

4-8-2013

## Columbia Chronicle (04/08/2013)

Columbia College Chicago

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**Commentary:**  
Social media awareness campaigns: a vain form of activism See PG. 33



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# THE COLUMBIA CHRONICLE

MONDAY, APRIL 8, 2013

THE OFFICIAL NEWS SOURCE OF COLUMBIA COLLEGE CHICAGO

VOLUME 48, ISSUE 25



## College mitigates harm of false alarm

Carolina Sanchez THE CHRONICLE

A security officer monitors the campus from the Office of Campus Safety & Security headquarters, where the college's emergency warning system, AlertWave, is controlled. In response to the March 5 AlertWave malfunction that panicked many in the college with a false alarm of a violent intruder, the system will only be used for emergencies, rather than to announce school closings, which was the original message the system was supposed to send that day.

by **Tyler Eagle**  
Assistant Campus Editor

**IN RESPONSE TO** concerns generated by a false alert reporting a violent intruder on campus in March, Columbia hosted the first of two informational sessions April 5 in Ferguson Hall in the 600 S. Michigan Ave. Building to address campus safety issues.

As reported by The Chronicle on March 9, AlertWave, the college's emergency alert system, sent an erroneous message March 5 that

a violent intruder was on campus, causing a wave of panic among students, faculty and staff. The alert was supposed to inform the community of a snow day.

The information session focused on the AlertWave system and why it malfunctioned. Alicia Berg, vice president of Campus Environment, and Robert Koverman, associate vice president of Campus Safety & Security, answered questions about the incident and what the college has done to prevent similar mishaps. Berg said she was pleased

with the event turnout and considers the community's increased interest a silver lining.

"Because of the incident with AlertWave, the college thinks it will be getting more interest in our security sessions," Berg said. "We absolutely want to answer any questions [the campus community] has after the incident."

AlertWave's manufacturer, Visi-plex, fixed the software glitch that caused the false alarm, according to Berg. It is highly unlikely that a malfunction such as the the March

5 incident will occur again, she said. According to Koverman, the malfunction was unique to Columbia's AlertWave system.

The glitch stemmed from a series of default messages that were pre-installed in the system when the college purchased AlertWave, according to Koverman. Berg said the college was surprised to learn that the system had pre-installed default messages.

"[The college] is still not thrilled the incident happened, but at least the company reacted promptly,"

Berg said.

According to Berg, the administration decided that after the malfunction, AlertWave will only be used to alert the campus of emergencies, such as intruders and tornadoes, rather than school closings.

"We thought using AlertWave to notify students about closings was an extra service we were offering," Berg said. "But ultimately, a system intended for emergencies should only be used for emergencies."

» **SEE SECURITY, PG. 10**

## Great Chicago Fire Festival launches as Taste gets burned

by **Elizabeth Earl**  
Assistant Metro Editor

**A NEW FESTIVAL** commemorating the city's recovery from the Great Chicago Fire of 1871 will launch in October 2014, while other city festivals, such as Taste of Chicago, are feeling heat from aldermen.

In addition to the creation of art in public spaces, the Great Chicago Fire Festival will feature musical performances and illuminated fiberglass sculptures in the shape of flowers floating down the Chicago River, according to Emily Reusswig, communications director for Redmoon Theater, a large-scale public art group partnering with the city for the festival. The city has already promised Redmoon, which

joins Columbia on many events like Manifest, \$100,000 to help plan the festival, according to a March 29 press release from Mayor Rahm Emanuel's office, although plans for the festival will not be solidified until early 2014.

"[Redmoon Artistic Director Jim Lasko] was inspired by Chicago's determination to innovate, to reinvent itself, to literally rise from the ashes of the Great Chicago Fire," Reusswig said. "He saw this festival as the story of Chicago's destruction and renewal and the empowerment of that."

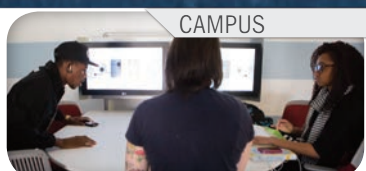
The introduction of the new festival falls in line with the Chicago Cultural Plan 2012, an initiative

» **SEE FESTIVAL, PG. 39**



Photo illustration LIN YE

The newly introduced Great Chicago Fire Festival will feature LED-lit flower-shaped fiberglass sculptures floating along the downtown Chicago River.



CAMPUS

Library introduces media:scape • PAGE 4



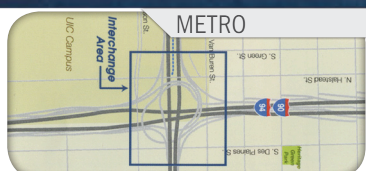
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Soap box in season • PAGE 13



ARTS & CULTURE

Exploring queer ballroom culture • PAGE 22



METRO

City pushes highway redesign • PAGE 35

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# Editor's note by Heather Schröering Editor-in-Chief

## Facebooks live on

AS WE MOVE further into the digital era, social media is becoming more and more integrated into our daily lives, allowing people to digitally scrapbook their life cycles on Facebook and Twitter. The ups and downs of individuals' personal moments, such as welcoming children into the world or breakups, are all part of these online chronicles.

Although many people experience these milestones, there's only one thing every human being absolutely must do in his or her lifetime and that is die. With more than one billion people on Facebook and approximately two people dying every second, more and more social media profiles are becoming digital graves. Since August 2012, nearly 2 million Facebook users have died, according to ifidie1st.com, a website that invites social media users to record their last words to be posted on their Facebooks in case they die unexpectedly.

More sites like If I Die, which was established in 2011, keep

popping up. LivesOn, a site expected to launch sometime this year, analyzes users' Twitter feeds to continue tweeting in a users' likeness after they die. DeadSoci.al, a site that allows users to schedule messages to be sent from their social media profiles after they're dead, launched this year.

Initially, I felt like these sites were creepy and it could be potentially jarring for those grieving a loss to unexpectedly see their dead friend's name pop up in their newsfeeds.

I've lost several people close to me, and there's a similar feeling you get when scrolling past names in your contact book that you forgot to erase from your phone after they died. It's eerie and somewhat distressing, but people shouldn't be so sensitive to death.

Likely, most of us have or will find out about a friend's death on Facebook at some point in our social media lifetimes, and that shouldn't be seen as a strange phenomenon.

If people are going to document even the most pointless moments



of their lives on Facebook, then death should be a part of that because it's part of the lifecycle.

It's now a normal thing for people to have two personalities: their real one and their social media persona. It's not uncommon for someone to be completely different than what their social media posts suggest about them.

LivesOn and DeadSoci.al are the sites we should learn to adjust to. Though it won't be the same as being there in person, these sites allow dead friends to be present in spirit and could help those grieving accept the loss.

We all have to die, but our digital archives don't. If we have the option of becoming immortal through our Internet personalities, why not take advantage of that?

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Social media users should learn to adjust to websites that post posthumously for people.

# THE COLUMBIA CHRONICLE

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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](mailto:Chronicle@colum.edu) or mailed to:

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Featured Photo



Carolina Sanchez THE CHRONICLE

Latino Alliance hosted the National Cesar E. Chavez Blood drive April 4 in the 1104 S. Wabash Ave. Building. The blood drive started in 2009 to celebrate civil rights activist Cesar E. Chavez and involves 300 colleges and universities nationwide.

## CORRECTIONS

In the April 1 issue, the caption of the featured photo on Page 28 should have said the Chicago Public Schools students were on the corner of Wabash Avenue and Jackson Boulevard, walking back from picketing in front of the Congress Plaza Hotel. The Chronicle apologizes for this error.



# College employees required to report child abuse, neglect

by **Alexandra Kukulka**  
Campus Editor

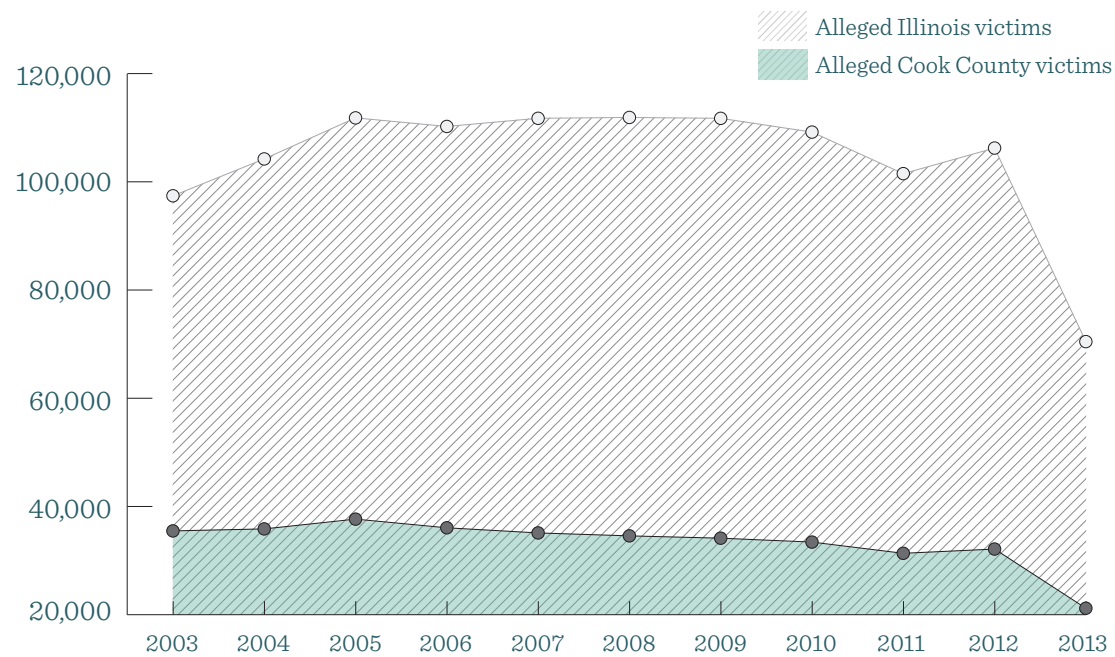
**ALL COLUMBIA EMPLOYEES** are now required to report suspected child abuse and neglect “effective immediately,” according to a March 28 email sent to college employees from Patricia Rios, interim associate vice president of Human Resources.

According to Rios, this mandate is the result of the Illinois Abused and Neglected Child Reporting Act, which was signed into law by Gov. Pat Quinn on June 27, 2012 which requires all employees at higher education institutions to report suspected abuse.

The college was unable to notify employees about the initiative sooner because the Office of Human Resources has been transitioning since April 2012, when former Vice President of Human Resources Ellen Krutz suddenly left Columbia for a job opportunity at Villanova University in Philadelphia, according to a May 15, 2012 email to the college community from President Warrick L. Carter. Rios came to the college in March and was able to implement this mandate, she said.

According to a Feb. 28, 2013 report from the Illinois Department of Children and Family Services, there have already been 70,465 alleged victims of child abuse or neglect in Illinois this year, as of Feb.

## Reported child abuse/neglect cases by year



Information from The Department of Children and Family Services

\*Determined by police investigation



Zach Stemerick THE CHRONICLE

28. In 2012, there were 106,236.

Even though many students at Columbia are not under the age of 18, there are seven departments on campus that work with children, such as the Center for Community Arts Partnerships, which offers before- and after-school art programs at local Chicago Public Schools, and Summer Arts Camp, a summer program offered through the Learning Studio for students between third and ninth grade.

The mandate also applies to students who are studying to earn a degree in the Early Childhood Education Department.

Employees are required to file reports by calling the DCFS hotline and to notify their supervisor and the Human Resources Department upon filing a report, Rios said.

To ensure everyone is aware of the signs of child abuse and neglect, the college is requiring all employees to complete an online certification by April 12, Rios said. The cer-

tification includes a pre-training assessment of 13 multiple choice questions, a 60–90 minute online interactive training session and a post-training assessment consisting of 13 multiple-choice questions.

“While many of our employees don’t come in contact with children, we have a responsibility to report suspected child abuse,” Rios said.

According to April Langworthy, associate director of school partnerships and community for the CCAP, the program has been re-

quired to report incidents of child abuse and neglect since it was created in 1998. CCAP follows the same protocol of reporting to DCFS as the one Columbia employees are now required to adhere to.

The CCAP staff works with children involved with before- and after-school programs in 11 city schools, such as Pulaski International School of Chicago, 2230 W. McLean Ave., North Lawndale

» SEE ABUSE, PG. 10

# Columbia Scholar heads to Poland on Fulbright

by **Megan Purazrang**  
Assistant Campus Editor

**GROWING UP IN** a family of baseball enthusiasts, Dominic Pacyga wanted to play center field for the Chicago White Sox. Today, the professor in the Humanities, History and Social Sciences Department is an accomplished historian who is about to embark on a sabbatical to Poland, where he will spend the duration of the 2013–2014 academic year.

On March 13, Pacyga received a Fulbright award, which covers his travel expenses to Poland, as well as living expenses and a small salary, through the Fulbright U.S. Scholar Program, an international educational exchange program sponsored

by the Bureau of Educational and Cultural Affairs. Pacyga said he will teach in the American Studies Program at Jagiellonian University in Kraków, Poland, the second oldest university in Eastern Europe.

“[The award] is great, it’s something I’ve put off for a long time applying for because my children were still at home, but now they are all grown up and moved out, living in dorms and universities, so I figured now was the time to go,” Pacyga said.

Pacyga said Jagiellonian University invited him to teach, which prompted him to apply for the program. To register, Pacyga was required to send a résumé, a

» SEE PACYGA, PG. 12



Carolina Sanchez THE CHRONICLE

Dominic Pacyga, a professor in the Humanities, History and Social Sciences Department, was awarded a Fulbright and will teach at Jagiellonian University in Kraków, Poland, during the 2013–2014 academic year.

# Library tests new technology

by Tatiana Walk-Morris  
Assistant Campus Editor

**COLUMBIA WILL PILOT** new collaborative technology in the library in the 624 S. Michigan Ave. Building through April 18 as part of an ongoing effort to plan for the new library at 820 S. Michigan Ave.

Media:scape, the new system, is meant to cultivate a collaborative environment between furniture and technology, including twin flatscreens that display information from laptops and other electronic devices by connecting them to the HDMI chords attached to a console embedded in a table. According to Jan Chindlund, dean of the library, the equipment has been available since April 5 on the third floor in the new wing and the group study room, as well as in the Weisman room on the second floor.

"We hope that the new library will be a place where people can meet across all disciplines and create new work," Chindlund said. "We think technology of this nature will enable rich conversation to take place [and] enable people to show their work to each other."

The new installation features a

lounge setup, with sofas and a custom table, and allows groups of students to work together in a small space, sharing information from individual devices using the screens, said Ryan Story, a workplace consultant for OEC Business Interiors who is working with Columbia.

The technology has been implemented in other colleges, including Purdue University, the University of Michigan, and the University of Illinois at Urbana-Champaign, he said.

"We looked at how [collaboration] worked in the past that [has taken] place in conference rooms and workstations," Story said. "We came up with the media:scape to temporarily bring those people together, those spaces together and that sharing of information together."

Media:scape technology is made by Steelcase, a global furniture and technology manufacturing company known for its state-of-the-art office equipment designs, and will be used to promote working together on projects and presentations, Chindlund said. Students who test media:scape equipment will be asked to fill out comment cards to



James Foster THE CHRONICLE

(From left) Jordan Ross, a senior arts entertainment and media management major, Amy Wainwright, a library circulation assistant, and Jasmine Maxwell, a junior fashion studies major, work at the newly installed media:scape station in the library, 624 S. Michigan Ave. April 5 The system will be available for students' use until April 18.

help the college with its research, Chindlund said.

The feedback from the cards along with results from a fall 2012 college-wide survey will help nine focus groups with faculty, staff and students plan the new library, Chindlund said.

The college was unable to implement media:scape testing and the furniture sooner because of budget constraints, said Alicia Berg, vice president of Campus Environment.

Story could not confirm the price of the media:scape equipment and installation as of press time.

According to a media:scape specification guide, the base price for

a medium D-shaped desk height table with the HDMI console like the one being tested in the library is \$16,440.

It should be noted that universities receive 45-55 percent discounts on the equipment, according to a sales representative at a Steelcase distribution dealer in San Diego, who added prices do not include the LED flat screens.

The Steelcase sofas' base prices range from approximately \$1,200 to \$3,200, depending on the design, the specification guide said.

In addition to media:scape, the college will also implement a book retrieval system in the new library,

Chindlund said. The college will not test this technology before putting it into the new library because it would be too big to install, she said.

Students have found the new media:scape equipment to be helpful so far. Jasmine Maxwell, a junior fashion studies major, said adding the system was a good idea because it provides a place for people to plug in their mobile devices.

"I think it's also a good for the screens [because] we do a lot of group projects here," Maxwell said. "I think it will be very effective."

