see ads all the time on trains, billboards and even people’s sweaters.
Ashley Kersey senior art & design major

CPR: Creating personal responsibility



ALEXANDRA KUKULKA
Associate Editor

QWENTYN HUNTER, a 6-year-old boy, was in a Carnival Cruise ship pool Oct. 13 with his 10-year-old brother when he started drowning. The DJ on the pool deck noticed Hunter struggling and stopped the music to alert passengers of the situation. There were no lifeguards on duty. A passenger jumped into the pool and began performing cardiopulmonary resuscitation, but Hunter died shortly after, according to an NBC 6 South Florida article.

Carnival complies with the standard hotel rule that requires only a posted sign stating adult supervision is necessary for children younger than 13. The NBC

6 South Florida article said one of Hunter’s parents was present, but further details weren’t provided.

From a former lifeguard’s perspective, this story is frustrating and heartbreaking. The first few minutes after a person, especially a child, is pulled from the water are crucial. For this reason, it is imperative that people take the initiative to learn CPR, a simple, life-saving skill.

The American Red Cross offers brief, \$70 courses for two-year certification in first aid, CPR and operating an AED, a machine that restores heart rhythm for victims of cardiac arrest, one of the nation’s leading causes of death. According to the American Heart Association, administering effective CPR immediately after a drowning can double or triple a victim’s chance of survival.

If spending a few hours in a voluntary class is too much to ask, everyone should at least be required through work or school to visit the American Red Cross website and read the three steps.

CPR instruction courses should be implemented at the high school level so students can learn the skill at a young but mature age. A program allowing high school

students to miss one day of physical education a year to learn CPR should be developed, and while some high schools currently offer this type of program, it should be instated everywhere.

The most important aspect of the CPR class is that participants are taught they are the first line of defense for the dying person until the paramedics arrive, which usually takes 6–8 minutes, according to the American Red Cross. When done correctly, one cycle of CPR takes five minutes. That means participants would have to perform only one cycle and part of another until the paramedics arrive and take over.

In many cases, untrained citizens are nervous about performing CPR because of their inexperience or fear of further injuring the victim. The Red Cross website acknowledges the possibility of cracked ribs and bruises, but that only occurs if CPR is performed incorrectly.

Those who learn and perform CPR have to realize that even if they break a victim’s rib or bruise them during the process, a broken rib is better than a potential death.

Fortunately, all 50 states and the District of Columbia have passed

Good Samaritan Laws, which serve to protect “generous and compassionate” actions by both trained medical personnel and common citizens, in the event that life-saving efforts harm the victim.

Under Section 10 of the Illinois Good Samaritan Act, as long as a person is trained in CPR through the American Red Cross or the American Heart Association and acts in good faith, that person “shall not, as the result of his or her acts or omissions in providing resuscitation, be liable for civil damages, unless the acts or omissions constitute willful and wanton misconduct.” In other words, people who have received the proper training and administer CPR appropriately should not fear being sued in Illinois, or any state with similar laws, as the result of trying to be a good Samaritan.

It should be noted that most laws will not protect people who show “reckless disregard” for the victim’s safety, such as preventing medical personnel from taking over once they arrive at the scene. But as long as people are educated about proper CPR procedures, that shouldn’t be a problem.

Through the American Red Cross, participants are taught to

always ask a victim for consent before they begin giving care. If the victim is conscious, they can nod or say yes.

When the victim is unconscious, the rescuer can automatically assume implied consent. In Hunter’s case, his parents would have to give consent if he were conscious. The passenger who began performing CPR on Hunter was within his right to do so and might have succeeded had he begun sooner.

Undergoing CPR education is quick, easy, relatively cheap and could save hundreds of lives each year. Medical personnel cannot be present in every circumstance, so to give an unconscious person their best chance at survival, everyone should take the time to learn CPR. The classes are free or relatively inexpensive and can bridge the crucial minutes until medical personnel can arrive, especially when it is a child’s life in question.

That little bit of medical knowledge might have helped someone save Hunter sooner. But if nothing else, education makes everyone a little more aware of how to save a life.

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HAUNTED HOUSE

Wednesday, OCTOBER 30th / 6:30-9:30 PM
The Workroom / 916 S. Wabash, Rm. 301

Student Activities and Leadership has teamed up with other Columbia departments and student orgs to create the scariest haunted house ever.



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Columbia
COLLEGE CHICAGO



CTA leaves neighborhood development behind



Samantha Tadelman THE CHRONICLE

The Chicago Transit Authority approved the permanent extension of the No. 35 bus line Oct. 9 after a year-long trial run. The extension provides Little Village residents with increased accessibility to businesses along 31st Street.

MARIA CASTELLUCCI
Metro Editor

CRITICS OF CHICAGO TRANSIT Authority bus service cutbacks charge that the agency is not mindful of the impact the cuts have had on local businesses and development.

The importance of public transit to businesses became evident when many community members expressed outrage that the CTA granted Little Village a permanent extension of the No. 35 bus line from Kedzie Avenue to Cicero Avenue on Oct. 9, but it denied a proposal to the reinstate the original No. 35 route that ran along 31st Street to Lake Michigan, according to Joe Trutin, owner of Video Strip, a business on Archer Avenue that would have benefited from the reinstatement of the original route.