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## Concert Hall Events

### Monday April 8

Meet the Artist with Todd Rundgren

12:00 pm

### Wednesday April 10

Wednesday Noon Guitar Concert Series\*

12:00 pm

at the Conway Center

Student Concert Series

7:00 pm

Columbia College Faculty Trio in Concert

7:30 pm

at the Sherwood

### Thursday April 11

Kelsee Vandervall Senior Recital

7:30 pm

### Friday April 12

Jazz Gallery in the Lobby\*

12:00 pm

Todd Rundgren Residency Concert (SOLD OUT)

7:00 pm

### Saturday April 13

Senior Studio Performance #1

1:00 pm

\*Events with an asterisk do not give recital attendance

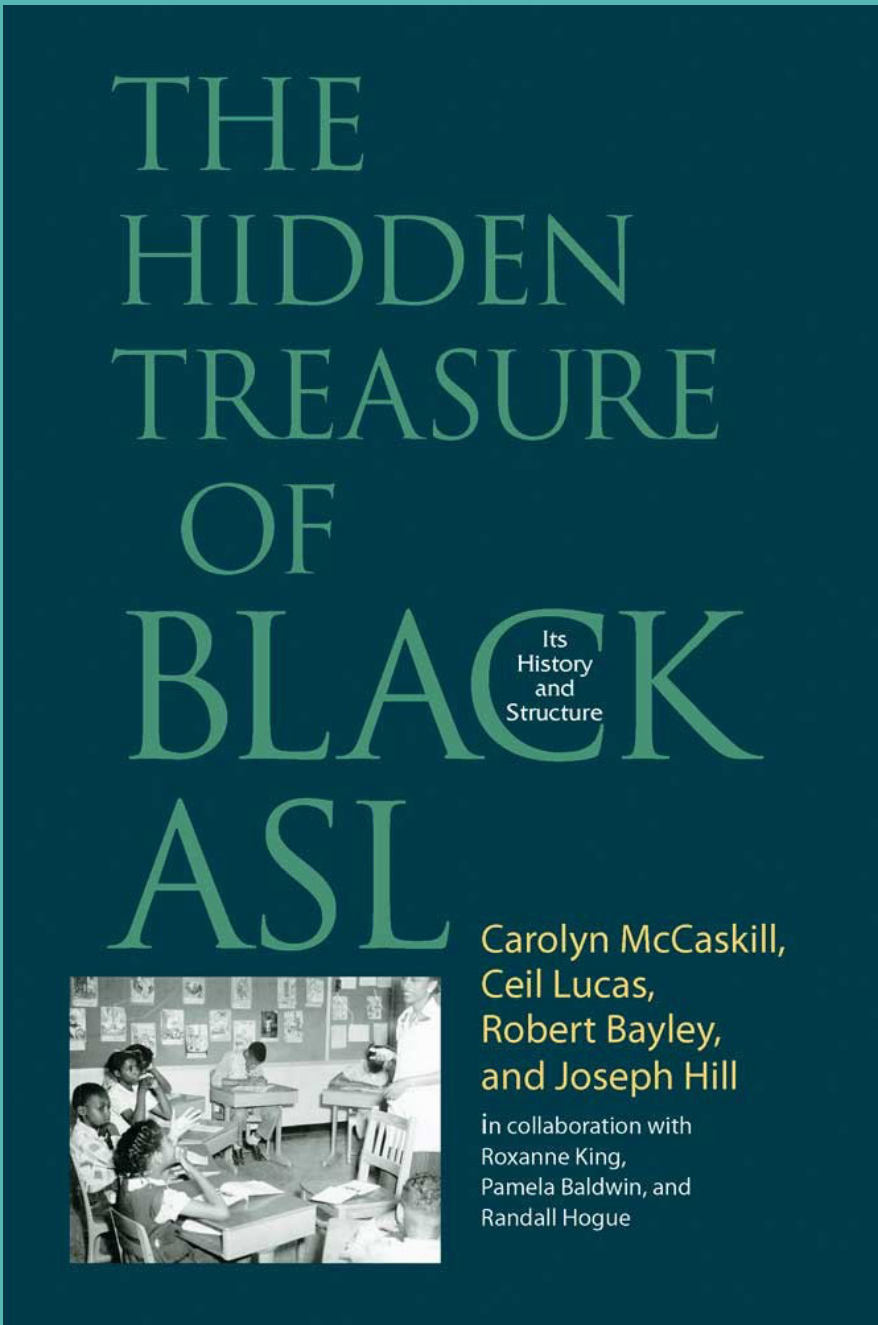


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# Jackie Taylor speaks to students at Queens Dinner

by Tatiana Walk-Morris  
Assistant Campus Editor

**“YOU HAVE TO** believe in yourself—You’re going to fail, you’re going to have a whole lot of ‘no’s.’ It’s just going to be that way ... You just keep going.”

These words were part of the story of actress, playwright and former Columbia faculty member Jackie Taylor, the keynote speaker at the Queens Dinner, a celebration in observance of Women’s (Her) story Month, hosted April 4 in the 618 S. Michigan Ave. Building by the office of African-American Cultural Affairs. The event theme was female entrepreneurship in male-dominated careers, according to Kimberly Weatherly, director of African-American Cultural Affairs.

Along with appearing in films like “Barbershop 2: Back in Business,” “Cooley High” and “Hoodlum,” Taylor is also the founder of the Black Ensemble Theater Company, 4450 N. Clark St., and has written and produced more than 100 plays and musical memoirs.

“This year’s theme is our women managing to successfully compete in what is still a man’s world,” Weatherly said. “Taylor was a wonderful selection because she founded, created, seized money, got grants and did everything necessary to open an entire theater.”



Rena Naltsas THE CHRONICLE

During the Queens Dinner April 14 in the 618 S. Michigan Ave. Building, Jackie Taylor encouraged attendees to accomplish their goals in spite of negative feedback from others and their own fears.

**“I’d go everywhere and audition, and everywhere was not open to us.”**

– Jackie Taylor

Taylor, who taught in the Theater Department in the 1980s,

spoke about her childhood and career in theater and film. Though she said she encountered some racial prejudice in the film industry, she said she continued auditioning for roles that directors said were meant for white women to play.

“I’d go everywhere and audition, and everywhere was not open to us,” Taylor said. “I never limited myself to just being black.”

After telling guests about her life, she opened up the discussion to questions. When beginning entrepreneurial careers, Taylor advised students to tackle tasks one at a time and to put their personal and business needs first.

“People say, ‘How do you do everything that you do?’,” Taylor said. “I’d say one thing at a time. When I’m acting, I’m acting ... Then you make time for yourself where you

do none of it.”

Guests of the Queens Dinner were offered a light meal and listened to junior theater major Ashley Mondisa sing “I Know Where I’ve Been” from the musical “Hairspray” prior to Taylor’s speech.

Weatherly said the event was the first of what she hopes will become an annual affair involving others in the Multicultural Affairs Office. After listening to Taylor’s story, Weatherly said she hoped the attendees will gain insight into becoming an entrepreneur and succeeding in male-dominated careers.

Jovan Landry, a junior film & video major, said she found Taylor’s discussion very inspiring.

“I just like how powerful and aggressive she is, just to get what she wants done,” Landry said. “I remember several quotes from her like, ‘If you’re not the problem, then you’re the solution.’”

Taylor said she liked the event theme because it encouraged communication among women entrepreneurs, and she hoped the attendees will be motivated to pursue whatever they want in life.

“I want them to be inspired to look inside, find their greatness, pull it out and use it,” Taylor said.

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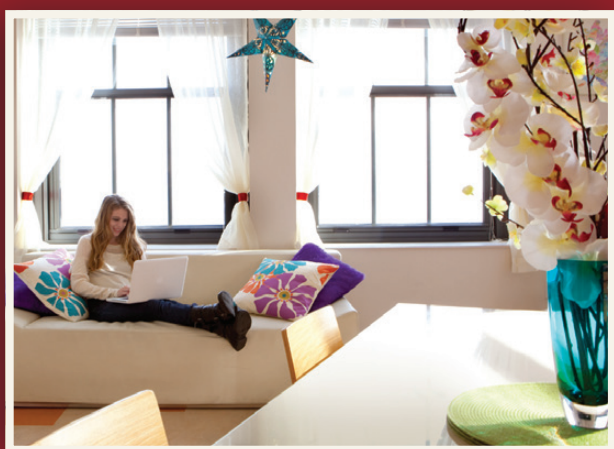
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# Columbia reading program begins

by Tyler Eagle  
Assistant Campus Editor

**STUDENTS, STAFF AND** local community members will have the opportunity to engage in a national book club program, thanks to Columbia's library.

For the fourth time since 2008, the college received funding to participate in The Big Read, a national reading initiative. This year, the library selected Julia Alvarez's non-fiction novel "In The Time of the Butterflies" as the featured book for the six-week-long festival.

The series of events, which kicked off April 3, is funded by a \$16,000 grant from the National Endowment of the Arts, The Big Read's national sponsor, according to the library's website.

"The Big Read brings the opportunity for the college to read one book at the same time and engage in meaningful dialogue about it," said Kimberly Hale, head of library marketing, outreach and special initiatives. "It also encourages reading across campus and the city."

This year's events will include screenings of the film version of the novel throughout the Chicago area, panels and book discussions and a video conference with Alvarez. There will also be a presentation of The Big Read at Manifest, Columbia's end-of-the-year urban arts festival.

Each year, the NEA awards grants, ranging from \$2,500 to \$20,000, to organizations that apply to be part of The Big Read. This year, Columbia is among 78 organizations nationwide to receive NEA grants, according to an NEA press release.

To be awarded the grant, schools have to encourage reading among secondary education students, Hale said. According to her, the library is working with 14 local schools to promote the novel and encourage reading among students.

"It's an extremely competitive grant, so we were pleased to get it," Hale said, adding that the library also received an additional \$5,000 from the Illinois Humanities Council to help fund the program.

According to Cole Robertson, library marketing coordinator, the bulk of the grant money went toward purchasing copies of Alvarez's novel in English and Spanish to be distributed at various Big Read events.

"In the Time of the Butterflies" was chosen as the featured read because the library wanted to focus on a culturally diverse author, Hale said. Library employees voted from a list of pre-selected Big Read books prior to applying for the grant, Hale said.

The majority of the staff voted for "In The Time of the Butterflies," but Ernest Gaines' "A Lesson Before

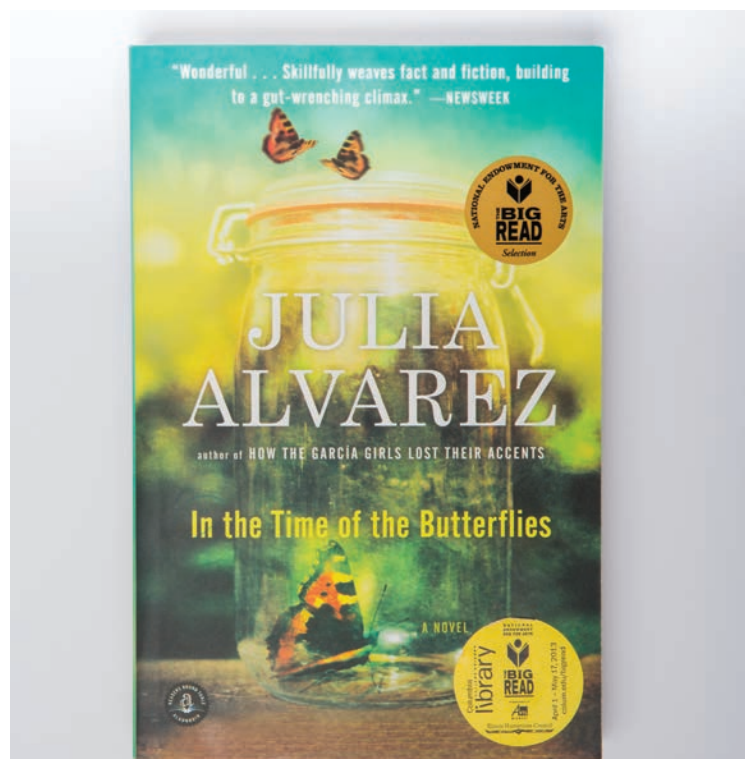
Dying," a novel about the friendship between an educated man and a prisoner, and Jorge Hernandez's "Sun, Stone, and Shadows," an anthology of Mexican stories, were also considered, Hale said.

Alvarez's novel follows the true story of sisters Patria, Minerva and Maria Teresa Mirabal, who were members of an underground movement in the 1960s to overthrow Dominican Republic dictator Rafael Leonidas Trujillo. The women were assassinated when Trujillo learned of their activities.

"In The Time of the Butterflies" creates a connection between the U.S. and Latin America, said Carmelo Esterrich, associate professor in the History, Humanities and Social Sciences Department, who delivered a lecture about the Mirabal sisters at the April 3 event. He said the novel is important because of its accurate historical portrayal.

"The author didn't have to make up four fabulously brave and intelligent women," Esterrich said. "The Mirabal sisters were real, which is what is so inspiring and fascinating about them."

According to Esterrich, the name of the novel is derived from the sisters' codenames during their revolution activities. People respond strongly to the novel because they connect to the women's identities, particularly their familial roles, he said.



James Foster THE CHRONICLE

"In the Time of the Butterflies" by Julia Alvarez, chosen for the Big Read, follows the lives of four women who sought to incite revolution in the Dominican Republic during the regime of a notorious dictator.

"It was not just women who rebelled," Esterrich said. "It was wives and mothers."

Giselle Castillo-Veremis, the Chicago Consul General of the Dominican Republic, attended the kickoff event at Film Row Cinema 1104 S. Wabash Ave.

Her office, which deals with Dominican residents in the U.S., has been promoting Columbia's Big Read events, she said. This is done by telling the Chicago community about the event and the overall topic.

Veremis said she was pleased when Columbia announced its choice of "In the Time of the Butterflies" and is honored that she can be part of a program that supports reading and knowledge about her home country.

"The times [in the novel] were very difficult for my country," Veremis said. "Those women became role models for the women of the world because they fought for justice."

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BLOOD IN BLOOD OUT  
Marcus Guy

DAISY  
April Voytas and Eugenio Ramirez

PAST RECORD  
Julie Bamisile, Giancarlo Arias  
Ciccarelli and Daniel Valera

#### FINALISTS MIP II FICTION

THE FORT  
Caryn Lawson

CUFFED  
Garrett Woods

TRIBESMAN  
Caleb Thomas

#### FINALISTS MIP II DOCUMENTARY

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# Faculty resource center thriving after merger

by Megan Purazrang  
Assistant Campus Editor

EVERY SEMESTER, COLUMBIA'S Center for Innovation in Teaching Excellence hosts workshops to provide faculty with the opportunity to share ideas with peers and learn new teaching and technology skills for the classroom.

This spring's workshops are "Collaboration Tools in Moodle," "Rubric and Grading Skills on Moodle," "Using the iPad in Your Classroom," "Introduction to Final Cut Pro X" and "The Fulbright Difference: An Information Session and Teaching to Transgress," based on the book of the same title by author bell hooks.

"We do not see ourselves as a remedial site, we are not here to fix what is broken, but more to inspire and to be a location for knowledge that is shared between instructors," said Lott Hill, executive director for CITE.

The center has a total of approximately 40 fellowships, or communities of interest, that fall into five main categories: Innovation, Moodle, Virtual Learning Community, Timothy J. Densmore Service-Learning and Cross-Curricular Collaboration, according to Hill.

CITE is the result of a 2012 merger between the Center for Teaching Excellence and the Cen-

ter for Instructional Technology. The department is a place for Columbia faculty to refine their teaching processes, according to Hill.

Hill said CITE is beneficial in multiple ways and the primary function is to provide a place for the community of teachers to come and discuss issues that pertain to learning in the classroom. Teachers have the opportunity to speak to colleagues outside their specific disciplines as well as in their fields.

According to Hill, CITE has been working with the deans' offices and various department chairs to determine what support the faculty needs, such as learning how to create engaging classroom environments and integrate technology into teaching.

"Because of limited budgets, we can't possibly offer support in every single area that faculty may identify, but the primary areas of support are those around the use of technology, either in the classroom or to support classroom learning," Hill said.

Michael Humphreys, an adjunct faculty member in the Film & Video Department, began teaching at Columbia in 2001 and started attending CTE and CIT seminars during his first year at Columbia, which helped improve his technology skills and teaching methods, he said.

According to Humphreys, the center has improved the program since he began attending CITE. Those in charge are listening to professors' suggestions for workshops and accommodating the requests as best they can, he said.

"One of the most important things about the program has been the interaction that I've had with instructors from other departments," Humphreys said. "[It] is wonderful because we all learn from each other and pass [on] to our students and our classes and CITE and its precursors have helped to instill that in the instructors who have been in the workshops."

Humphreys said while he uses Moodle in his classes and believes it is useful, there is no substitute for the one-on-one contact technology cannot replace.

Humphreys said the workshops are angled toward recently hired and adjunct faculty, but full-time professors also attend.

CITE is offering less computer training because Lynda.com, a web tutorial tool, has now become the main resource for professors and students, he said.

Soo La Kim, director of CITE, said a new improvisation workshop that will run for the second time on April 19 will help the classroom dynamic by promoting

communication between faculty and students.

"One of the key skills in improvisation is listening really well to the other people in the room," Kim said. "That is one [workshop] we are really excited about."

David Noffs, instructional specialist in the CITE Department has been at Columbia since 2005 and said employees were let go when the CTE and CIT merged into one unified department. Noffs said there is a lot of work left to do be-

cause teaching is a very dynamic field, but CITE has been advantageous about filling the gaps.

Noffs said he thinks the merger is positive and brings a better perspective to faculty.

"I think bringing together the technology and the pedagogy is a tremendous area of growth for us in our department, and it really makes more sense with modern education to do that," Noffs said.

mpurazrang@chroniclemail.com



Rena Naltsas THE CHRONICLE

Lott Hill, executive director for the Center of Innovation in Teaching Excellence, discusses how to ensure success in a classroom during Instructional Development Fest April 5 in the 600 S. Michigan Ave. Building.

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## » SECURITY

Continued from Front Page

The system was fully tested during spring break to assure that all 2,000 AlertWave devices, such as LED screens and strobe lights, were functioning properly, according to Koverman. He said there were only five devices that malfunctioned during the test; however, the issue was not that they didn't operate but that they would not turn off.