Trutin said the CTA decided to terminate the 31st Street leg of the No. 35 bus route in 1997, ending it

because of low ridership. He said at the time he agreed with the decision because the area was underdeveloped and lacked businesses. Since then, the number of businesses has increased and there is a high demand for bus access along 31st Street, he said. Reinstatement of the full bus route would provide easier access to businesses in the neighborhoods of Bridgeport, Chinatown, Armour Square, Bronzeville and McKinley Park, Trutin said. He said businesses would have experienced more customers from the extension and it would have encouraged even more business development in the neighborhoods.

Little Village residents advocated for the extension of the No. 35 bus route because the neighborhood has limited access to public transportation, said Flo Ramirez, public transit organizer at the Little Village Environmental Justice Organization, a group that worked

with the CTA on the extension. She said residents had to take multiple buses or walk several miles to get to businesses in the neighborhood.

In reaction to community members' requests for the reinstatement of the original No. 35 route, the CTA performed a comprehensive study and found there would not be enough ridership demand, according to CTA spokeswoman Catherine Hosinski. But during the summer months, Hosinski said, the No. 35 bus will extend travel all the way to the lake to provide access to the beach.

Trutin argued that the study's findings were flawed because there has been a spike in business development, increasing potential ridership. The original No. 35 route would also provide access to Mercy Hospital and Medical Center in Bridgeport, which many residents

» SEE CTA, PG. 43

Cook County Jail sees increase in patients with mental illnesses

ERICA GARBER
Assistant Metro Editor

COOK COUNTY JAIL is not only the nation's largest single-site jail, where all inmates live in one building, but it is also becoming one of the country's biggest mental health facilities.

The rate of recidivism, or relapse into criminal behavior, among the mentally ill is rising constantly, said Ben Breit, director of communications for the Cook County Sheriff's Department. According to Breit, the jail is home to more than 2,500 inmates with mental illnesses, roughly 25 to 30 percent of the jail's population.

Breit said much of the jail's mentally ill population falls victim to the "revolving door" effect, meaning they go in and out of detention multiple times. He attributes the high tendency for recidivism among the mentally ill to a lack of resources, like mental healthcare and medication, leading them to continue committing petty crimes.

"We have severely mentally ill inmates who have been arrested 50, 100, even 200 times," he said. "But it's always for the same stuff."

Breit said mentally ill inmates are part of the general jail population,



Courtesy COOK COUNTY SHERIFF'S DEPARTMENT

Cook County Jail, 3015 S. California Ave., houses more than 2,500 mentally ill inmates, roughly 25 percent of its population. Six mental health clinics were closed in April 2012, contributing to the high recidivism rate, said Ben Breit, director of communications for the Cook County Sheriff's Department.

» SEE JAILS, PG. 43



Courtesy DANA BUTLER

Irma C. Ruiz Elementary School, 2410 S. Leavitt St., was the first Chicago Public School to install a Learning Garden in hopes of encouraging healthy eating habits in children and the community.

CPS Learning Gardens promote health education

JON BRUNO
Contributing Writer

IN AN EFFORT to decrease obesity rates and strengthen communities, Mayor Rahm Emanuel's administration is installing 100 Learning Gardens in Chicago Public Schools playgrounds by the end of October, according to Travis Robinson, managing director of The Kitchen Community, an organization partnering with the city to create the gardens.

Learning Gardens, spaces with garden beds and play areas, are financed by private donors and private funds left over from the 2012 NATO Summit, Robinson said,

adding that it costs about \$32,000 to install a Learning Garden. The gardens are outdoor classrooms with vegetable cultivation and play spaces suited for urban environments, said Anne Nagro, founder of GardenABCs.com, a forum supporting the installation and maintenance of Learning Gardens in Illinois.

According to Dana Butler, principal at Irma C. Ruiz Elementary, located in the Pilsen community, the gardens encourage students to consume more vegetables and develop better eating habits.

» SEE GARDENS, PG. 44

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

CTA approaching right track

LOOKING AT A Chicago Transit Authority map, it's obvious that the city's more affluent neighborhoods, such as those on the North Side, are meccas of public transportation, while the CTA's presence in blighted neighborhoods on the South and West sides appears to be sporadic at best. Not only are these transportation deserts a pain for residents, but they reinforce the city's abominable reputation for depriving low-income communities of the same amenities that are made abundantly available to wealthy Chicagoans.

According to the article on Page 41, the profound lack of trains and buses in South and West side neighborhoods hinders economic development and discourages visiting, further crippling scant communities that could really benefit from an additional bus route or two.

While the article sheds light on the CTA's unfair distribution of train and bus stops, recent transit initiatives instill hope that the city is addressing the issue of inaccessibility. As the article states, an extension of the No. 35 bus route in the Little Village neighborhood has been made permanent, allowing

for easy access to businesses along 31st Street from Kedzie Avenue to Cicero Avenue. While many community members are disappointed that the route doesn't follow 31st Street all the way to Lake Michigan, according to The Chronicle report, the permanent extension is a positive step.