Koverman said he is currently identifying areas where more devices may be needed.

In the event of a violent intruder, the standard procedure is to call 911 then send out an AlertWave message to the affected building followed by a Send Word Now alert, the college's mass email and phone notification system, to alert the campus community of the incident, according to Koverman.

Students have been automatically signed up to receive Send Word Now alerts for at least a year, according to Berg.

In the event of a violent intruder at a nearby university, such as Roosevelt or DePaul, the college would likely use Send Word Now to alert all students in the area, Koverman said. Each case would be handled on an individual basis, he said.

According to Berg, Campus Safety & Security decides how to respond to a violent intruder, rather than rely on cross-department

decision-making.

"[The college's] emergency plan is basically an organizational structure to bring the appropriate people to make decisions on how to respond to emergencies," she said. "In the event of a violent intruder, campus security trumps all."

At the April 5 session, Koverman outlined how the campus should respond to a violent intruder and an AlertWave message. When an AlertWave message goes off, people need to listen to it completely before responding, he said.

When faced with a violent intruder situation, Koverman said there are three options: run, hide or fight. The best option is to run, he said, adding that if a violent intruder enters a classroom, the best option is to fight, despite being the option people are less likely to encourage.

"You only have one choice: pick up a laptop or a chair to do anything you need to do to get that stop," Koverman said. "[Fighting] is better than not fighting."

Martha Meegan, director of Campus Safety & Security, and Sharon Wilson-Taylor, associate vice president and dean of students, discussed the Behavioral Assessment and Violence Assessment Team, a group that was formed as part of the campus's violence prevention plan, during the session.

The team is a collection of representatives from different campus departments who work with the of-

fice of Campus Safety & Security to deal with reports of students and staff exhibiting behavior indicating that they may be a danger to themselves or others, Meegan said.

"[The teams] are early warning systems because if we have someone who is getting increasingly disturbed we'd rather have that addressed early," Berg said.

The team meets with the reported individual and examines the context and severity of the reported behavior before making a decision on how to proceed, such as whether a student should be on campus or whether that student should be referred to counseling services, according to Meegan.

"We push the boundaries in our artwork sometimes," Meegan said. "It's important for us as a community to recognize when a person needs help or an intervention."

Wilson-Taylor explained that posts on social media websites that pertain to a member of campus or the college as a whole also fall under the team's jurisdiction. Students or faculty who wish to report such behavior may do so by calling the Security Command Center to file a report, Meegan said.

"We would rather you call 100 times than not call the one time it might matter," Koverman said.

*The next security session will be held April 12 in Hokin Hall, 623 S. Wabash Ave., at 1 p.m.*

teagle@chroniclemail.com

## » ABUSE

Continued from PG. 3

College Prep, 1616 S. Spaulding Ave., and Ida Crown Jewish Academy, 2828 W. Pratt Blvd., Langworthy said. CCAP is a program at Columbia that is funded by various grants, which were awarded under the condition that it reports any signs of abuse and neglect, she added.

"[CCAP] has been pretty strict to make sure [staff report abuse and neglect] before anyone is able to step into a school or start with CCAP," Langworthy said.

Although DCFS' policy is strict, Langworthy said CCAP members do not mind having to make such reports because they understand that it's protocol.

According to Langworthy, CCAP staff members have reported such incidents "from time to time." In the 11 years she has worked for CCAP, she said about one or two offenses were brought to her attention each year.

She added that this number is not reflective of the actual number of cases because staff members are not required to tell CCAP administrators if they report an incident.

Megan Powers, program manager for the Summer Arts Program, which offers summer programs focused in media performing and visual arts to 40 Chicago Public Schools and private schools in the

city, said the program has also always reported child abuse for the 20 years that it has been an entity on campus.

If a program staff member sends a report to DCFS, they are also required to notify Powers, who then relays the report that has been filed to her supervisor and the Human Resources Department so the college has record of it, which is similar to the policy the college is now implementing.

Those who work for the Summer Arts Program are required to go through mandatory training every summer on how to report these incidents, which reinforces the signs of child abuse and neglect as well as how to report an incident, Powers said.

As program manager, Powers said she has also gone through DCFS' training.

Powers, who works directly with students in the program, said it is important for educators to report child abuse and neglect because the state of Illinois considers them "mandated reporters."

"We do have minors on campus and we do work with a large community of people, so I think as educators it is important that we have access to these [trainings and hotlines] so that we can provide a safe and welcoming environment to students who come [to Columbia]," Powers said.

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### Thursday, April 11th

**11:30 am - 12:30 pm**

Alexandroff Campus Center  
600 S. Michigan, Room 1301

**2:30 pm - 3:30 pm**

Interactive Arts Media Center  
916 S. Wabash, Room 149

**3:30 pm - 4:30 pm**

Film and Video Center  
1104 S. Wabash, Room 504

### Friday, April 12th

**11:30 am - 12:30 pm**

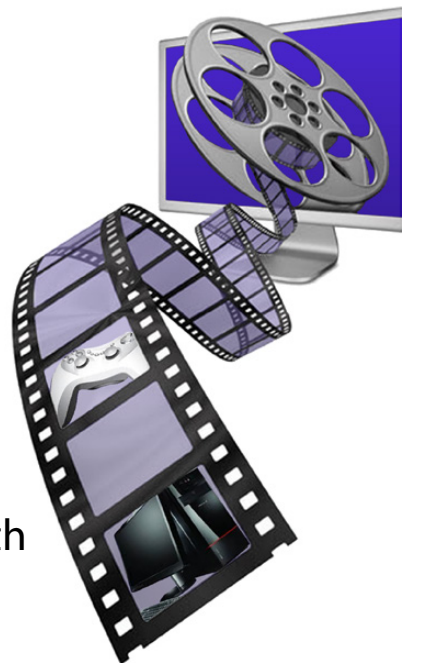
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## » PACYGA

Continued from PG. 3

project announcement of what he will teach and letters of recommendation. After submitting the application, Pacyga said he went through a peer review interview.

Pacyga said all four of his grandparents came from Poland, and he considers himself a Polish mountaineer. He grew up in Archer Heights, a well-known Polish area of Chicago, and attended the University of Illinois at Chicago for his bachelor's and master's degrees and a Ph.D. in history.

Though he speaks both English and Polish, Pacyga said he will teach History of Chicago in English.

He said he has always been interested in history, first focusing on Polish history and later expanding his field of study to American and immigration history.

This is not the first time Pacyga has taught abroad. He said he was a visiting scholar in 2005 at the University of Oxford in England and also taught The History of the European City through the Florence program in Italy, a summer abroad course offered through Columbia.

He has published six books, including "Chicago: A Biography" in 2009 and "Polish Immigrants and Industrial Chicago" in 2003. His next book, which he said will

be about Chicago's Union Stock Yards, is expected to be released in 2015 and will be published by the University of Chicago Press. Pacyga said he plans to write another book while on sabbatical, though he has not yet chosen a topic.

Pacyga became a staff member at Columbia in 1980 as the associate director of the Southeast Chicago Historical Project, an initiative to gather history of the Southeast Side, for which he received a grant from the National Endowment for Humanities.

In 1984, Pacyga joined the college as a faculty member in the HHSS Department.

"I guess I'm one of those people that went to college and never left," Pacyga said, adding that he enjoys teaching at Columbia because the students are great to work with and energetic.

"[Columbia] gave me a lot of personal freedom to do whatever kind of research I wanted to do, and that has always been important to me," Pacyga said.

Pegen Reichert Powell, the president of Faculty Senate and associate professor in the English Department, said she has worked closely with Pacyga in the Faculty Senate.

Powell said she is proud of Pacyga and that he deserves the recognition and opportunity.

"He's such a force to be reckoned with on campus, and I say that in

the most positive way," Reichert Powell said. "Especially as a junior faculty when he was clearly one of the most well-respected senior colleagues. He is just one of those people you look up to and admire."

When a full-time faculty member leaves on sabbatical or for a short-term leave it is standard to find a part-time professor to take over his or her classes, said Steven Corey, chair of the HHSS Department. Or, if there is enough money in the budget, the department will hire someone to temporarily fill the full-time position. The department is currently deciding which option to pursue, Corey said.

Receiving the Fulbright to fund teaching abroad is an incredible opportunity for Pacyga, he added.

"One of the reasons I came to Columbia was to be in the same department with Pacyga," Corey said. "He is well known, and I was really excited to get to know him and to work with him. It's a pleasure to have him in the department."

During his time on sabbatical, Pacyga said he will also visit local friends. He plans to read and enjoy Polish culture.

"Columbia has always encouraged me to research and write about any topic I saw fit," Pacyga said. "It is one of the great freedoms of being an academic historian."

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## Featured Work

Each week, students, faculty, staff and alumni have the opportunity to get their work published in the Chronicle. Send us your stuff!

by: **Emily Spieler**  
freshman photography major

### "DANCER"



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STUDENT BIO: Spieler said she believes a portrait is not just a snapshot but showcases the subject's personality. Her company, Emily Spieler Photography, works to define characteristics of an individual. Spieler feels lucky being able to start her company at such a young age and is looking forward to her future career.

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# COLLEGE ADVISING CENTER



## REGISTRATION BEGINS APRIL 8TH. WE ARE HERE. WE CAN HELP. WALK IN!

College Advisors are seeing all students on a walk-in basis between April 8 and April 19. If you have a question, come on in & get help...

- Understanding graduation requirements
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- Creating academic, personal or career goals
- Registering for classes in our computer lab

To help as many students as possible, College Advisors are not scheduling appointments until after April 19. Walk in between 9 a.m. and 6 p.m. Monday through Thursday & until 5 p.m. on Friday.

The College Advising Center is located in suite 300 of the 623 S. Wabash Building.



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# Soap box hero

**Illinois is home to world champion of alternative international sport**

by **Doug Pitorak**  
Sports & Health Editor

**DRIVERS, DON'T START** your engines, for within the world of soap box derby, Chicago has plenty to compensate for the lack of horsepower.

Laura Overmyer, a 23-year-old Illinois resident, won the 18-26-year-old Ultimate Speed Division in 2012 at the 75th annual First Energy All-American Soap Box Derby—the sport's world championship held in Akron, Ohio. Though it was her first win as the driver, the victory marked the third title for the Overmyer team, which she said is composed of her parents, brother and two other men who specialize in wheel research. After winning last year, she said her family decided to retire, though she hopes to return when she has her own kids.

"It's one of those things that not a lot of people know about it," said Overmyer, a second year graduate student at the University of Illinois at Urbana-Champaign College of

Veterinary Medicine. "It's a very small crowd following, and it's a pretty interesting sport. There's a lot more that goes into it than I think people oftentimes realize."

She said she started racing at age 14 in The Greater Chicago Soap Box Derby Association, which will introduce a new group of racers to the sport with its Rookie Race on April 21 in Naperville, Ill., according to Stan Iglehart, the association's race director.

Iglehart said the group, which welcomes racers 8-17 years old, has existed since the mid 1980s and, with approximately 40 racers, is one of the smaller offshoots of the All-American Soap Box Derby, which started in 1934 and hosts world championships at Derby Downs in Akron.

Overmyer said the close-knit soap box community is part of the sport's appeal.

"There's also a lot of good sportsmanship in soap box derby racing because it's such a small sport," she said. "You see a lot of the same people over and over again [and] there's a lot of competition, but I think that the drivers know how to keep it in perspective."

According to Iglehart, the Chi-



Courtesy STAN IGLEHART

Grace Iglehart, the daughter of Stan Iglehart, race director for the The Greater Chicago Soap Box Derby Association, races in June 2011 in Naperville, Ill.

cago racers typically partake in five races annually to earn a trip to the world championships in Akron, which according to Bobby Dinkins, director of marketing for the AASBD, drew a crowd of 15,000 last summer to watch about 450 participants from the U.S., Japan, Germany and New Zealand.

Dinkins said there are approximately 130 host cities worldwide, including Chicago.

In total, host cities hold an esti-

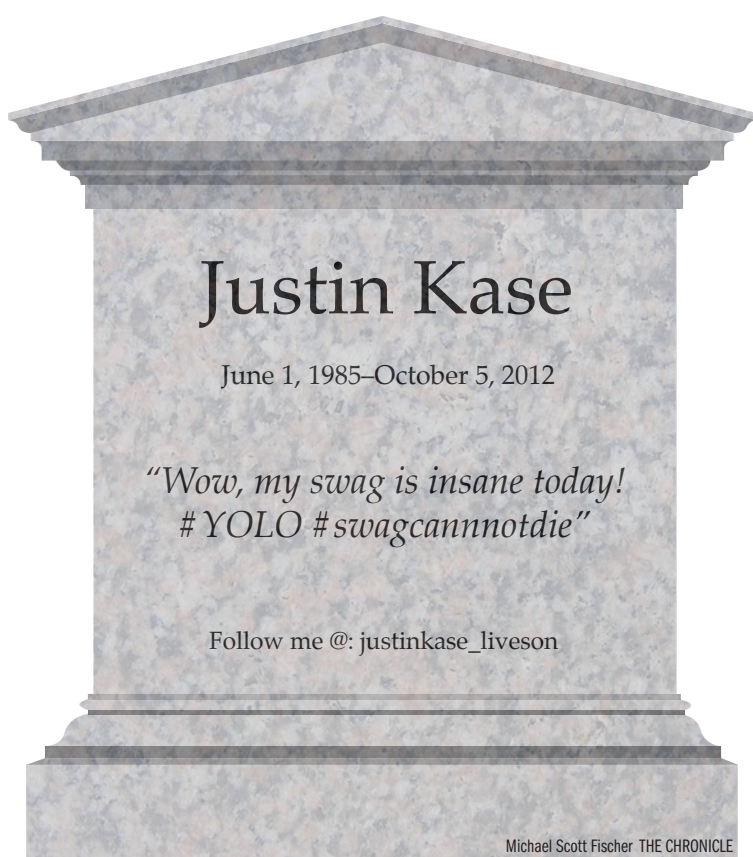
mated 600 races annually. Iglehart said host cities offer two types of races—local races and rally races—both of which feature two cars racing down a hill at once.

Across the world there is one local race per host city each season and only racers who live in the area can participate. The cost is between \$50-\$100 per entry, Iglehart said. The Chicago area local race will be held June 2 in Naperville, and the winners of the respective divisions

at the local race automatically qualify for the world championships, he said.

The rally race, which Iglehart said functions similar to a NASCAR race, involves racers across the country who can participate in any rally race they choose for an average of \$30 per race. Drivers earn points for each race they compete in, and the AASBD tallies those points.

» SEE SOAP BOX, PG. 17



# The grim tweeter

**New social media websites allow users to schedule postmortem messages**

by **Hallie Zolkower-Kutz**  
Assistant Sports & Health Editor

**VISITING A GRAVE** to communicate with a loved one is a common practice. But soon, the dead may be able to communicate back with the creation of new social media websites that allow deceased users' profiles to remain virtually active.

A website called DeadSoci.al was launched at South by Southwest in March. The site allows users to create scheduled tweets, Facebook posts or LinkedIn messages to be distributed after they die, accord-

ing to the website.

Messages, videos and audio recordings can be posted right after death or be scheduled to send on anniversaries or special occasions, according to the website. Users can appoint a friend or family member to act as an administrator for their profiles, ensuring that messages are sent when the original user intended, the website said.

In addition to controlling one's online legacy, other sites allow users to exist online even after death. LivesOn, which will launch in the coming months, will analyze a user's existing Twitter feed and create an online "twin" that can post after the user is dead, according to creator Dave Bedwood, a creative

partner at the U.K.-based ad agency Lean Mean Fighting Machine.

With the tagline, "When your heart stops beating, you'll keep tweeting," LivesOn uses artificial intelligence to document every post on a person's Twitter account and get a sense of what they like, analyzing it much like a Netflix account assesses a user's film tastes to suggest movies. LivesOn users also appoint someone to be their future administrator to make the alias Twitter feed public, according to Bedwood.

With so many social media profiles left behind by the deceased, websites that deal with social

» SEE LIVESON, PG. 17

<p><b>THIS WEEK IN SPORTS</b></p>	<p><b>APRIL 9</b></p> <p>Chicago Bulls vs. Toronto Raptors</p> <p>7 p.m. United Center Where to watch: CSN-Chicago</p>	<p><b>APRIL 10</b></p> <p>DePaul Blue Demons vs. UIC Flames</p> <p>5 p.m. Flames Field Where to watch: UIC Gametracker</p>	<p><b>APRIL 11</b></p> <p>Chicago White Sox vs. Washington Nationals</p> <p>6:05 p.m. Nationals Park, Washington D.C. Where to watch: CSN-Chicago</p>	<p><b>APRIL 12</b></p> <p>Chicago Blackhawks vs. Detroit Red Wings</p> <p>7:30 p.m. United Center Where to watch: CSN-Chicago</p>



## Gay is OK even in sports

TOLERANCE IS NOT the first word that comes to mind when describing the atmosphere surrounding men's basketball and football, and it's obvious why. Two recent events shed light on the sports' homophobic tendencies, despite strides the gay community has made toward achieving equality.

The first and most explosive example is the recent scandal involving former Rutgers University men's basketball Head Coach Mike Rice. For those of you behind on your scandal news, here's a recap: Rice was fired April 3 after videos of him yelling homophobic slurs and physically assaulting players during practice were leaked. It was later revealed that Rutgers administrators knew about the abuse last year, prompting the public to demand top administrators be fired, as well.