Construction of a new Green Line station at the intersection of Cermak Avenue and State Street is underway, which will form a bridge between the existing Roosevelt and 35th-Bronzeville-IIT Green Line stations, making the area surrounding McCormick Place more accessible while providing Green Line riders hailing from the Southeast Side with easier access to a portion of downtown.

The success of the recently completed South Side Red Line renovation is also commendable; the 5-month construction process was executed quickly, and updates to this leg of the rail system hopefully signal that the CTA will be more conscious of its transit facilities located in the city's generally neglected regions.

As a new Humboldt Park resident, I can attest that getting out of



my neighborhood is hard—much harder than when I lived along the lakefront in Uptown one year ago. Now that I'm faced with the option of walking a mile to the Blue Line or hopping on multiple buses to make it downtown, my trek to work is annoying and time-consuming, but my situation pales in comparison to residents of the far West and South sides who are even more isolated from the rest of the city.

The CTA is moving in the right direction by gradually updating existing routes and infrastructure, but there is still a long way to go. South and West side residents deserve equal access to public transportation, and it's time the CTA gets on board with it.

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Jon Durr THE CHRONICLE

Students at William R. Harper High School in Englewood have dealt with death and violence more than any other Chicago public high school, said Leonetta Sanders, principal of the school. Sanders attended an Oct. 15 roundtable discussion focused on tactics to pacify violent neighborhoods.

Mayor: 'The government is not a two-parent household'

MARIA CASTELLUCCI
Metro Editor

CITY GOVERNMENT FUNDING programs that assist at-risk neighborhoods are intended to support existing community efforts, not create new ones, Mayor Rahm Emanuel said at an Oct. 15 roundtable discussion with a dozen other community leaders working to reduce violence in the city's neighborhoods, including Alderman Carrie Austin (34th Ward) and Evelyn Diaz, commissioner of the Department of Family and Support Services.

Emanuel said youth living in violent neighborhoods struggle because they often lack a family with two parents, a common occurrence in Chicago, and the efforts made by community programs and schools cannot compare to parents' moral values and support.

"The government is not a two-parent household," Emanuel said. "Now we have to do what we're doing, but we should be honest with ourselves. We're not a two-parent family. And where we invest our resources should be to support, not supplant."

The 2013 city budget, released Oct. 10, outlines how government funding will be distributed, and Emanuel said the city would not increase funding for programs aiming to prevent violence because of a lack of money and that better family relations could resolve the issue.

According to the 2013 Budget Overview, \$1,802,662 of government funds will go to violence prevention, which includes implementing community outreach

» SEE SAFETY, PG. 44

x Notable Native

SL JONES

Occupation: Founder of Woman on Fire Neighborhood: East Garfield Park



Carolina Sanchez THE CHRONICLE

MARIA CASTELLUCCI
Metro Editor

SL JONES IS the founder of Woman on Fire, an organization created in 2012 aiming to mentor and empower women. Jones, a lifelong resident of the East Garfield Park neighborhood, gives inspirational speeches at colleges throughout Illinois and mentors Marshall Metro High School students. She also mentors women and children throughout the city, emphasizing the importance of faith and hope.

Jones is also a published author and poet, a dream come true after many years of being an unpublished writer. She writes pieces about self-empowerment directed toward struggling women and young girls. Along with being a mentor, Jones is an anti-bullying expert, working with victims of emotional and physical bullying. She recently received her doctoral degree in philosophy after taking online courses and has a master's degree in higher education.

The Chronicle spoke with Jones about the importance of feeling empowered, what inspired her organization and what she enjoys about motivational speaking.

THE CHRONICLE: What inspired you to create an organization focused on empowering women?

SL JONES: People are being bullied everywhere in all kinds of areas, so my thing is to get women together to support each other and empower each other. We should never back down for anyone or anything. If there's something you believe that you should do, you should be inspired by that to portray your dreams and your goals The best way to do that is to be real with yourself, to believe in yourself and you can do all things by just believing, by just having faith.

How have your past experiences influenced who you are now?

Every day my sister and I were bullied at school. We were bullied all the time because of our [Christian] religion and our culture. We were bullied for millions of reasons and they all tied into our culture and the environment. This is what inspired me to write books about identity

issues for girls that are growing up and help them believe in themselves and have confidence. There are a lot of women that are afraid to come out. They are afraid to speak to their husbands about dreams that they have. They feel there is something from their childhood that is holding them back and they're afraid to speak up.

What do you enjoy about speaking to groups of people?

[My advice] is to pray, even if you're not a religious person. Prayer gets you through anything. If there's anything that I remember from my mother, my grandmother, my aunt, and my ancestors, it would be to pray. Prayer gets you through all things. It gives you strength to know that no matter what happens, no matter what storms come your way, you're able to tackle it and you're able to move forward with a smile.

What motivated you to pursue a degree in higher education?

I went to school the untraditional way. I did it online. I'm a single parent, and sometimes you go through things in life and you don't have the assistance. I decided to find some kind of way to help other women that were going through the same thing that I was going through so they wouldn't have to dig and dig and dig. So education was the main background that got me to find those resources.

What goals do you have for the future of your organization?