Rice's most disseminated quote from the video is, "You f---king fairy. You're a f---king fa---t."

That same week, an NFL internal investigation determined there was no "specific evidence of any violations" regarding allegations that teams asked potential players about their sexuality during the NFL combine, according to an April 4 Washington Post article.

Although the league found no wrongdoing on its own part, Nick Kasa, a player at the combine, said he was asked "if he liked girls" during team interviews.

It is not enough to call these incidences terrible and wrong because that's obvious. To prevent such hatred from occurring, it is necessary to examine why these situations continue to happen and address the problem at the source.

Sports communities are known for their intolerance of gays, a sentiment often attributed to the machismo culture of men's sports. But perhaps we are misdiagnosing the root of the problem.

A handful of people in power at sporting institutions are bigots, but some of them, like NFL free agent Brendon Ayanbadejo, are outspoken gay rights activists. This is no different than the mixture of bigots and activists within society in general, yet the sports community is often singled out. The sad reality is that there are still people in our society, lots of them, who hate gay people. This dichotomy is just a reflection of the societal norms that allow people to believe that it is OK to oppress someone's personal freedoms because of who they are. Mentalities need to change before



we can see change in individual communities like sports.

Unfortunately, we live in a country that still sends the message that gay people are somehow lesser citizens. The fact is gays don't have equal rights, whether it's the right to play sports without having their sexuality questioned, legal protection from hate crimes or the right to marry whom they love. Perhaps once society sends the message that it's OK to be gay, sports communities will follow suit.

Until that time comes, incidents like Rice's homophobic slurs and the NFL's less than proper interrogating will continue. We should continue to call them out for being hateful and discriminatory to fight the misconception that gay people don't deserve the same rights as everyone else.

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## Device counts white blood cells on-site

by Doug Pitorak  
Sports & Health Editor

IF SITTING THROUGH a four-hour biology class is tough, try teaching it with an appendix on the verge of bursting. Columbia biology professor Heather Minges Wols said she experienced just that in fall 2011. But a new portable device could have saved her a lot of trouble.

The day before class, she said a pain developed in her right side. That day, she took a white blood cell count test at the hospital, which Wols said is often used to assist physicians in diagnosing illnesses. Though the location of her pain suggested appendicitis, she said the doctor prolonged diagnosing her until the test results were available the next morning.

Wols said she went to work despite her pain, and after teaching her Microbiology: Unseen Life class, she received messages from her doctor ordering her to go to

the emergency room, where, surgery was readied. She said the test counted about 22,000 white blood cells per microliter of blood, far above the normal range of 4,500–10,000, as suggested by the National Institutes of Health.

"If it were [diagnosed] on site, it could be one of those things where the doctor could say, 'Hey, let's do [surgery] right now,'" she said. "I was actually lucky that they could get the white blood cell count the next morning. Sometimes, depending on where you have to send it and how backed up the lab is, [it] could be a couple of days."

A portable device developed by researchers at the California Institute of Technology could significantly cut down on dangerously long wait times for test results, as in Wols' case. The device can provide a white blood cell count in less than 10 minutes without having to send samples to a lab, according to a paper published April 7

in *Lab on a Chip*, a peer-reviewed science journal.

"If [white blood cell count and blood chemistry] are good, that means you are not in a dangerous state," said Yu-Chong Tai, professor of electrical engineering at Caltech and lead project researcher. "But if these two are going to the extreme, it's urgent."

Tai said the device was developed over the last four years through funding by the National Space Biomedical Research Institute, a research group funded by NASA, which sought a means of counting white blood cells in astronauts during flight.

According to Tai, the precise parameters required for such a test to work in space—small, lightweight, easy to use and long lasting—would translate to a desirable product on Earth as well.

Tai hopes the suitcase containing the electronics will be mass-produced and available for a couple hundred dollars.

The researchers received two blood samples from nine anonymous donors for the research, according to the paper. For one test, Tai said one would need to prick a fingertip for a single drop of blood.

According to Tai, the blood is sucked through a tube and runs through a cartridge that contains a dye mixture, which was specifically chosen to utilize dyes that are



Carolina Sanchez THE CHRONICLE

Columbia biology professor Heather Minges Wols said a device that would provide on-site results of white blood cell tests could quicken diagnoses.

» CELLS, PG. 17



### Keith Liddell, Boxer

Age: 26 Affiliation: Body Tac Dojo



Kevin Gebhardt THE CHRONICLE

by Nader Ihmoud  
Sports Web Editor

KEITH LIDDELL CAN pack a punch—fast.

Liddell, born and raised in Chicago, holds the Guinness World Record for fastest punch, clocking in at 44 miles per hour. Liddell, who also holds the record for most contact punches in a minute—900—said Chicago's gritty streets prompted him to begin his boxing career.

His success led him to qualify for the 2012 Olympics in London, but a double hernia kept him from competing. He plans to try to qualify again for the 2016 Olympics in Brazil.

The Chronicle sat down and talked with Liddell about his path to the 2016 Olympics and records he has broken.

**The Chronicle: Did you get into a lot of fights as a kid?**

**Keith Liddell:** I wouldn't say that, but there were some fist-cuffs without the cuffs.

**How did your double hernia happen, and how did you feel when you couldn't go to the Olympics?**

[I] Pulled [my groin]. [I] actually was sparring, and I did the wrong twist. I was pissed. I actually wanted to [go to the Olympics] anyway, but I was strongly advised against that because in boxing, they do have a tendency to hit where you hurt.

**What are you currently working toward?**

I'm thinking about [training] again for the 2016 Olympics.

**What is the training process like for the Olympics?**

You can go to a local [gym] and train. If you're good enough, people will actually recruit you, totally free. You go into a couple fights [and] if you progress, you

go into a bigger circuit. Then you can always do the application process with the Olympics.

**How do you mentally prepare for a fight?**

You are going to get hit. Prepare to basically go in there and throw a couple of punches, set him up and dodge a couple if you can, and then go for the knock-out.

**What motivates you to fight at 26?**

Basically [to] just spread the word of Chicago. That's all it's about. Putting Chicago back on the map and [showing] that we are as big and as bad as New York, or possibly even better. We are tough, we don't back down. We are the city of broad shoulders.

**How much training did it take to break the records?**

Four years' worth. Basically, you have to set yourself up where you're putting all your energy into one massive punch. Training for this recent world record took a lot out of me. [I] trained for four years, combining speed torque and velocity to get your punch maximum punch.

**What are your dreams?**

I always wanted to be World Champion, but I guess the closest I got was the Guinness [record].

**Are you planning to get into the professional boxing circuit?**

Possibly, if I get in shape and get dedicated again.

**How long would it take you to prepare for that?**

I would say [if I] start getting in shape around June of this year [I could] commence in about a year and get back into the main circuit.

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# Sapphire smartphone screens outshine glass

by Hallie Zolkower-Kutz  
Assistant Sports & Health Editor

**THE WOES OF** cracked or scratched smartphone screens could eventually be a thing of the past thanks to synthetic sapphire, a more durable material than the current one used for smartphone screens.

The MIT Technology Review published an article March 30 predicting that sapphire, which is already used in the camera lens of Apple's iPhone 5, will become the new material of choice for smartphone screens because of its strength.

"[Sapphire] is the second hardest material in nature after the diamond," said Dee Johnson, vice president of investor relations at Rubicon Technology, a commercial producer of synthetic sapphire based in Bensenville, Ill. "So when we talk about something like a cellphone faceplate or cellphone camera lens, it's extremely scratch-resistant."

Sapphire screens would replace current smartphones' Gorilla Glass screens, a patented glass material engineered to be wear-resistant. Sapphire is three times stronger than Gorilla Glass, according to the MIT Technology Review.

Synthetic sapphire's place in the market is growing as it becomes

cheaper to produce, but it is still costly, Johnson said, adding that the buzz about sapphire screens may be premature.

"There's got to be a little more time involved to find a cost-effective solution, so we're not looking for a 2013 or even a 2014 phenomenon," she said. "We're working on a number of approaches to resolve how we can provide sapphire products for [the smartphone] market."

Industrially made sapphire has been in use for decades, mostly for the production of LED light bulbs and high-end watch crystals, according to Jeff Nestel-Patt, director of marketing communications at Michigan-based producer of sapphire GT Technologies. But as creating sapphire becomes more cost efficient, markets that were previously out of reach will open up, he said.

A complete synthetic sapphire screen for a smartphone can cost \$15-\$30, up to to three times more than a \$3 Gorilla Glass screen, according to Nestel-Patt. He said GT Technologies is working on more cost-effective ways to incorporate sapphire in devices already on the market.

"We're working with an [original equipment manufacturer] who is looking at offering a sapphire cover



Courtesy DEE JOHNSON

Bensenville, Ill.-based Rubicon Technology makes synthetic sapphire, which could be used for smartphones and windows because of its durability.

screen as an after-market protective device," he said. "It would come complete with optically clear glue. You just drop it on so it becomes an additional protective screen."

Johnson said Rubicon was given a research contract with the United States Military in 2012 to create 36-inch windows of 2-inch thick sapphire for military aircrafts. In order to manufacture such a large piece of sapphire, Johnson said engineers at Rubicon had to create a completely new growth methodology.

"There are different ways to grow sapphire crystals," she said. "But there has [previously] been no technology in the world that can grow a large sheet that is also thick."

Johnson said to manufacture

sapphire, Rubicon starts by melting powdered aluminum oxide in a furnace at 3,800 degrees. Then, a single crystal of sapphire is introduced to provide the aluminum oxide a surface to crystallize on. The result is a transparent, hockey puck-like shape that is filed down and polished into the desired shape.

Nestel-Patt said synthetic sapphire could compete with glass materials on the market in the future. In addition to its durability, the crystalline structure of sapphire allows it to reflect a wider spectrum of light than traditional glass, allowing for clearer visuals and less distortion, said Marjorie Yuhas, adjunct faculty member in Columbia's Science and

Mathematics Department.

"Sapphire is a crystal, whereas glass is a material without any crystal structure, so the transmission of light is different," she said. "There could be applications for sapphire in buildings, where it would provide an enhanced environment just by the wavelength of light that it transmits."

As new markets welcome the reduced cost of sapphire production, Nestel-Patt said sapphire will prove its use one way or another.

"It's a huge market," he said. "There's no question that sapphire will find a place within that market and find a niche for itself."

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IN SELECT THEATRES APRIL 12



# Collins hire a 'slam dunk'

by Nader Ihmoud  
Sports Web Editor

NORTHWESTERN UNIVERSITY HAS instilled new hope for its basketball program with the hiring of a man who is expected to build his own program and legacy as the team's 24th head coach.

Northwestern officially announced Chris Collins as the new head coach on March 27 and presented the former Duke University associate head coach to the public at an April 2 press conference at Welsh Ryan Arena in Evanston, Ill. Collins addressed concerns about the program's lack of success in the past and expressed excitement about building a consistent winner.

Collins played guard for Duke from 1992-96 and joined the Blue Devils' coaching staff in 2000 as legendary Head Coach Mike Krzyzewski's associate head coach. The Blue Devils' season ended with a loss to the Louisville University Cardinals in the NCAA's Elite 8 on March 31.

Collins, who is from the Chicago area, met the four critical qualifications set out by Northwestern Vice President of Athletics and Recreation Jim Phillips. Collins will replace former Head Coach Bill Carmody, who was fired after failing for 13 seasons to get the Wildcats to their first NCAA tournament in university history, as reported by The Chronicle March 16.

Phillips called Collins the perfect candidate because he had al-

ready experienced success on and off the court, is ethically sound, fit the institution well and has had success recruiting for the Blue Devils.

"I feel [being at Duke] has prepared me in every way to lead this program to new heights," Collins said.

He said, the first thing he did when he arrived in Chicago was meet with the current Wildcat players.

"My first priority was to build a connection with the guys I'm going into battle with," he said.

April is a big recruiting month, so Collins said he plans to get on the recruiting trail as soon as possible. But before he can begin recruiting, he must assemble his coaching staff, which he said he would like to have on hand to help him recruit.

"Developing a great staff is one of the key components to being successful," Collins said. "I'm going to want guys that are going to fight together, complement each other and complement me [and] some of the strengths and weakness I have and help me get better."

Collins said he will target players from Chicago, which he called the best basketball city in the country, but he will not focus entirely on the city. He said he wants the students he recruits for Northwestern to be the perfect fit both academically and athletically.

"Just like it's a great fit for me to be the coach here, I also want to find the guys that it's the perfect fit for them to play here, and it doesn't



Photos James Foster THE CHRONICLE

Top: Chris Collins (right), son of Philadelphia 76ers Head Coach Doug Collins, has taken over as Northwestern University's 24th head basketball coach. Bottom left: Doug Collins, Chris Collins' father, looks on as his son is introduced as the newest head coach of the Wildcats. Bottom Right: Northwestern's Vice President of Athletics and Recreation Jim Phillips (left) hired Collins even though he doesn't have head coaching experience.

matter to me where they are from," spoken with Sina, who as of press Collins said.



**“My first priority was to build a connection with the guys I’m going into battle with.”**

– Chris Collins

Jaren Sina, a top high school point guard from New Jersey, had signed a letter of intent with Northwestern, but following the firing of Carmody, he was allowed to go back into the recruiting pool, according to a March 18 Chicago Tribune article. Sina has received offers from 10 Division I teams, according to an ESPN report.

Per NCAA rules, Collins was not allowed to speak about student-athletes who are not on the roster or have not signed a letter of intent to attend Northwestern. But the Tribune reported that Collins has

time, is still undecided.

Good recruiting may help bolster the team's post-season prospects. Northwestern has never made it to the NCAA Tournament, but Collins said that doesn't concern him; rather, he is embracing it as a challenge. He also said he expects more from the program than just a tournament berth.

"My goal coming to Northwestern is to build a top-notch basketball program," Collins said. "I want to be here for a long time, and it's exciting for me to put my imprint on this university."

Collins said once his team is set he will decide on the style of play that will be most beneficial.

"You should tailor what you do based upon your personnel," he said. "I want to showcase my star players and complement them with the right pieces."

During his press conference, Collins also addressed his famous father, Doug Collins, and the condition of Welsh Ryan Arena.

Collins spoke vehemently about turning the arena into the "best home court advantage in the Big Ten." He said the first step in doing so is putting a championship product on the court so 8,000-plus Wildcat fans will fill the stands. With that, he said Welsh Ryan would be a tough place to play.

"The last time I was in Welsh Ryan was 1992," Collins said. "I was playing in the super sectional [for Glenbard North High School] against Stevenson [High School] and the place was packed. You couldn't find a seat in here and it was an unbelievable atmosphere."

Collins will have coaching assistance from his father, who formerly coached the Chicago Bulls. Doug Collins is currently the head coach of the Philadelphia 76ers and was also drafted first overall by the 76ers in the 1973 NBA draft.

The younger Collins said he and his father have a give-and-take relationship in which they seek advice from each other.

Collins said he and his father speak on a daily basis and that he will have input on decisions he makes concerning the Wildcats.

"The main advice I got from my dad is, 'Just go in there and be yourself, work hard, show out your personality. Go in there and create your own legacy and create your own program,'" Collins said.

Collins, a first time head coach, is embarking on new territory, but he said the thought of creating something of his own in the city he grew up in is exciting.

"I understand there's a lot of work to be done, and I'm not afraid of that," Collins said. "I felt this was a place I was needed, a place I could embrace. Once my family had a chance to see all those things, to be able to raise my kids in Chicago where I grew up, it's a slam dunk."



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## » SOAP BOX

Continued from PG. 13

The drivers with the most points from each participating state earn a trip to the world championships July 27.

Drivers ages 18–26, dedicated to building their cars from scratch as drivers did in the early years of soap box derbies, can join the Ultimate Speed division, according to Dinkins.

Overmyer said she was the first racer in her division to lie flat in a car and wear prism glasses with mirrors that allow her to still see the track ahead.

Overmyer attributed her interest in the sport to her dad who is a mechanical engineer.

Families can collaborate by constructing the soap box cars, which are built from kits purchased from the AASBD for \$450 or from racers selling used cars, Iglehart said.

He said a standard kit for the three youth divisions, which offer competition for ages 8–17 based on skill levels, avoids any potential financial advantage.

“It’s something I get to experience with my child,” said Iglehart, whose daughter, Grace, 15, is a driver. “It’s not like I’m going to drop them off for soccer or basketball and watch them play. It’s something that we actually have to do together.”

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Photos Courtesy LAURA OVERMYER & BOBBY DINKINS

Laura Overmyer (top), the now retired world champion of the Ultimate Speed soap box division, prepares for a race. (Bottom) The world championships are held every summer at Derby Downs in Akron, Ohio.

## » LIVESON

Continued from PG. 13

media post-mortem are becoming increasingly necessary, according to Rebecca West, faculty member in the Humanities, History and Social Sciences Department at Columbia, who teaches the Cyberspace and Society course focusing on social interaction with digital culture. She said scheduling videos or messages that post after someone dies can give friends or relatives closure.

“We’ve started to have to develop [sites like Deadsoci.al] because social media has become a big part of our daily lives,” she said. “We have to develop new social practices. What DeadSoci.al provides is like a digital funeral.”

West said she signed up for a DeadSoci.al account and found it disconcerting that users can entrust a non-legal vehicle to ensure messages are sent.

Willook, an Israel-based start up company specializing in time capsule Internet services, launched the Facebook application “If I Die” in 2011. Similar to DeadSoci.al, the application lets users record video, text or voice messages to be published after they die, according to Eran Alfonta, Willook’s CEO.

Though LivesOn is being marketed as a way to create one’s own digital afterlife, the application has many uses for the living, Bedwood said. The program can work as an aggregator,

analyzing users’ online preferences and providing them with a digest of Internet content, such as videos and articles, based on their Internet tastes. He said his idea could allow people to spend less time on their phones.

“People are constantly on their phones, looking at [it] or making updates,” Bedwood said. “If you have an online version of you—the LivesOn version of you—it might mean the real you can go and do other things and maybe not use the computer as much.”

However, Bedwood said LivesOn has attracted the most attention as a way to continue an online presence after death, which is becoming less far-fetched as people adapt social practices alongside social networking, according to West.

“We see this in funerals when people leave messages for loved ones,” West said. “This is just an outgrowth of different practices. These things are becoming normal because the technology is becoming normal.”

Bedwood said the increasing focus on social media provokes people to want to leave something behind, even if it is only computer coding in the virtual world.

“It feels like an evolutionary process,” he said. “It makes sense. We want to potentially create an afterlife, not a spiritual one but one driven by zeros and ones.”

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## » CELLS

Continued from PG. 14

proven to stain white blood cells.

The blood flows through a channel about as wide as a human hair, Tai said. At midpoint in the channel, the dyed cells pass through a laser beam, resulting in a fluorescent light that is recorded and counted each time such a cell passes through.

About a year ago, the team tested the device’s accuracy, Tai said. They found the device counted 6,400 white blood cells in a microliter of blood compared to 6,900 counted by a standard blood analyzer at an independent clinic at the University of Southern California, according to the paper.

The difference does not raise concerns about the device’s accuracy, according to Justin Kline,

a hematologist and oncologist at the University of Chicago Medical Center unrelated to the study.

However, Kline said white blood cell counts are not as effective in diagnosis as a full blood count, which also analyzes red blood cells and platelets, and, in the majority of cases, runs through a lab. He said the device could help track an illness. Leukemia patients could report a spike in white blood cells, signaling a return of the cancer in advance of their regularly scheduled check-up, he said.

Moving forward, Tai said he is trying to fund development of user-friendly features so anyone could operate it and analyze the results. According to Tai, one idea is connecting the device to an iPhone that could make sending the results to doctors easy.

He said after 20 minutes of train-

ing, anyone could use the white blood cell detector in a clinic or at home. According to Tai, his team trained a NASA colleague within 10 minutes.

“It can already be used,” Tai said. “Anyone can be trained to use what we have. But there is a next step. We are trying to raise money to start a company to commercialize this, to make it idiot-proof.”

According to Tai, the white blood cell counting device is a fraction of a bigger technological revolution that will unfold throughout the next couple of decades, one that could convert the household into a medical clinic.

“The final vision is not necessarily bringing the hospital to your home,” he said. “[The] future home is the hospital.”

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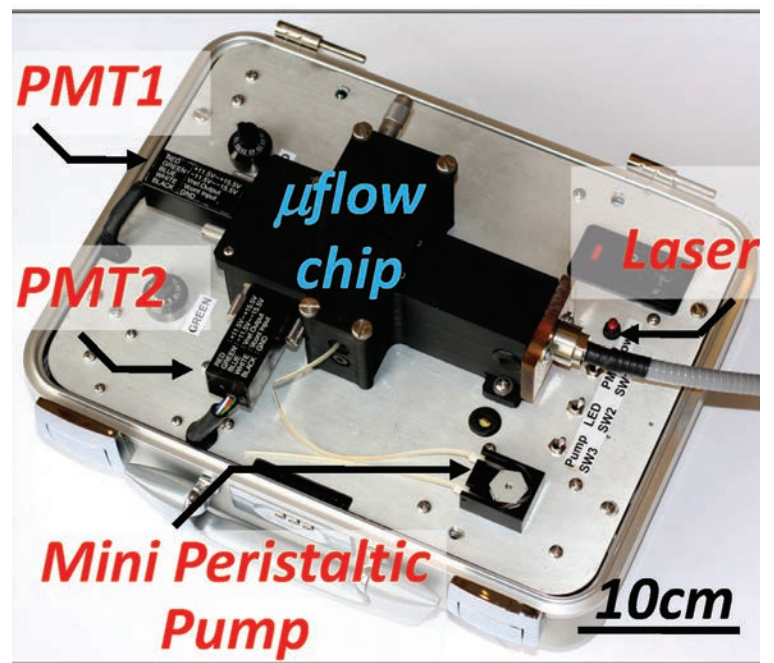
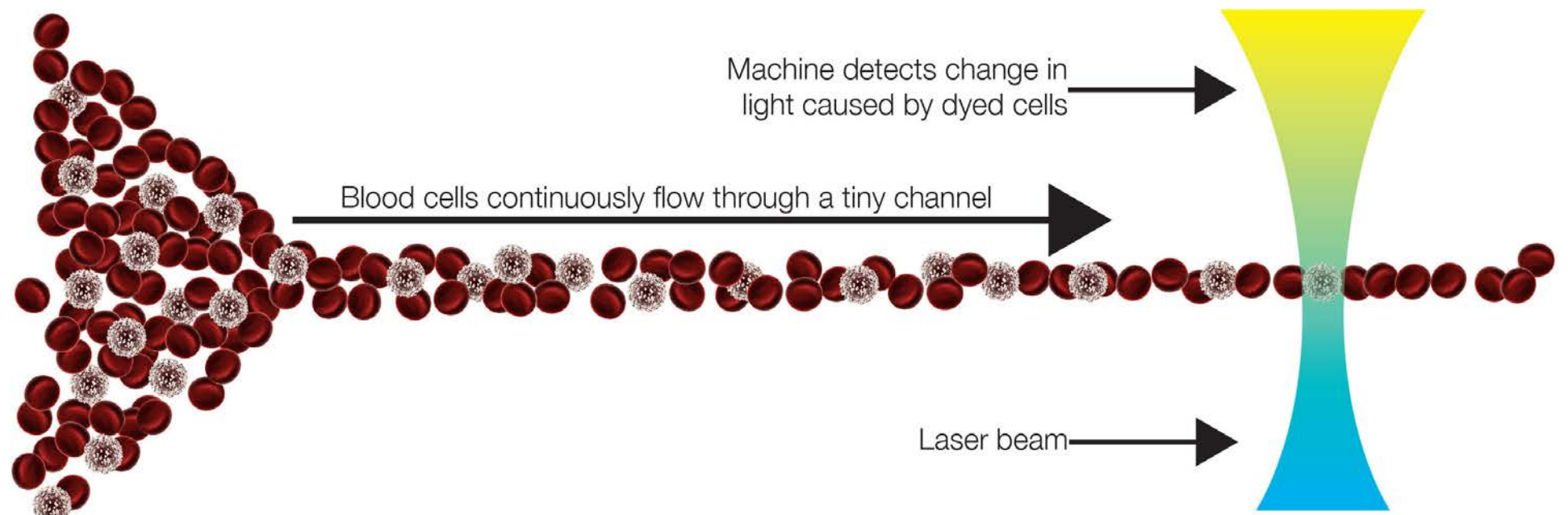


Photo illustration courtesy YU-CHONG TAI

Yu-Chong Tai, professor of electrical engineering at the California Institute of Technology and developer of a portable device that counts white blood cells (above), says he hopes to commercialize the product.



Michael Scott Fischer THE CHRONICLE

# Homemade hummus is nostalgic treat



Rena Naltsas THE CHRONICLE

## Recipe

### INGREDIENTS

- 1 16-ounce can of chickpeas
- 1/4 cup liquid from can of chickpeas
- 2 cloves garlic, crushed
- 1 green pepper
- 5 sprigs parsley
- 2 tablespoons olive oil
- 2 tablespoons tahini
- 1/2 tablespoon cumin
- 1/2 teaspoon salt
- 1 lemon



NOVICE



SOUS CHEF



GURU

### INSTRUCTIONS

1. Pour chickpeas in a small pan and warm over low heat for 3-5 minutes with the liquid.
2. Chop garlic, pepper and parsley and mix in a bowl. Set aside 1 tablespoon for garnish.
3. When chickpeas are warm, pour them into large bowl and add the mix from step 2.
4. Add olive oil, tahini, cumin and salt.
5. Squeeze a lemon over mixture.
6. Smash everything together using a mortar and pestle or put everything in a blender if a smoother consistency is desired.
7. Put hummus in a bowl. Add olive oil and remaining mix from step 2 and serve.

by Ahmed Hamad

Assistant Multimedia Editor

**ONE THING** I am so grateful for is growing up in a farmer's village north of the Gaza Strip where my parents taught me how to make something out of nothing and prepare quick meals with limited resources.

When I was young, we would wake up at 5 a.m. and go to my father's farm. We would work hard, then take a little break to make breakfast or lunch. We didn't have electricity or gas at the farm, so we had to collect wood to make a fire and use a limited number of

utensils to make food.

Making hummus was pretty easy and quick. After building a fire, we would throw a can of chickpeas on top to cook for a few minutes.

We would next chop garlic, pepper and parsley and smash them together using a piece of wood. After that, we would put the warmed chickpeas in a deep bowl along with olive oil, tahini, cumin and salt, then squeeze a lemon on top of everything.

Then we would use the same piece of wood to smash everything together until it was not too smooth or too chunky. Then, it was ready to be eaten with warm, crispy

bread and piping hot tea.

In your kitchen, things are easier. Start by pouring chickpeas in a small pan to warm for 3 to 5 minutes on low heat. Be sure to put a 1/4 cup of the liquid from the can into the mixture.

While it's heating, chop garlic, hot pepper and parsley and mix them together in a bowl. Once the chickpeas are warm, throw them in a blender with garlic, peppers and parsley. Add olive oil, tahini, cumin and salt and squeeze a lemon over the mixture.

Blend it all together and serve.

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# Collagists combine in Pilsen gallery

by Justin Moran  
Assistant Arts & Culture Editor

ALTHOUGH COLLAGING IS one of the first art forms he learned in kindergarten, Peter Kepha, co-founder of art gallery Chicago Urban Art Society, 600 W. Cermak Road, said it is one of the most difficult mediums to work in.

The CUAS exhibition “Medley,” which runs April 12–May 31, will feature collage artists from around the world to showcase a diverse array of approaches to the craft, he said.

“I think the public generally thinks that collaging is something anyone can do,” Kepha said. “But I want them to take a step back and look at it differently.”

Kepha said this exhibition is the gallery’s second installment of the “Medley” series, which premiered in May 2012. The concept was inspired by the cohesiveness of a music medley, Kepha said, because the pieces he selected are strong enough to stand alone but don’t compete with one another.

“I wanted to create a show where the artwork flows well and dances nicely together,” he said.

The origin of collage, from the French verb “to glue,” dates back to the cubist experiments of Georges Braque and Pablo Picasso in the early 1900s, when they incorporated scraps of paper into their drawings.

Michael Waraksa, a Chicago artist featured in the exhibit, said he worked without a preconceived idea of how his final images were going to look.

“I like juxtaposing different fragments of photographs and type to find a way to make it all work [together],” Waraksa said. “Along the way, I find that certain elements start to form relationships with each other.”

Waraksa said he works primarily in Photoshop, blending physical images with digital ones he found online. His own handwritten messages, drawings and photographs

are combined with graphics such as old advertisements to transform them into something new and unexpected, he said.

One of his exhibited works, “Do,” features disparate images combined to create a single image of a man riding an Armadillo with a pistol for a head and rifles for legs. Vintage illustrations and photographs of assorted people, cutouts from an old Dots advertisement and various circular shapes fill the space of the canvas.

“[Collaging] is a matter of looking at something and wanting it to be viewed in a different context so people can appreciate it as art,” said Crystal Zapata, a freshman art & design major at Columbia who frequently works with the medium.

Like the artists in the CUAS exhibit, Zapata said she recycles items such as paperclips and Styrofoam to include in her collages. She said these are materials the public rarely associates with art because they don’t see past their utilitarian purpose, which is the driving force behind her work.

Tamar Cohen, a New York-based collage artist whose work is presented in “Medley,” said there is an element of nostalgia she experiences when creating her pieces. For her collage in the exhibit titled “18 Inches Long, 100% Beautiful,” Cohen said she included samples from her collection of Archie Comics—a series created in 1941 about a red-headed high-schooler—which she read avidly as a child.

The piece is a graphic collage of strong, black shapes, which she said she screen-printed and layered with brightly-colored, geometric cutouts of the old Archie Comics.

“I liked giving [the comics] my own meaning and visual stamp,” Cohen said.

There is something powerful about using a printed image that has been around for years in artwork, said Zapata, who has an archive of paper samples she has been collecting from her mother’s old graphic design



Photos courtesy MICHAEL WARAKSA & TAMAR COHEN

Chicago artist Michael Waraksa’s collage (above) and New Yorker Tamar Cohen’s collage (below) will be showcased in the Chicago Urban Art Society gallery, 600 W. Cermak Road, as part of the exhibition “Medley,” which runs April 12–May 31.

books since elementary school.

While the medium of collaging often has connotations of haphazard displays of ripped and glued paper, Kepha said making a simple, edited piece is what’s most difficult for the artists. He said although there are endless

combinations, the pieces he selected display a refined simplicity that he hopes will alter the assumption that collaging is cluttered and thoughtless.

“I’ve found artists who handle [collaging] in a different way,” Kepha said. “They all work within the

same medium but all have different approaches. I’m trying to show the public that there are a lot of different styles [of collaging] out there.”

For more information visit [ChicagoUrbanArtSociety.com](http://ChicagoUrbanArtSociety.com).

[jmoran@chroniclemail.com](mailto:jmoran@chroniclemail.com)



## Underground ballroom culture revealed

SEE PAGE  
**22**

# The DEVIL wears sweatpants

by Sophia Coleman, Managing Editor

## Never be modest

**HEY ALL YOU** hussies out there: Your hemlines are too short, your tops are too low-cut and you are totally out of style. Didn't you get the memo that turtlenecks and calf-length dresses are replacing the "hooker-chic" look that has been walking the streets?

Midriff-baring crop tops and hot pants, which have been all the rage on the spring 2013 runways of Prada and Versace, are off-trend, according to a March 19 blog post by Suzy Menkes, head fashion reporter and editor for the International Herald Tribune in *T Magazine*, a publication owned by the New York Times. Instead, she said en vogue ladies should wear Edwardian-era sheaths that leave everything to the imagination, such as Valentino's spring 2013 collection.

The Italian designer's pieces are downright horrid. The sleeves and hemlines of most of the dresses look sadder and more lifeless than '70s-era prom dresses—demure and awkwardly constraining.

Menkes gushes over the clothes that reveal flesh "only as a lace-covered shadow from the high neck to the wrist" saying the "gentility" of Valentino's work "has wiped out a decade of slut style on the runways." Ouch.

Menkes seems to be implying that women who unabashedly wear clothes that show more than a collarbone or ankle are sexual deviants based on their outfits. While it's easy to judge someone in that light, this broad and offensive statement reminds me of the unintelligent argument that women who are raped "deserve it" if they dress provocatively. It's disgusting that anyone—especially a fellow female—chooses to narrowly stereotype women by the fashion choices they make. Just because a woman dresses in a way that may be uncomfortable to you, it doesn't change who she is morally.

I enjoy celebrating my body through wearing clothes that show off my best physical assets. Being a woman is beautiful, and no matter what shape or size, hiding behind overwhelming clothing doesn't do the human form justice. Of course, if you choose to wear something more conservative, that is totally up to you. Though some women may wear revealing clothing for different reasons, I think taking risks and being a touch risqué shows confidence. If a woman is told to cover up because



it's "unladylike," that's just like saying "cover yourself up because I find your womanliness disgusting."

We live in a time where women should be able to wear what they want without being ridiculed. Everyone must realize that what one wears does not define them; rather, one's contributions to society make all the difference. As a fashion authority, Menkes is setting women decades back, making them feel as though their decision to wear a miniskirt diminishes their intelligence. The reality is, all of you are beautiful—regardless of whether you wear sky-high stilettos or a turtleneck—because you are strong, you are sexy and you are for damn sure more vibrant than the clothes on your back.

scoleman@chroniclemail.com



Carolina Sanchez THE CHRONICLE

Local DJ AMPM was the featured artist on April 5 at The Chicago Cultural Center's Wired Friday, which is part of the center's Lunch Break concert series. Every Friday through the end of May, a new DJ or electronic artist will play at the center, 78 E. Washington St., for an hour starting at noon.

# Check Me Out

Photos Rena Naltsas THE CHRONICLE



**Duncan Shuckerow**  
junior theater major  
spring must-have: skirts



**Rockeal Jones**  
sophomore theater major  
spring must-have: crop tops



**Hailey Donaldson**  
junior fashion business major  
spring must-have: Airforce Ones



**John Sarantopoulos**  
sophomore film major  
spring must-have: loafers

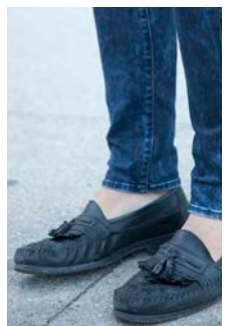
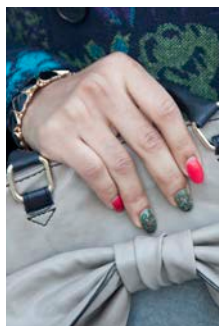




Image Credit: Braulio Martinez

# re/image/in CIRCLES

## PERFORMANCE DATES:

April 8, 5 - 6pm / April 24, 4 - 5pm / April 29, 5 - 6pm

Performances will be durational. Audiences interested in attending are welcome to enter and exit the space at any time.