To be able to contact, empower and meet with 1 million women by the last day of this year. I have not reached 1 million, but I am much closer than I was at the beginning of this year. My [next] goal is to have a chapter in at least two or three other cities where we are able to reach out to other women and girls. My main place is always Chicago. Chicago is home, and it is really important to me to give back to the community, no matter how much I have or how much I don't have, I will find a way to help other women because it is very important for us to all stick together.

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» **CTA**

Continued from PG. 41

struggle to reach because they have to take multiple modes of transportation or walk a significant distance, Trutin said.

“You have a lot of businesses that didn’t exist back [in] 1997,” Trutin said. “They can’t use that excuse anymore, especially having [the hospital] on this route. They can’t find a single location for people to use the 31st [Street] bus—someone didn’t go to work that day and do their project.”

Trutin said customers often tell him they would visit his shop more if public transportation were more convenient. He said his business has not suffered financially.

The CTA’s inability to adapt to community changes is common because the agency is prone to shorten routes rather than extend them, Lilly said. She said the number of bus routes in Austin has declined significantly despite community growth.

Similarly, there has been significant business development in parts of the Avondale community, but public transportation has not caught up, according to Avondale Neighborhood Association President Emily Taylor. The nearest train station to Avondale is the Belmont Blue Line, Taylor said.

“The Belmont-California area has really seen a lot of growth since restaurants have increased, but there isn’t really anymore public

transit there with these new places moving in, so it’s holding that area back a little,” Taylor said.

Lilly said as a result of the economic downturn and ensuing unemployment rate, reliance on public transit has increased because high gas prices put a strain on drivers.

“[With the CTA’s] efforts of cutting back, it does cut back the community as well,” Lilly said. “We understand their intent ... but at the same time it does impact the community whose only means [of convenient travel] is public transportation, so I’m hoping that we’ll get through this economic downturn and we can increase our routes.”

In the Auburn-Gresham community on the Southwest Side, the No. 79 bus has the largest ridership in the neighborhood, according to Carlos Nelson, executive director of the Greater Auburn-Gresham Development Corporation. Nelson said although public transit is vital, the number of bus routes continues to decrease. Nelson also said the Metra rail line that goes through the neighborhood does not stop nearby, making access difficult for Metra users who cannot travel downtown.

“Many South Side communities were laid out, designed and developed around transportation,” Nelson said. “[Public transportation] is the backbone of the community. The CTA has not looked at the value that these lines really have.”

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» **JAILS**

Continued from PG. 41

but those who need constant care are transferred to Cermak Health Services, a county-run hospital on jail grounds.

Breit said many of the jail’s mentally ill inmates are former patients of the city’s now-defunct mental health clinics. As reported April 16, 2012 by The Chronicle, Mayor Rahm Emanuel closed half of the city’s 12 mental health clinics for budgetary reasons, affecting roughly 5,300 patients.

“We have severely mentally ill inmates who have been arrested 50, 100, even 200 times.”

- Ben Breit

In Illinois, mental health budget cuts totaled \$187 million from 2009–2011, according to a November 2011 report from the National Alliance on Mental Illness. State-wide cuts to mental health services have led to an increase in the number of detained mental health patients, according to Breit.

Although recent cuts to mental health services have been significant on state and city levels, Anabel Abarca, director of communications for Alderman George Cardenas (12th Ward), said the city must look at not only mental health funding but at services for Chicago citi-

zens as a whole. She added the city evaluates all services before making decisions to cut them.

When the clinics closed in April 2012, hundreds of patients were displaced, leading to homelessness, according to N’Dana Carter, a spokeswoman for the Mental Health Movement, a branch of Southside Together Organizing for Power. After the closings, the organization lost contact with many former patients, who had no means to communicate with the organization to tell how they were doing, she said.

Breit said many of the jail’s resi-

dents with mental illness have experienced homelessness. According to a July 2013 analysis by the Chicago Coalition for the Homeless, more than 116,000 homeless people live in Chicago, and 26 percent of them are mentally ill.

Robert Zimmerman, a psychology professor at DePaul University’s College of Science and Health, said someone who is both mentally ill and homeless could be extremely affected by stress, which can intensify his or her mental illness.

“People with a predisposition to developing [bipolar disorder and schizophrenia] will often be trig-

gered in times of high stress or high anxiety,” Zimmerman said.

To reduce stress, and therefore the risk of returning to jail, individuals with a mental illness should be admitted to a psychiatric hospital with high security to promote a low-stress environment and speed his or her recovery, he said.

Providing care for individuals with mental illnesses who face jail time may soon be possible because the U.S. Department of Health and Human Services granted Illinois a 1115 Waiver, according to Robert Steele, a member of the Cook County Board of Commissioners. The waiver allows the county to allocate federal healthcare funding to programs it deems necessary. In this case, the funding will be used to provide inmates with mental health services, he said.

Steele said the board hopes that providing mental health care will prevent individuals from becoming repeat offenders. He added that current inmates who qualify for the Affordable Care Act will be eligible to receive healthcare when they leave the jail, which may further to reduce their chances of returning.