Through the use of live performance paired with video projections, *Re/image/in Circles* investigates physical questions such as how we can extend ourselves through one another, how the human body can be leveraged as a technology, and how the tactile becomes the visual. Utilizing documentation of these performances through photographs and video recording, the exhibition examines the memory of decision in performance as well as how artifacts embody experience. *Re/image/in Circles* also asks the viewer to consider where authorship lies in collective improvisation, what is the moment of decision in creative process, and how to establish a relationship between individual and collective experience.

This exhibition is a collaboration between the Dance and Interactive Arts and Media departments, led by Onye Ozuzu's Technology of the Circle class and Niki Nolin's Experimental Image and Emerging Forms class.

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**Columbia**  
COLLEGE CHICAGO

# BUTCH QUEEN & VOGUE ROUT

## AN INSIDE LOOK AT CHICAGO'S BALL



**“REALNESS—REALNESS WITH A TWIST. THESE ARE THE BOYS THAT TWIST THEIR WRIST. A LITTLE BIT OF THAT, A LITTLE BIT OF THIS,”**

chant the Chicago ballroom spectators as competitor Magneto Ebony confidently walks on stage backed by pounding house music.

He first appears in a sloppy, mannish outfit—sweatpants, sneakers, a baggy T-shirt and a baseball cap—meant to fully disguise his sexuality. He disappears offstage and re-emerges in a dainty figure skating costume as he starts to vogue, hands framing his face and his body contorting into geometric shapes. He moves sharply to the beat of the music, a performance described as “full-out femme,” showcasing his trained ability to appear both hyper-masculine and feminine. He goes on to win the ballroom category Realness with a Twist.

Magneto Ebony is part of the ballroom scene, a black underground subculture in which LGBT and straight competitors perform or “walk” in several themed categories—including Realness with a Twist and Executive Realness—with the goal of winning a trophy and cash prize, according to Marlon M. Bailey, assistant professor of gender and American studies at Indiana University Bloomington and author of “Butch Queens Up in Pumps,” a comprehensive examination of Detroit’s ballroom culture in which he once competed.

“[At the ball], people can perform as whatever gender they want, suggesting that gender is not something inherent or biological,” Bailey said. “[Gender] is something we do, as opposed to who we are. It’s a performance.”

The contemporary ballroom scene began in New York during the late ’60s as a way for the black LGBT community to congregate and celebrate its sexuality in an attempt to transgress harsh societal criticism, he said.

Magneto Ebony said the ballroom scene is divided into the East Coast, West Coast, Gulf-Coast, South and Midwest regions, and the largest communities are in New York City, Atlanta, Las Vegas, Detroit and Chicago.

Chicago’s local ballroom community, which initially began as a celebration of sexuality similar to the scene in New York City, has grown into one of the nation’s largest, after East Coast ballroom members moved the tradition to the Midwest years ago, said Adonis Escada, a professional ballroom commentator.

Escada said the Chicago ballroom scene is uniquely built around family values, while New York competitors take no prisoners and favor a strict, business-like approach to their competitions.

“[The Chicago] community is a bit more close-knit than others,” Magneto Ebony said. “We really consider each other to be our family.”

With a panel of six to nine judges, a DJ and a carefully-selected commentator to guide the competition, each ball, Bailey said, is divided into an organized gender system of six general categories that have no meaning in the outside world—Butch Queens, Butch Queens Dressed in Drag, Femme Queens, Butches, Men and Women. These ballroom identities categorize performers, and each contains more specific sub-categories in which participants compete, such as Realness and Runway, Bailey said.

He said most competitors perform in the Butch Queen category, which is a ballroom label for gay men. Butch Queen Dressed in Drag, however, is a gay man who wears women’s clothing solely for the purpose of competing at the ball. Costumes for this category range from everyday street wear to dramatic, runway-inspired looks. A Femme Queen is a transgendered woman, and a Butch is a transgendered man. The Men category involves participants who don’t identify as gay but often engage in homosexual relationships, and the Women category involves female competitors who classify under a range of sexual identities including straight and lesbian, Bailey said.

Escada said a ballroom competition doesn’t operate on a set of formally written rules but on traditions that have been verbally passed down through generations as the scene evolves.

“The only solid rule for a ballroom [competition] is that when you participate, you have to bring it to the best of your ability,” Escada said. “Once you bring it, it’s up to the judges whether they believe you have it or not.”

Magneto Ebony said flyers are distributed approximately three months prior to a ball outlining what’s expected in each of the categories, giving participants an idea of how to prepare costumes, choreography and so on.

Although each ballroom category has specific guidelines, Magneto Ebony said judges are open to competitors’ creative twists on a category’s requirements.

Tone Balenciaga, a Chicago-based competitor who has been involved with ballroom since 2003, said he mainly walks in the Schoolboy Realness category, which may include using props like school supplies, and Executive Realness, for which he dons business suits and professional mannerisms.

Bailey said the Realness categories are designed to portray “normal masculinity” to reflect how ballroom competitors’ homosexuality can be

disguised in the outside world.

“It’s a survival strategy to reduce being subject to homophobic violence, which a lot of ballroom scene members experience,” Bailey said.

Since joining the scene in 2003, Balenciaga said he has become “legendary” in his category of Schoolboy Realness, meaning he is a trend-setter within the ballroom scene.

Magneto Ebony said being “legendary” is a part of the hierarchy system. He said the titles range from “star” to “statement,” “legendary” to “iconic” and, finally, the “pioneers,” or high-status, early ballroom scene game-changers.

The icons ultimately determine which ballroom participants are awarded the coveted “legendary” title, he said.

However, Escada said gaining ballroom status has become less about the craft than it has been in years past. He said the community is now 90 percent politics and 10 percent talent, and it seems to rely less on perfecting a performance and more on social connections within the scene. While it used to take nearly a decade to rise to legendary status, he said people are now gaining the title within only two years simply because of favoritism.

While category winners originally received a simple trophy, ballroom competitions have recently introduced a cash prize, which Escada said distracts from the artistry and increases politics and tension among members.

“The nature of the ballroom has changed from being about creativity and a love of the art to being more about controlling [who wins] through personal relationships,” said Dutchess Bulgari, a Detroit-based ballroom competitor.

Bailey said tension often turns violent because the ballroom is one of the few places where the black LGBT community can realize its full potential in what he calls a profoundly homophobic and racist world.

Violence can ensue during competitions because for many ballroom members, losing a competition means losing their only source of pride, Bulgari said, adding that these fragile egos have sparked arguments and even stabbings.

“When this is the only affirmation you [receive], it becomes personal,” Bulgari said. “It becomes the only way of life you know.”

Bailey said receiving affirmation from the ballroom scene is vital because many members have been ostracized or marginalized at home because of their sexual orientation. They don’t feel their families and communities of origin accept or understand their gender, sexual identities and experiences, Bailey said.

Bulgari said one of his ballroom peers was kicked out of his parents’ house when he made the decision to transition into a woman. He said the parents gave their son the ultimatum to live at home as a man or

# S INES: ROOM SCENE

WRITTEN BY JUSTIN MORAN  
DESIGNED BY HEIDI UNKEFER



PHOTOS COURTESY TODD DIEDERICH

permanently leave if he decided to continue expressing his sexuality so profoundly.

"The ballroom allowed him to transition in a space where people affirmed [his decision] and celebrated his sexuality," Bulgari said.

One of the main ways the ballroom scene addresses this societal exclusion is through an organized system of figurative "houses," said Tyana Ebony, a Chicago-based ballroom host and competitor.

"[A house] is really a safe haven for ballroom members," Tyana Ebony said. "It's a family where people who aren't accepted at home can come to."

House titles determine participants' last names at the ball, she said. So, as a member of the House of Ebony, her full ballroom name is Tyana Ebony.

**"THE NATURE OF THE BALLROOM HAS CHANGED FROM BEING ABOUT CREATIVITY AND A LOVE OF THE ART TO BEING MORE ABOUT CONTROLLING [WHO WINS] THROUGH PERSONAL RELATIONSHIPS."**

- DUTCHESS BULGARI

Bailey explained ballroom houses aren't physical buildings but rather social configurations. They are guided by a house mother and father who not only provide emotional comfort but also help the house prepare for ballroom competitions against other houses, he said.

"We bond together, eat together, travel together and shop together—we do pretty much everything together," Magneto Ebony said. "[It fills] the parts of a family many [ballroom] members feel are lacking."

This close, family-like kinship is a facilitator for lowering the prevalence of HIV in the black LGBT community, Bailey said. He said house mothers can speak candidly about risk-reducing sex in a way biological mothers cannot because ballroom members have a collective understanding of gay living.

"There are [HIV] prevention balls that have HIV prevention messaging in their performance categories," Bailey said. "There are even prevention houses like the House of Latex."

Aisha Iman, a former mother of the House of Latex, said the organization advocates safe sex and ensures that the entire ballroom community has continuous access to both testing and care.

This positive environment is what Magneto Ebony said drew him to the scene. He first became involved in the ballroom community through the competitive dance form Vogue, which has evolved from New York's '80s Harlem ballroom scene.

Bulgari said Vogueing, a dance form originally created within the ballroom culture, is judged on a competitor's intricate ability to showcase five elements: hand performance, dips, duck-walk, cat-walk and spins. He said he has personally competed and won in the category Vogue Femme, at which he impressed the judges with his showcase of the five elements.

Vogueing was made famous by Madonna in the '90s, Bailey said. But, despite using real Harlem ballroom members in her music video for "Vogue," Bailey said the public didn't make the connection that there was an entire underground community behind the choreography that has now expanded worldwide.

Bailey said the American public has been blind to the ballroom scene for years because of poor literary and media documentation.

With such little coverage, he said outsiders have developed serious misconceptions about what happens at a ball, especially with the release of "Paris is Burning," a 1990 documentary on New York's ballroom culture in the '80s.

"Many people think the ballroom scene is full of a bunch of misfits with no lives, standards or values," Balenciaga said. "But it's so different. [Our community] has people with Ph.Ds, people with careers, people that when the ball is over, they're going to a Fortune 500 company and running it."

Escada said a triumphant moment in ballroom history was when East Coast dance group "Vogue Evolution" competed on America's Best Dance Crew in 2009, which he said showed the public what ballroom participants are physically and creatively capable of.

Through mainstream exposure, Escada said people are becoming more accepting of the LGBT community. However, he said there is still progress to be made, and the ballroom scene is a powerful force in the fight for equality.

"I believe it's important to strive to be who you are," Escada said. "[The ballroom community] is a place to have differences be embraced and welcomed."

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## VOGUE-CABULARY

CAT-WALK - UPRIGHT SASHAYING.

DIP- A GROUND-LEVEL STUNT.

DUCK-WALK - A SQUATTING AND BOUNCING MOVEMENT ON THE BALLS OF THE FEET.

HAND PERFORMANCE - THE PRECISE COORDINATION OF ONE'S ARM AND WRIST MOVEMENTS.

SPIN - A RAPID, TURNING MOTION.







Courtesy PHILIP HUANG

Performance artist Philip Huang performs in his Berkeley, Calif. apartment in 2012 as part of the Home Theater Festival, an international event he created in 2010.

by Justin Moran

Assistant Arts & Culture Editor

**ORIGINAL DANCE DUETS** performed in bathrooms, emotional monologues bellowed in kitchens, experimental films screened in bedrooms and classic plays reworked in living rooms will no longer be confined to an audience of only family members or close friends.

All of these performances will be possible during the first two weeks of May, when artists from Chicago's performing arts community will take a break from the stage to bring their craft to more personal spaces throughout the city, according to Blake Russell, a coordinator for the Chicago Home Theater Festival.

The festival will be a citywide event at which Chicago artists are invited to submit their pieces to

be performed in intimate spaces rather than in professionally established institutions, Russell said.

"It's about not creating something that has overwhelming production value," Russell said. "We're presenting works in spaces that can't be converted into proscenium theaters or black boxes."

Although the festival has been happening in other cities since 2010, Russell said this is the first year Chicago has participated in the international event.

Russell said performance artist Philip Huang originally created the festival in Berkeley, Calif. because he was frustrated that his performances weren't being produced in Los Angeles or Bay Area theaters. Huang began performing shows for audiences in his own home because he understood the frustration per-

formers felt when their art wasn't presented on an institutional level, Russell said.

Irina Zadov, coordinator of the Chicago Home Theater Festival, said volunteers lend private spaces for performances. She said the Chicago festival has already booked various homes, lofts and apartments, such as a British Consulate residency, all to host the festival's performances. With no overhead or administrative costs, the proceeds go directly to the artists and hosts, she said.

"This really is an opportunity for up-and-coming artists to showcase their original work and get visceral feedback from an audience," Zadov said.

Russell said the festival is currently accepting online submissions from Chicago artists and has already begun booking an eclectic

lineup from classic plays to avant-garde one-woman shows. He said in addition to physical performances, they're open to showcasing media projects like short films.

Russell said Chicago is the perfect city to host the Home Theater Festival because of its creative community, which is friendlier than in places like New York, which he said can be very cutthroat. He said most artists don't compete against each other in Chicago, creating an ideal atmosphere for such a collaborative festival.

Zadov said the small, intimate settings drastically change the relationship between performers and audience members. Brian Shaw, interim chair of the Theater Department at Columbia, said the close quarters put the audience not only in a different physical location but also a different emotional state. Rather than the performance coming to the audience, he said the audience is coming to the performance—an inimitable experience he relishes.

"[Personal spaces] are more about human feeling," Shaw said. "The experience is like being beside someone who is simply a person rather than observing an actor. I love to watch the command a performer has in a space like that."

Zadov said this unique approach to performance art will build on Chicago's great creative community, while also improving and challenging the more negative aspects. She said the biggest hurdle for Chicago's performing arts community is its segregated nature, brim-

ming with social and economic inequalities among neighborhoods.

"[Segregation] tears people apart," Zadov said. "But art brings people together and that's where I see this festival having the most impact. It will bring people out of their neighborhoods to get them to cross into a part of the city where they may not otherwise find themselves."

Russell said he also feels Chicago is vastly segregated and wants to place artists in neighborhoods they don't usually frequent.

"I'm not interested in putting Lakeview [artists] in Lakeview," he said. "My goal is to spread the herd [of performers]."

Zadov said she hopes the festival will build a sustainable structure for cross-community collaboration, as the Chicago Home Theater Festival spreads as far south as Hyde Park, as far north as Rogers Park and as far west as Humboldt Park.

With such a wide range of neighborhoods involved in the festival, she said maintaining diversity among audience members, hosts and performers is her main goal.

"The mission of the festival is to take art—something that can often be exclusive and difficult to access—and transform it into something that is by everyone and for everyone in this community," Zadov said.

*The deadline to submit projects for the Chicago Home Theater Festival is April 14. For more information, visit [ChicagoArtistResource.org](http://ChicagoArtistResource.org).*

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# FLYSPACE

## DANCE SERIES

In a theater, fly space is the volume above the stage where scenery and lighting hang together ready to be lowered into view. Some call it "heaven."

In Chicago, FLYSPACE is a new strategic partnership, conceived and launched by four female-led dance organizations: The Dance COLEctive, Hedwig Dances, Same Planet Different World Dance Theatre and Zephyr Dance. Working together to connect audiences, all four organizations will ascend.

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Sunday, April 7 at 5 pm

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Michel Rodriguez, Barbara Cooper, Matthew Ferraro,  
Richard Norwood

Friday & Saturday, April 12-13 at 7 pm  
Sunday, April 14 at 5 pm

The Dance COLEctive &  
Zephyr Dance

**Artistic Collaborators:**

Margi Cole, Michelle Kranicke, David Sundry,  
Richard Norwood



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# Staff Playlist

"LIKE" THE COLUMBIA CHRONICLE ON FACEBOOK TO LISTEN TO WEEKLY SPOTIFY PLAYLISTS

## Biking melodies

<p><b>DOUG PITORAK, SPORTS &amp; HEALTH EDITOR</b></p> <p><b>DRIVE SLOW</b> // Kanye West  <b>NUMBER ONE SPOT</b> // Ludacris  <b>HIT THE ROAD JACK</b> // Ray Charles  <b>LIFE IS A HIGHWAY</b> // Rascal Flatts</p>	<p><b>JUSTIN MORAN, ASSISTANT ARTS &amp; CULTURE EDITOR</b></p> <p><b>HAIM</b> <b>DON'T SAVE ME</b> // HAIM  <b>WORK</b> // Iggy Azalea  <b>LET THE GROOVE GET IN</b> // Justin Timberlake  <b>YOU (HA HA HA)</b> // Charli XCX</p>
<p><b>SYLVIA LEAK, AD &amp; BUSINESS MANAGER</b></p> <p><b>ROLLOUT (MY BUSINESS)</b> // Ludacris  <b>BACK &amp; FORTH</b> // Aaliyah  <b>ANOTHER ROUND</b> // Fat Joe ft. Chris Brown  <b>ROLL UP</b> // Wiz Khalifa</p>	<p><b>MEGAN PURAZRANG, ASSISTANT CAMPUS EDITOR</b></p> <p><b>SAMONES</b> <b>BLITZKRIEG BOP</b> // The Ramones  <b>11:59</b> // Blondie  <b>HOTEL YORBA</b> // The White Stripes  <b>SPEAKING JAPANESE</b> // Shiny Toy Guns</p>



## California surf-punk Wavves grow up

by Emily Ornberg & Kyle Rich  
Arts & Culture Editor & Social Media Editor

**SURF PUNK-POP BAND** Wavves, driven by San Diego badboy Nathan Williams, turned out to be the little band that could. Receiving immediate exposure after the successful release of four sloppy garage pop albums—including the 2009 parents'-basement punk creation "Wavvves" and the 2010

'60s surf-punk collective "King of the Beach"—the rocker's career quickly headed south after a disastrous show at the 2009 Barcelona Primavera Sound Festival where an intoxicated Williams fought with his drummer, which resulted in a canceled tour. Countless lineup changes and Williams' admission of substance abuse set Wavves up for a bleak future.