“Cook County Jail is not a fun place,” Breit said. “The only people we see who are somewhat happy to be here are the mentally ill, typically the homeless mentally ill, because this is the only place they can find treatment.”

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» **GARDEN**

Continued from PG. 41

"[Students] have assignments that are regarding how to read [nutrition] labels, and everything goes back to where is the food coming from, where is it being made, and the garden is a great first step," Butler said.

"All different disciplines can use the outdoor classroom space."

- Kristin LoVerde

Installation of Chicago's Learning Gardens began in May 2012, according to the Kitchen Community's website. The organization has installed about 132 gardens across the nation, the website said.

The Learning Gardens are designed for schools that do not have the required space or soil conditions to foster a garden, Robinson said. The gardens are created in the centers of schoolyards and become an extension of the playground and the classroom, he said. Teachers create curricula for the garden, Robinson said.

"The garden is actually an outdoor classroom," said Kristin LoVerde, education coordinator for Openlands, a Chicago-based organization that protects nature and conserves water. "All different disciplines can use the outdoor classroom space."

Schools that want to install a Learning Garden can apply on the Kitchen Community's website and raise donations to cover costs that are not covered by the city, Robinson said. He added that schools are also responsible for creating a curricula incorporating the garden space to ensure its success. Construction of Learning Gardens is a

group effort, with community members and students building the garden beds together, he said.

"The gardens benefit the entire city by connecting students to nature," LoVerde said.

At Irma C. Ruiz Elementary, parents sign up during the summer to tend the gardens when school is not in session, Butler said. One of the first gardens to be installed in May 2012 was at Ruiz Elementary, and students are now able to use the space as a play area and the produce from the gardens in a cooking program, Butler said.

"We wanted to create an environment that was conducive for imaginative and experiential learning," Robinson said. "It's an experiential play space, but it also becomes a teaching tool."

chronicle@colum.edu

» **SAFETY**

Continued from PG. 42

programs and developing violence prevention resources. Funding for prevention programs is less than other government funds outlined in the budget, such as more than \$4 million for substance abuse treatment programs and more than \$9 million for mental health services.

According to Aileen Kelleher, communications director at Action Now, an organization focused on community partnership in South and West side neighborhoods, Emanuel's plan of action is just an excuse to leave behind Chicago neighborhoods and improve development downtown. She said the government's overuse of Tax Increment Financing funding downtown shows Emanuel does not understand the needs of the broader Chicago community.

On the same day of the discussion, the Grassroots Collaborative, an organization concerned with residents' needs, hosted Take Back Chicago, a rally that included citizens advocating for issues affecting Chicago neighborhoods, such as unemployment and poverty, Kelleher said. The mayor was invited to attend but did not, showing his lack of concern for residents plagued by violence and poverty, she said.

"As the mayor, as the government of the city of Chicago, no one is asking them to take [care] of everyone's family or personal needs," Kelleher

said. "It's about the basic responsibilities of a democracy. It's shocking to me to hear him try to blame the things that are going on in our communities on parents when he has been undermining the success of those communities throughout his whole administration."

Leonetta Sanders, principal at William R. Harper High School in Englewood, a South Side neighborhood with a high violence rate, said she recognizes the importance of family involvement for her students, but it is still her responsibility to foster moral support to ensure her students are successful.

Sanders said the task of helping students achieve academic success becomes problematic when they are dealing with the mental traumas of violence and death in their communities, reinforcing the need to help at-risk youth. She said mental health services provided to students dealing with trauma need to continue for several years to be effective. She said, however, the counseling is not ongoing, resulting in little improvement.

"We as a community, we've got to get together and wake up the sleeping giant that's not doing what it needs to do," Sanders said. "I agree we need more mentors, we need mental and social and emotional support. It's just a lot of things that encompass everything that these communities need."

Community cooperation plays a key role in limiting violence,

said David Kelly, director of the Precious Blood Ministry, an Englewood-based organization providing counseling services for youth in violent neighborhoods. He said when community members interact with youth, the young people feel like they are being understood and their concerns are being heard.

Kelly said there is no unity or interaction between youth and adults in Englewood, often leading youth to become involved in gangs.

"Kids feel like they do not belong," Kelly said. "Often times they do not belong in their home, they don't belong in the schools ... so we have a lot of kids who feel disconnected, and if you don't belong, then you become a problem."

However, many young people in highly violent neighborhoods do not feel the programs provided benefit them, according to Paris Jackson, a youth commission member at the Mikva Challenge, an organization focused on helping high school youth develop leadership skills.

"People die in our community," Jackson said. "We all lose friends, we all lack social and emotional help ... We can sit around the table and have these discussions every day, but sitting around the table does not prevent people from losing their lives. It does not stop violence. We have to bring the community together and change the culture."