However, unlike most artists

who fall off the path and become burnouts, Williams pushed Wavves to the most successful point of its career, capped by the successful pop-punk release of "Afraid of Heights" on March 26 and sold out show at the Subterranean, 2011 W. North Ave., on April 1.

After corporate deals with Target and Taco Bell, a comic book, video game and collaborations with Big Boi and Freddie Gibbs, 26-year-old Wil-

liams is now much more productive than his slacker personality might suggest. Thanks to the current rotation of band members that now includes hairy bassist Stephen Pope and the much-needed sonic facelift of electronic additives thrown in from producer John Hill, who has worked with artists such as Santigold and Rihanna, Wavves' latest release pushes its beachy loner-stoner sound in a more matured direction.

The Chronicle sat down with Williams and Pope to discuss their eBay obsessions, South By Southwest appearance and new sound.

**The Chronicle:** How has your touring style changed since the early days of Wavves?

**Nathan Williams:** I used to just tour with a drummer. Now I have a drummer, bassist and a guitarist. So it's definitely fuller and I've just been doing it longer and it's sounding a lot better.

**What inspired the new sound on your new album?**

**NW:** Probably a lot of music that Stephen and I kind of grew up on. Also just our environment. Nirvana, Dinosaur Jr., Weezer—a lot of alternative heyday stuff. That was a turning point in our musical life, I guess.

**You have been known to buy some pretty strange items on eBay. What are some of your favorite eBay collections?**

### Top tracks

- 1 *Just Give Me a Reason* • Pink
- 2 *When I Was Your Man* • Bruno Mars
- 3 *Radioactive* • Imagine Dragons
- 4 *Suit & Tie* • Justin Timberlake
- 5 *Thrift Shop* • Macklemore & Ryan Lewis

Source: iTunes

© 2013 MCT



Wavves frontman Nathan Williams (left) and bassist Stephen Pope recently released their new album "Afraid of Heights" on March 26.

Courtesy STEPHANIE WEISS

For more information and music, visit [Wavves.net](http://Wavves.net).

eornberg@chroniclemail.com  
krich@chroniclemail.com



## Chicago gets moving during international Dance Month

Courtesy CARISSA JOHNSON

by Katherine Peters  
Contributing Writer

THE ARRAY OF talent and variety contained in the Chicago dance community has never been secret, but a local dance organization has declared April Chicago Dance Month in hopes of throwing an even bigger spotlight on the city's dance culture.

Audience Architects, whose mission is to strengthen interest in the city's dance community, chose April because many Chicago events take place during the month, according to Heather Hartley, executive director of Audience Architects.

"Dance has a unique opportunity in Chicago to make its voice heard and become stronger," Hartley said.

Cities across the country also choose April to celebrate National Dance Week, which takes place during the last week of April this year, Hartley said. She said about 56 events and performances will take place around the city all month.

Events include a collaboration between River North Dance Chicago Artistic Director Frank Chaves and Chicago Jazz Philharmonic Artistic Director Orbert Davis. "Havana Blue" will bring together their differing artistic talents and shared Cuban/Afro-Caribbean roots in a performance on April 13 at Roosevelt University's Auditorium Theatre, 50 E. Congress Parkway.

The next day, Auditorium Theatre will also host the Eisenhower Dance Ensemble's performance of "Motown in Motion." The production is composed of dance vignettes showcasing Motown music by artists like Smokey Robinson and Marvin Gaye.

Hartley said there are also a number of workshops at which attendees will have the opportunity to learn different styles of dance.

"What's wonderful is the opportunity to participate and try something," Hartley said. "One of the great things about dance is you're not going to get it wrong."

She said Old Town School of Folk Music will host a dance workshop for couples on April 13 at 4544 N. Lincoln Ave.

Hartley said some events are free and open to the public, while others have discounts that are available through the Audience Architects website. She said the deals are 20-40 percent off a wide variety of events ranging from shows put on by small independent dance companies to the Joffrey Ballet's performance of Shakespeare's "Othello."

"If a student or a young person who's interested in dance wants to go and sample something [during] dance month, it's a microcosm

of things that are going on all the time," Hartley said. "Hopefully it will make it easier for the public to become aware and go and try things by having this sort of packaged event series."

According to Cathy Graziano, executive director of the National

Dance Week Foundation based in Smithtown, New York, the coalition for National Dance Week was formed in 1981 with the goal of celebrating dance and promoting fun fitness, she said.

Graziano said the National Dance Week Foundation supports Audience Architects' attempt to bring excitement into Chicago's dance community.

"I think that it's phenomenally fabulous and we are going to do everything we can to help them ... and bring as much awareness to Chicago [dance] as we can," she said.

Hartley said Mayor Rahm Emanuel, who graduated from the Evanston School of Ballet, has declared on many occasions that he wants to make Chicago an international dance destination.

"As a former dancer, he is some-

one who really believes in dance and wants to make dance stronger in Chicago," Hartley said.

Columbia is also participating in the month's festivities, according to Phil Reynolds, executive director of the Dance Center, who said Del-fos Danza Contemporanea, one of Mexico's leading dance companies, will be performing at the Dance Center, 1306 S. Michigan Ave., from April 4-6.

According to Graziano, several other major cities such as San Francisco are active during the month as well, but she said Chicago's enthusiasm might spark interest across the country because it shows how dance can foster a positive environment within a city.

Hartley said the events that National Dance Week pro-

motives, like flash mobs, help bring communities together.

"Very much like what you experience in a football or basketball game where the entire crowd does the wave, there is a sense of togetherness that is created through something like that," Hartley said. "Whenever people move together it creates new connections both physically and emotionally."

According to Hartley, Chicago Dance Month has gotten off to a good start and Audience Architects has been selling a number of discounted tickets for upcoming performances.

"There's some really nice energy and momentum building around [Chicago Dance Month] in various places," Hartley said.

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COLUMBIA COLLEGE CHICAGO PRESENTS

# CONVERSATIONS IN THE ARTS

President Warrick L. Carter, PhD, invites you to join us for:



TUESDAY, APRIL 16, 2013

## AN EVENING WITH MICHELE NORRIS

JOURNALIST, HOST OF NPR'S ALL THINGS CONSIDERED, AND AUTHOR

Presentation: 6:00 PM

Film Row Cinema of Columbia College Chicago  
1104 S. Wabash, 8th floor  
Check-in begins at 5:00 PM.

RSVP by April 14 at [colum.edu/conversations](http://colum.edu/conversations).

Based on availability, guests will be offered theater seating on a first-come, first-served basis at check-in. Advance consideration will be given to President's Club donors.

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# Celebrated Chicago film critic dies at age 70

by Caryn Rousseau  
Associated Press

**ROGER EBERT HAD** the most-watched thumb in Hollywood

With a twist of his wrist, the Pulitzer Prize-winning critic rendered decisions that influenced a nation of moviegoers and could sometimes make or break a film.

The heavy-set writer in the horn-rimmed glasses teamed up on television with Gene Siskel to create a format for criticism that proved enormously appealing in its simplicity: uncomplicated reviews that were both intelligent and accessible and didn't talk down to ordinary movie fans.

Ebert, who had been a film critic for the Chicago Sun-Times since 1967, died April 4 at the Rehabilitation Institute of Chicago as he was getting ready to go home for hospice care, said his wife, Chaz, in a statement posted on his blog Thursday. He was 70.

Two days earlier, Ebert had announced he was undergoing radiation treatment for a recurrence of cancer. "So on this day of reflection I say again, thank you for going on this journey with me. I'll see you at the movies," Ebert wrote April 2 on his blog.

Despite his wide influence, Ebert considered himself "beneath everything else, a fan."

"I have seen untold numbers of movies and forgotten most of them,

I hope, but I remember those worth remembering, and they are all on the same shelf in my mind," Ebert wrote in his 2011 memoir titled "Life Itself."

After cancer surgeries in 2006, Ebert lost portions of his jaw and the ability to eat, drink and speak. But he went back to writing full time and eventually even returned to television. In addition to his work for the Sun-Times, he became a prolific social media user, connecting with hundreds of thousands of fans on Facebook and Twitter.

Ebert's thumb—pointing up or down—was his trademark. It was the main logo of the long-running TV shows Ebert co-hosted, first with Siskel of the rival Chicago Tribune and—after Siskel's death in 1999—with Sun-Times colleague Richard Roeper. A "two thumbs-up" accolade was sure to find its way into the advertising for the movie in question.

Joining the Sun-Times part-time in 1966, Ebert pursued graduate study at the University of Chicago and got the reviewing job the following year. His reviews were eventually syndicated to several hundred other newspapers, collected in books and reposted on innumerable websites, which would have made him one of the most influential film critics in the nation even without his television fame.

Ebert's breezy and quotable style, as well as his deep understanding



70-year-old film critic Roger Ebert, who worked for the Chicago Sun-Times since 1967, died April 4 at the Rehabilitation Institute of Chicago after announcing just two days prior that he would undergo radiation treatment for a recurrence of cancer of the salivary gland and thyroid.

of film technique and the business side of the industry, made him an almost instant success.

The son of a union electrician who worked at the University of Illinois at Urbana-Champaign campus, Ebert was born in Urbana on June 18, 1942. His love of journalism and movies came early. Ebert covered high school sports for a local paper at age 15 while also writing and editing his own science fiction fan magazine.

He attended the university and was editor of the student newspaper. After graduating in 1964, he

spent a year on scholarship at the University of Cape Town in South Africa and then began work toward a doctorate in English at the University of Chicago.

Ebert's hometown embraced the film critic, hosting the annual Ebertfest film festival and placing a plaque at his childhood home.

In the years after he lost his physical voice, Ebert was embraced online. He kept up a Facebook page, a Twitter account with more than 800,000 followers and a blog, Roger Ebert's Journal.

"My blog became my voice, my

outlet, my 'social media' in a way I couldn't have dreamed of," Ebert wrote in his memoir. "Most people choose to write a blog. I needed to."

Writing in 2010, he said he did not fear death because he didn't believe there was anything "on the other side of death to fear."

"I was perfectly content before I was born, and I think of death as the same state," he wrote. "I am grateful for the gifts of intelligence, love, wonder and laughter. You can't say it wasn't interesting."

chronicle@colum.edu

## The Big Read: IN THE TIME OF THE BUTTERFLIES A novel by Julia Alvarez

### Tuesday, April 16

6pm - 8pm, Edible Books

Columbia College Chicago Library | 624 S. Michigan Ave., 3rd floor north

#### Tuesday, April 9

7pm - 8:30pm

Book Discussion

North Riverside Public Library

2400 S. Des Plaines Avenue

North Riverside, IL

#### Thursday, April 11

12pm - 2pm

Film Screening

Benedictine University

5700 College Rd.

Lisle, IL

#### Wednesday, April 17

1:30pm - 2:30pm

Book discussion

River Forest Public Library

735 Lathrop Ave.

River Forest, IL

7pm - 8pm

Book discussion

River Forest Public Library

735 Lathrop Ave.

River Forest, IL

7:30pm - 8:30pm

Book Discussion (ENGLISH)

Cicero Public Library

5225 West Cermak Road

Cicero, IL

All events are free and open to the public.

The complete schedule for The Big Read is available at [www.colum.edu/bigread](http://www.colum.edu/bigread) and [www.neabigread.org](http://www.neabigread.org)

The Big Read is a program of the National Endowment for the Arts in partnership with Arts Midwest. This program is also made possible in part by a grant from the Illinois Humanities Council, the National Endowment for the Humanities, and the Illinois General Assembly.

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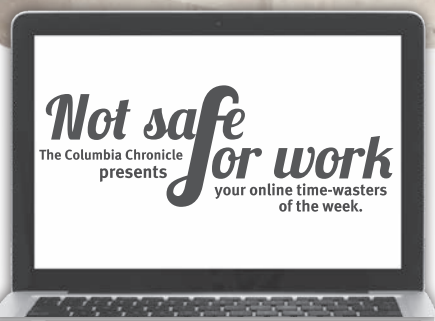
Justin Moran // Assistant Arts &amp; Culture Editor



Kyle Rich // Social Media Editor



Emily Ornberg // Arts &amp; Culture Editor



blog



### Rappers Doing Normal S-t

Just because you see rap videos littered with luxury and ladies, it doesn't mean rappers' lives are like that when the cameras stop rolling. Want to see Gucci Mane address a class for career day? How about Drake dressed as Borat for Halloween? Kanye at the bowling alley? With this blog, you can now see rappers at their realist.

video



### Kid President meets real President

Internet sensation Robbie Novak, 9, aka the Kid President, can add another accomplishment to being a YouTube comedian hit sensation and TED speaker—meeting President Barack Obama. In this hilariously adorable video, the Kid President sits at the presidential desk and takes a tour of the Oval Office.

### Reasons I love Minneapolis summers

**Lake Calhoun:** There is absolutely no summer activity more satisfying than cruising on my bike, endlessly circling Lake Calhoun to a playlist full of guilty pleasures. The ride is complete with shameless people-watching and a beautiful view of the downtown skyline.

**Lucia's To-Go:** This quaint Uptown lunch. He has an incredible atmosphere that embodies the city's summer spirit. With a menu full of fresh, light dishes, it's the perfect stop for a quick bite after hitting the beach all day. I'm fond Lucia's black coffee and a homemade croissant before work.

**B-Squad Vintage:** I've found some of my favorite vintage pieces rummaging through this Minneapolis gem. The owner has created an incredible selection of all-American throwbacks and adds to the nostalgia by spinning vinyl throughout the day. This is my go-to stop for Levi's denim, destroyed leather and distressed Sturgis Motorcycle Rally t-shirts.

**Electric Fetus:** This record store is in a league of its own, providing a generous range of CDs, tapes, vinyl, DVDs and memorabilia to please any music lover's palate. I'm one to grab a stack of used \$5 '80s albums and circle the city in my Volkswagen Jetta blasting the tunes with the windows down.

**Northern Spark:** This all-night event begins at sunset and ends at sunrise. It unifies Minneapolis' creative community and is a true testament to the city's eclectic range of contemporary art. Besides, when else can you watch an iPad performance art piece outside at 4 a.m. with a crowd of bearded hipsters?

### Favorite live shows I've attended

**Waves (Wicker Park Fest 2011):** Wicker Park Fest was a recipe for a win—local music, art and food with a big headline act to wrap up the night. I really started to like the band's music a few months earlier, but once I saw them live, the obsession was complete. I've never had so much fun knocking suburbanite teens to the ground moshing and then helping them up, of course.

**GZA (Metro 2012):** This wasn't just the first time I saw any form of the Wu-Tang Clan perform live, but it happened to be my favorite member of the group performing. And not only performing—but reciting his debut hip-hop classic, "Liquid Swords" in its entirety.

**Arcade Fire (Lollapalooza 2010):** Although I was brand new to the city and knew nothing and no one, I was not deterred from going to all three days of 2010's Lolla. Seeing my favorite indie band (and the best indie band ever at that) reduced me to big ol' man-tears as I walked out sobbing.

**Kid Cudi (U of I Champaign-Urbana 2011):** Since we are rarely blessed with anything cool around campus, I leech off my university friends. U of I students won a contest and got a free show where Cudi played exactly like he sounded out of my car stereo, and all I had to do was scam some kid's student ID to go. Thanks Josh 'Whoeveryouare'!

**Diplo (Congress 2011):** After a hot, hefty day at North Coast, I caught an epic aftershow at the not-so-epic Congress Theater—I was unsure how I was still more alive and vibrant than ever, until I remembered what I ingested earlier that day.

### Jobs I found on Craigslist I'd rather have than this one

**House-sit for a time traveler from Western Massachusetts:** Because this person wants to travel back in time two decades to live as someone else, he just needs someone to water his plants and pay his rent. I think I could handle that. However, I'm not sure how I feel about the requirements: a driver's license and "willingness to, for all intents and purposes, disappear from their old life without a trace."

**R. Kelly Impersonator:** As if I didn't already walk around singing "Trapped in the Closet," this dude is willing to negotiate an hourly rate to narrate everything he does as part of the song for a day. Best part—looks are irrelevant.

**Pokémon master:** With years of experience in the trade, this job was made for me. I've been slinging Charzards and Blastoids since day one. This person's level 1 Zigagoon has been continually fainting against his Granbull, so I'd get paid up to \$10 per level until he evolves at level 20. That's like \$200.

**Ticklish female model:** Although it doesn't list specifically what the acting gig is for, it pays more than \$100 an hour. The only requirement is that the applicant is genuinely ticklish. I'm very ticklish.

**Deity:** A listing from Bloomington, Minn., seeks a new lord for worship, which is something I happen to have a lot of experience in. Besides, the god market sucks right now, and these jobs are hard to come by.

# British drama 'Trance' a flash exercise in style

by Sam Flancher  
Film Critic

"TRANCE," THE LATEST film by "Slumdog Millionaire" director Danny Boyle, begins with a stylishly rendered explanation. Simon, played by James McAvoy, stares into the camera and details the thrilling mechanics of a plan to steal a valuable painting by Francisco Goya.