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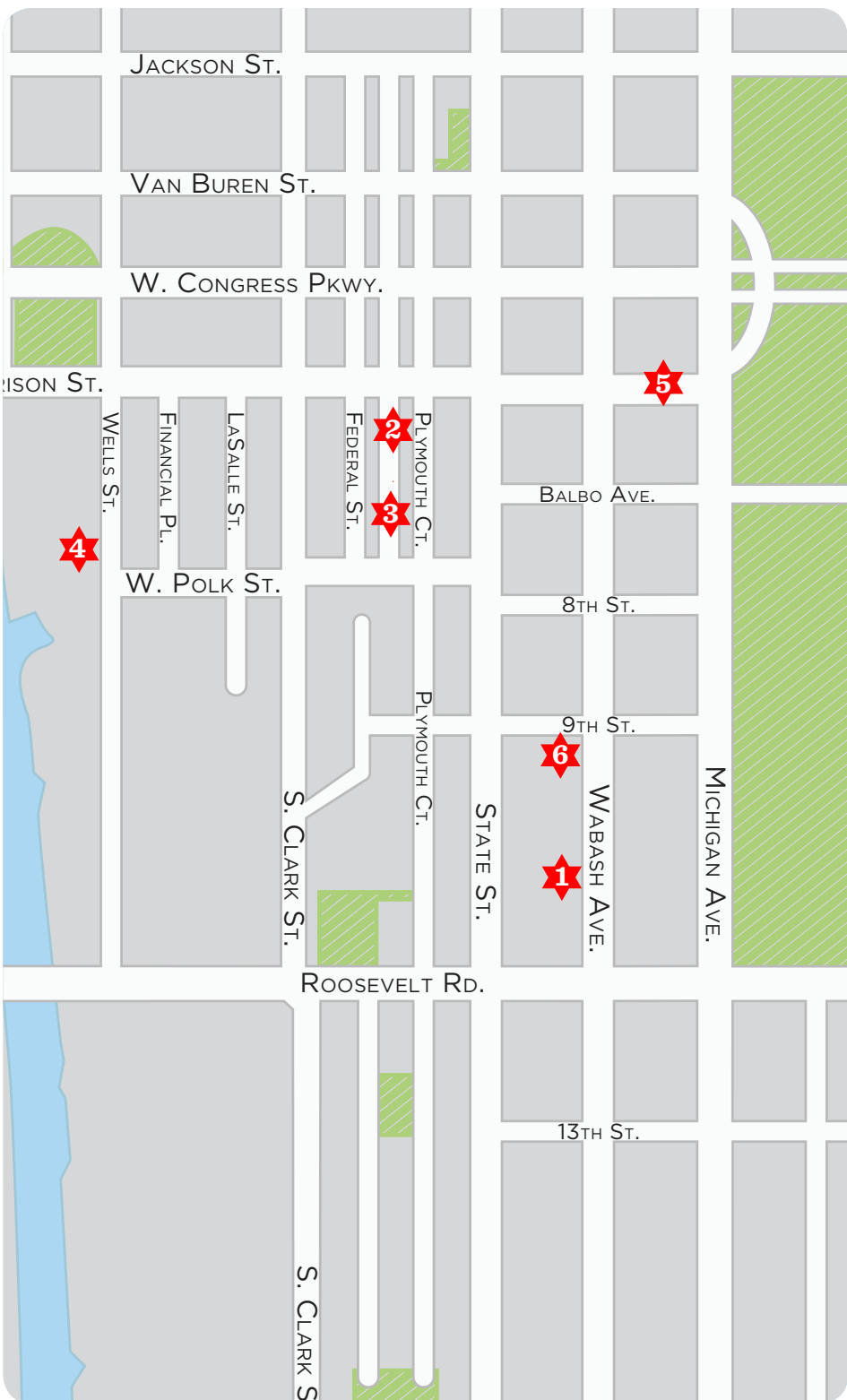
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Carolina Sanchez THE CHRONICLE

As part of the Chicago Bulls Paint the Town Week, a campaign in which the Bulls visit service events to benefit youth, the team attended the Oct. 15 opening ceremony of the Teen Lounge at the Ann & Robert H. Lurie Children's Hospital, 225 E. Chicago Ave. The Teen Lounge will provide youth patients with a place to relax and is adorned with Chicago Bulls memorabilia.



OFF THE BLOTTER

1 An apple a day

A Columbia faculty member reported a stolen 15-inch MacBook Pro on Oct. 11. The computer belongs to the college and was stolen from the Conway Center, 1104 S. Wabash Ave, in the late afternoon. The laptop was taken from a classroom and has an estimated value of \$2,000. There are no suspects and the laptop has not been found.

2 Scratch and dent

A taxi driver parked his 2012 Toyota Camry cab on the 600 block of South Dearborn Street on Oct. 14. When he returned to the car, his passenger door was scratched and the side-view mirror was shattered on the ground. The man called the police but did not report anything stolen or any other damage to the vehicle.

3 2K game

An envelope containing more than \$2,000 was stolen from a cabinet drawer at Columbia's Fitness Center, 731 S. Plymouth Court, at approximately 11:15 p.m. on Oct. 9, but the crime wasn't reported until Oct. 14 because an officer did not visit the scene until then. The thief is still at large, and no suspects have been identified as of press time.

4 Gone, girl

A resident of the 800 block of South Wells Street returned home from a business trip Oct. 15 to find her passport and \$2,200 worth of jewelry and watches stolen. After speaking to residents of the apartment building, officers determined it was an isolated incident. There were no witnesses or signs of forcible entry, according to police records.

5 Mac and forth

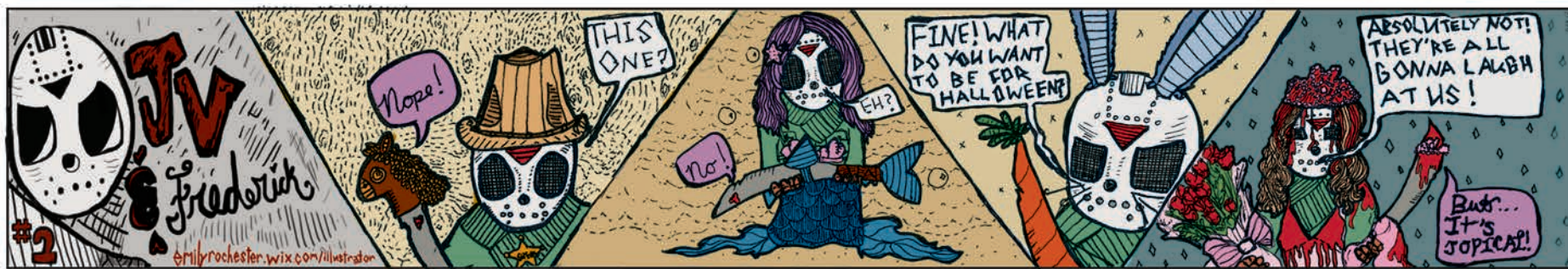
A 19-year-old Columbia student reported that a man grabbed her laptop out of her hands on Oct. 11 on the 600 block of South Michigan Avenue. She took her MacBook, which has an estimated value of \$1,000, back from the man, who she said looked like a college student. She gave the police the man's description, but they have not identified him.

6 Bike swipe

On Oct. 14, a 21-year-old man reported his mountain bike missing. The bike was locked to a bike rack on the 900 block of South Wabash Avenue, and when the owner went to retrieve his bike, it was gone. The bike, valued at \$600, remains missing. The police have no suspects and haven't located it as of press time.

Free Ice Cream

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



» To submit comics for Free Ice Cream



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SUDOKU

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Generously written for our readers by

HOROSCOPES

The Chronicle Staff Oracles

ARIES (March 21–April 20) Take your hands off that pumpkin pie and put them back on your boyfriend—He's had his eye on your roommate.

TAURUS (April 21–May 20) Summer is over and so is your tan. Orange is not an attractive skin tone.

GEMINI (May 21–June 21) Make sure you've done your laundry. You'll need several extra pairs of underwear when your friends drag you to a haunted house this week.

CANCER (June 22–July 22) Begin unpacking your collection of sweaters. Prints with smiling cats and holiday lights are welcome; ugly is preferred.

LEO (July 23–Aug. 22) Don't bother getting up for midterms this week. Your "D" is likely to fall to an "F" regardless of your "A" effort.

VIRGO (Aug. 23–Sept. 22) Aliens will invade your dorm room and steal your sunglasses. Good thing daylight savings time is ending.

LIBRA (Sept. 23–Oct. 23) Think twice about booking your flight home for Thanksgiving break. There's likely to be a colonial woman on the wing churning butter. #Bridesmaids

SCORPIO (Oct. 24–Nov. 22) Don't eat the Panda Express that's sitting in the back of your fridge.

SAGITTARIUS (Nov. 23–Dec. 21) Buyer beware: Those vegetables are not what they appear to be.

CAPRICORN (Dec. 22–Jan. 20) Stop your plans to dress like Miley Cyrus and Robin Thicke from the VMA's with your friend for Halloween. It's not funny anymore.

AQUARIUS (Jan. 21–Feb. 19) This isn't the week to opt for your stained hoodie and fat pants; there's potential romance looming on the CTA. Embrace awkward eye contact.

PISCES (Feb. 20–March 20) You've been repressing your desire to indulge in a caramel apple for weeks. It's time to let go of your inhibitions and take a damn bite.

CROSSWORD

- ACROSS
- 1 Woman's work basket
 - 5 Laughter sounds
 - 8 Polish border river
 - 12 Arrow poison
 - 13 Edible root
 - 14 Killer (suf.)
 - 15 Slushy ice
 - 16 School course (abbr.)
 - 17 Ancient Gr. city
 - 18 Hog's guts
 - 20 Male of Adam
 - 22 Mulberry of India
 - 23 Carriage
 - 24 Franchise
 - 28 Book of maps
 - 32 Antiaircraft artillery (abbr.)
 - 33 Royal Air Force (abbr.)
 - 35 Altar constellation
 - 36 Avifauna
 - 39 Import
 - 42 Right (Lat.)
 - 44 Camel hair cloth
 - 45 Fearful
 - 48 Fitted garment
 - 52 Applaud
 - 53 Amer. Expeditionary Forces (abbr.)
 - 55 Cranial nerves
 - 56 Cloak
 - 57 Hawaiian fish
 - 58 Above (Ger.)
 - 59 Ivory (Lat.)
 - 60 To or from a distance (pret.)
 - 61 Withered
- DOWN
- 1 Son of Ham
 - 2 Samoan port language
 - 3 Singing voice
 - 4 Square-cut stone
 - 5 Stableman
 - 6 Atl. Coast Conference (abbr.)
 - 7 Canvas
 - 8 Spotted cat
 - 9 Port. Timor's capital
 - 10 Blue-pencil viger
 - 11 Hebrew letter
 - 19 Sup
 - 21 Mountain on Crete
 - 24 Vehicle compartment
 - 25 Yellow Sea arm
 - 27 Pack down
 - 29 Indo-Chin. language
 - 30 Scot. alder tree
 - 31 Willt
 - 34 Dire
 - 37 Diddy
 - 38 Sub (pref.)
 - 40 Presidential nickname
 - 41 Mole
 - 43 State (Ger.)
 - 45 Land measure
 - 46 Amorphous mass
 - 47 Ryukyu islands
 - 49 Gooseberry
 - 50 Elbe tributary
 - 51 Laugh (Fr.)
 - 54 Barely get by
 - 26 Rhine tributary

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56						57				58
59						60				61

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EVENTS

MONDAY	TUESDAY	WEDNESDAY	THURSDAY
The Dinner Party 7-9 p.m. City Winery 1200 W. Randolph St. (312) 733-9463 \$40	The Sovereign Statement 7:30 p.m. Neo-Futurarium 5153 N. Ashland Ave. (773) 275-5255 \$20	The Trestle at Pope Lick Creek 8 p.m. New Studio 72 E. 11th St. (312) 369-6349 FREE	Gideon's Army 6-8 p.m. Film Row Cinema 1104 S. Wabash Ave. (312) 369-6700 FREE
FRIDAY	SATURDAY	SUNDAY	
The Rocky Horror Show 9:30 p.m. pH Comedy Theater 1515 W. Berwyn Ave. (773) 961-8214 \$15-\$20	Death Toll—A Drinking Game Performance 11 p.m. Cornservatory 4210 N. Lincoln Ave. (773) 650-1331 \$15	Asylum Sundays 7 p.m. Le Fleur de Lis 301 E. 43rd St. (773) 268-8770 \$10	

symbol KEY

WEATHER

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

MONDAY	MON. NIGHT	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
A shower possible; cooler 52	Partly cloudy and chilly 35	Chilly with some sun 49 33	Partial sunshine 48 35	Mostly sunny and windy 51 34	Plenty of sun 50 28	Brilliant sunshine 51 31	Times of clouds and sun 53 33

WORLD NEWS



» An employee at Los Angeles International Airport was arrested Oct. 15 in connection with a dry ice bomb that exploded in an employee restroom, according to an Oct. 16 Chicago Tribune report. The charges will be more severe because the destructive device was set off near an airplane. No damages or injuries were reported. The suspect said he thought of it as "a game."

» Nearly 3 million people were affected by an Oct. 15 earthquake in the Philippines, according to an Oct. 16 Chicago Tribune report. The 7.2 magnitude earthquake left at least 144 dead, 300 injured and 23 missing. The quake caused infrastructural damage and landslides in the area, with more than 840 aftershocks recorded through the night. Most of those killed were hit by falling rubble.

» A Lao Airlines plane crash in the southern Laotian province of Champasak left at least 47 people dead Oct. 16, according to the country's national news agency KPL. The Champasak area has received remnants of Typhoon Nari and more than 3.9 inches of rain since Oct. 15, according to an Oct. 16 CNN report. Citizens from Canada, Vietnam and China were aboard the plane.

» Two Somali men suspected to have been plotting an attack in Ethiopia were killed in a bomb blast Oct. 14 when the bombs they were assembling detonated early, the New York Times reported Oct. 14. The explosion occurred Oct. 13 as thousands gathered in the capitol to attend a World Cup qualifying game between Nigeria and Ethiopia. The two men rented a house, where the explosion occurred.

CHICAGO HISTORY



Oct. 21, 1974

ON THIS DAY in Chicago history, at the Purolator Armored Express building, firefighters responded to a smoke alarm from inside a vault, where officials discovered more than \$4 million missing. Chicago FBI agents later arrested seven men for the theft and recovered approximately \$3 million.

ARCHIVE



Oct. 20, 1980

THIS WEEK IN 1980, The Chronicle reported that Columbia was moving to create a graduate program. Although the Masters Program in the Arts and Interdisciplinary Learning was housed at Columbia, it wasn't the college's program. Previously, graduate students would receive degrees from Loyola University.

THE COLUMBIA CHRONICLE
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TWEETS OF THE WEEK

Ryan Evans @ryanevans
OH: we could divy there and uber back.

Jim Gaffigan @JimGaffigan
Let's do a shot = Let's get to the embarrassing part of the night.

@midnight @midnight
if playing candy crush actually gave you diabetes i would be dead

Bill Murray @BillMurray
I don't care if it's 4 A.M. I don't consider it "tomorrow" until I wake up.

WEEKLY INSTAGRAM

Instagram
Photo of the week

A sneak peek of Nov. 11 Arts & Culture feature highlighting Chicago's dragqueens. Stay tuned for more Chicago dragqueen art on Instagram.

BY @CCCHRONICLE
OCTOBER 21, 2013