The story is told through economical shifts between various unreliable narrators and points of view, making any sort of objective narrative truth elusive. This constant reinterpretation of events makes the film a pleasure to piece together; though Boyle is content to use his skillfully constructed narrative as a piece of aesthetic flash.

The film, which deals in hypnosis, memory and sexual obsession, follows Simon in the aftermath of the robbery. Having been struck

forcefully on the head, Simon is unable to remember the location of the painting he and a group of criminals lifted from an art auction. Forced to deal with his physical and emotional trauma, his insistent, violent accomplice Franck (Vincent Cassel) makes him undergo hypnotherapy from Elizabeth Lamb (Rosario Dawson) in hopes of retrieving the painting's hidden location.

Different versions of the heist begin to emerge from Simon's mind as the film proceeds to call into question every piece of information previously presented. The characters acknowledge the various amnesia-fueled twists taken by the plot, often winking to the audience in frustrating displays of self-indulgence.

With "Trance," Boyle once again shows that he can handle the numerous moving parts associated with a noir-style mindbender. Each sequence is carefully presented, and he doles out a balanced blend of

narrative puzzles and the keys for solving them.

Yet, for all the pleasure associated with this sort of "puzzle film," "Trance's" final impact is ultimately lessened because its stylish constructions amount to very little. Boyle insists that audiences get caught up in his characters' sexually-charged, obsessive mind games but inevitably offers

easy explanations for the complex psychological problems presented. There's little room for ambiguity as Boyle attempts to tie every loose end, and the veteran director seems uncomfortable with the idea that any element go unexplained. This stands in contrast to his use of shifting narration and perspective in the first place. As a result, character depth begins to function as an

aesthetic element meant to dazzle rather than trigger contemplation.

The mechanical elements of "Trance" all function well and serve their purpose, though Boyle fails to allow audiences a larger framework to enjoy the film's various sequences. Even-handed performances, sleek camerawork and a well-balanced editing structure give the film a brisk, agreeable pace. Boyle's experience certainly shines as the film avoids any lapses or lulls. It harkens back to the flash, pace and style of his previous "Trainspotting," though "Trance's" flourishes are less grounded as they skim across surface-level ideas and characters.

The film proves Boyle to be a capable director, on a large budget. While each piece of his mind-bender is meticulously realized, the completed puzzle ultimately disappoints.



IMDB

"Trance" chronicles an art auctioneer's attempts to recover a lost painting, but he gets mixed up with a group of criminals and a hypnotherapist.

sflancher@chroniclemail.com

# Reviews

## Screen

THIS IS GOLD. 😊  
 Nicccccceeee. 😊  
 Tolerable. 😊  
 Uhhmm, wut? 😊  
 No—just no. 😊



### Kevin Ware breaks his leg

If you just ate, do not watch this video. The horrible image of Ware's broken leg, with the bone sticking out, is not for the faint of heart. The shock of the players and audience also make it difficult to imagine what it was like to witness the horrifying event live. —A. Kukulka



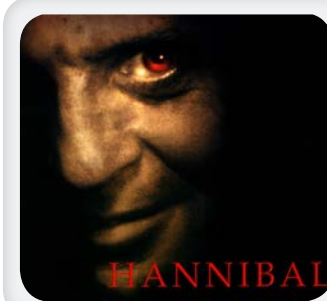
### "Frasier" on Netflix

When I saw all seasons of "Frasier" were on Netflix, I couldn't contain my joy. I had almost forgotten about psychiatrists Frasier and Niles Crane and their ridiculous shenanigans with their dad and his physical therapist Daphne. This classic should be on everyone's instant queue. —H. Zolkower-Kutz



### "Work" by Iggy Azalea

Australian rapper Iggy Azalea really goes to town on this number. From walking down the middle of the road in the open desert to giving seductive lap dances in a dark and gloomy bar, this video is Azalea's way of telling the world how she got to where she is today. She really knows how to shake it, too. —M. Cummings



### "Hannibal"

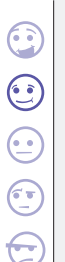
While the Anthony Hopkins' portrayal of Dr. Hannibal Lecter in "Silence of the Lambs" will always be legendary, the 2013 televised version of Lecter's life comes nowhere close to the film character's originality or the chilling perfection. The show is full of cheap twists and leaves much to be desired. —T. Eagle

## Print



### "Uncanny Avengers #5" by Rick Remender

This issue bridges the first and second story arcs and expands the team roster. It also features Alex Summers' controversial speech, which launched a debate around identity politics and the fictional mutant demographic, a metaphor for oppressed people worldwide. —S. Yeboah-Sampong



### April issue of Wired magazine

Alison Brie's acting is the best example of versatility in an actress, making her the perfect metaphor for the ever-evolving Nielson Family laws. The issue's cover story dissects the different ways viewers watch television, new ways writers use sex scenes in a plot and much more. —M. Fischer



### April 8 issue of People magazine

Maybe I've moved on to more intellectual publications, but what gives? People magazine used to be my main source for celeb gossip and provocative news stories, but this issue is all about C-list hearsay. Believe it or not, I don't care if Kate Middleton is eating Cheetos during her last trimester. —E. Ornberg



### "Don't Blame 'Hookup Culture'" by Noah Berlatsky

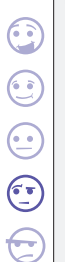
With spring comes the shedding of layers and the time of year when students start scouting potential hookups. Berlatsky writes in the Atlantic.com about college dating culture and the counterintuitive pressure to glorify sexual experiences even though everyone is unsatisfied at one point or another. —W. Hager

## Music



### "TWONK" by Brillz

Electronic music is overflowing with aspiring "trap" DJs, whose work simply regurgitates what has already been created. However, in the giant pool of copycats, Brillz is an undeniable standout. Despite awful album artwork and an even worse title, his latest release is brimming with pre-game anthems. —J. Moran



### "Ashtrays and Heartbreaks" by Snoop Lion ft. Miley Cyrus

A Rastafarian slow jam about "lighting one up" after a close friend passes away, this is quite possibly the strangest song I've heard in long time. The duet feels forced, and, although the melody is enjoyable, it's just straight up awkward. Wonder how Billy Ray feels about this. —E. Ornberg



### "Comedown Machine" by The Strokes

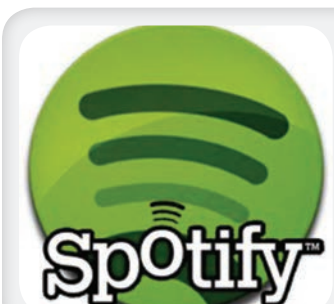
Melodramatic falsettos and funky '80s riffs mixed with the classic garage band vibe creates the overall sound of The Strokes' new album. Subtle variety is a definite attribute to the new album, which lacks any true standout songs. As a whole, it is fairly redundant but beautifully composed. —M. Fischer



### "Wolf" by Tyler, The Creator

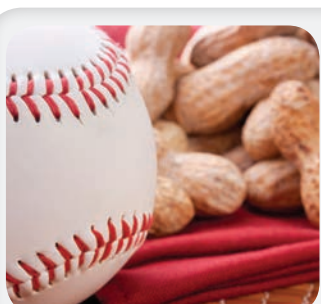
With no shortage of homophobic and sexist slurs, Tyler, The Creator's third album "Wolf" pays more attention to instrumental composition, not far from the jazzy sounds of Frank Ocean. Though the album isn't completely void of angst-filled violence, a few fleeting moments exist where we see Tyler's softer side. —H. Unkefer

## Random



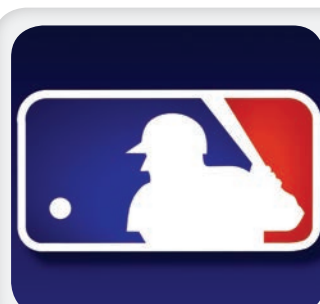
### Spotify premium

I only got premium out of the need for road trip music, but I don't think I'll get rid of it anytime soon. I love that I can play whatever music I want, wherever I want. So really what I'm saying is that my morning and evening commutes just got much better. —D. Valera



### Savoring peanut shells

One highlight of baseball season comes in a package of peanuts. But even better than the peanuts are the shells that encase them. The salty, crisp shell of one peanut could last me an inning. Usually too sharp to swallow, I'll spit the remains on the ground. Sorry, ballpark employees. —D. Pitorak



### My fantasy baseball team

The sport I love is back and I am even more excited because of my fantasy baseball team. How many people can say they have both Justin Verlander and Clayton Kershaw on their pitching team? If my staff keeps looking good and my offense gets into a rhythm, I think I can win. —C. Stolzenbach



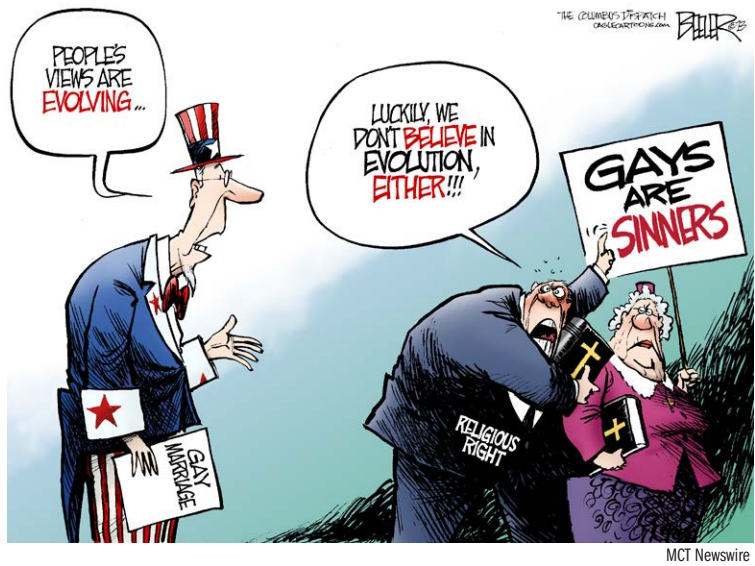
### Coco's Famous Deep Fried Lobster

If you're in the mood for some good, finger-licking soul food, look no further. Coco's Famous Deep Fried Lobster, 426 S. Clark, is a slice of southern cooking in the South Loop. They have some of the best collard greens, mac and cheese and red beans and rice. —C. Jefferson





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

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

—The Columbia Chronicle Editorial Board

CITY EDITORIAL

# Term limits could balance city politics

THE VILLAGE OF Tinley Park has established a commission to explore imposing term limits on elected officials. Perhaps Chicago, where mayors seem to serve for life, should consider implementing such a commission.

Term limits may not benefit all offices or solve electoral problems, but based on Chicago's history of entrenched power, specific term limits could improve city politics.

Chicago is the only one of the country's five largest cities—the others are New York City, Los Angeles, Houston and Philadelphia—to not have mayoral term limits, according to CityMayors.com. Chicago is set up to give the mayor less influence than the City Council, but in recent history mayors have been able to build enough political power during lengthy terms to usurp the City Council's authority. Setting mayoral term limits like in other cities, but not aldermanic limits, could balance

the two branches by keeping mayors from garnering too much clout over the council.

The consequences of not having term limits is very apparent in the city's mayoral history. The Daley family held the office for a combined 43 years. It was during those years that the Daleys gathered enough political standing to exert a large amount of influence over the council because the mayor's power has more to do with connections and money than elected authority. Term limits could return Chicago to its intended form of a strong legislative government.

On the other hand, term limits for aldermen, who also have no restrictions on how long they may serve, would be detrimental to their responsibility. Aldermen are involved in administrative duties in their wards, such as zoning, permits and 311 calls, alongside their political duties in the City Council. It is beneficial for residents to es-

tablish a close relationship with aldermen through continued service because the alderman runs much of the ward's day-to-day business.

Term limits are only one piece of election reform, though. Elected officials are still involved in the redrawing of their own district boundaries, which, as Chicago saw in 2012, can become very political. Campaign finance reform could eliminate some of the problematic political donations made by people hoping to buy favors or city jobs from aldermen. Term limits are not a panacea for problems with city government and should be considered as part of a broad discussion concerning elections.

It might sound nice to impose term limits to get rid of career politicians, but some positions are suited for long tenures, such as those of aldermen. Limitation on other offices, such as the mayor's, could help restore the balance of legislative and executive power.

CAMPUS EDITORIAL

# Student groups allowed to discriminate

ALL OFFICIAL STUDENT organizations at Columbia must include a non-discrimination statement in their constitutions, but not all colleges have this policy. A recent law in Virginia allows student groups at public institutions to discriminate in membership policies and still receive funds from the college, and other states are considering implementing this policy as well.

The Student Group Protection Act, signed into law March 22 by Virginia Gov. Bob McDonnell (R), gives political and religious student groups the right to deny membership to students who aren't "committed to that mission," wording that narrowly avoids mentioning groups protected by federal law from discrimination. The law is worded so it can allow a religious student group to ban gay and lesbian members because their sexuality isn't in line with the group's mission. Although colleges are allowed to reject an application

for a student group, a group cannot be punished for discriminatory practices under this law.

State Sen. Mark Obenshain (R-Va), who proposed the law, defended it by saying that a Democratic student group shouldn't have to accept Republican members, but he fails to address why a Republican would ever want to join a liberal student group. The likely assumption is that such a person would be attempting to work against the goals of that group, but there are actually a lot of students who could learn by participating in campus organizations outside their belief systems.

The idea that such a bill is for the protection of student groups is based on the implausible idea that people would join student groups just to ruin them. The consequences of the law—actual discrimination against people based on religious or political affiliation and sexual orientation—are too great

to justify the supposed goal. Public college funding shouldn't be used for organizations that disallow people on the basis of their identity.

There's nothing wrong with a student organization that is meant for a certain group of people, such as Columbia's Campus Crusade for Christ or Students for Justice in Palestine, and at many colleges, these groups are still all-inclusive. Including students from different backgrounds and affiliations could even benefit all involved by encouraging well-rounded discourse.

Legislators in Iowa are attempting to pass a similar law, according to a March 27 press release from the Foundation for Individual Rights in Education. It is troubling that state lawmakers are allowing students to entrench themselves in their own ideas when college is supposed to widen one's horizons. Laws like Virginia's Student Group Protection Act squander this facet of college education.

# 'Slacktivism' not the solution



by Tyler Davis  
Commentary Editor

## THE CONTROVERSIAL DEFENSE

of Marriage Act of 1996, which keeps same-sex married couples from receiving federal marriage benefits, might be struck down by the Supreme Court after it heard arguments favoring and opposing the law March 27. In response, some Facebook users showed their support for marriage equality by changing their profile picture to a red equal sign.

This isn't the first awareness campaign to take over Facebook. In late 2010, Facebook users changed their profile pictures to cartoon characters, to supposedly raise

awareness of violence against children, and in 2011, women posted status updates with their bra color to raise breast cancer awareness. It's debatable whether social media awareness campaigns actually have a notable effect, considering the fact that today's social media user is in a state of hyper-awareness.

The red equal sign campaign, unlike the two previous examples, was organized by one group—the Human Rights Campaign, a gay rights group. Although there is no official count of how many people adopted the red logo as their profile picture, Facebook measured how many users changed their profile picture in general, attributing the rise in changes to the popularity of the campaign. What it found was a rise in profile picture changes starting March 26, when HRC started the campaign. About 2.7 million more users changed their profile pictures on that day than on average, according to the Facebook study. Most users who changed their picture were around 30 years old or younger.

Slacktivism—activism that requires very little work—wouldn't be such a problem if the young people involved in it were also involved

in politics in a more concrete way, but most of them are using social media as a substitute for boots-on-the-ground political participation. Even in voter turnout, the simplest measure of involvement, young people fall short.

Although 60 percent of young people voted in 2012 when the presidency was on the line, only 24 percent of eligible people aged of 18–29 voted in the 2010 midterm elections, according to a study by the Center for Information and Research on Civic Learning and Engagement. Midterms often have a great deal of influence over the political makeup of Congress and could have had a large impact on bills like DOMA had young people participated in the same way they do online.

Once again, awareness and solidarity aren't things to be looked down upon, but social media is a very vain form of protest, involving very little work or risk while providing a lot of visibility. It also encourages an implied attitude that people who don't change their profile pictures somehow don't care as much, which isn't always true. Much like the Kony 2012 campaign, a social media

attempt to raise awareness of war criminal Joseph Kony, the red bar campaign may have been, to some people, more about sending a token message to their personal friend network than an attempt to create any kind of social change.

Changing a profile picture or signing an online petition is nice but ineffective because, to a certain extent, these acts are meaningless. There are far too many posts on Facebook for any of them to have a significant impact, and though giving everyone a platform to publish has many positive political uses, the ease with which these messages are sent cheapens them.

The Internet can be a legitimate protest platform. On Jan. 18, 2012, numerous websites, including Wikipedia and Reddit, shut down in protest of the Stop Online Piracy Act and Protect IP Act. The blackout was meant to show the effect these laws would have and prompted three supporters of the bill in Congress, including co-sponsor Sen. Marco Rubio (R-Fla.), to withdraw their support and kill the bill. In this case, websites took a risk by pulling their services, which got the attention of the right people. The online protest of these

two bills functioned more like a real world protest by disrupting the status quo in a way that is meaningful to the issue.

Awareness campaigns aren't as useful in a world where people are constantly bombarded with information. It is great that so many people are getting involved in meaningful issues in social spaces, but they need to understand that such campaigns often have very little impact. In this case, awareness about DOMA is a little too late, for the Supreme Court, which is more beholden to constitutional law than public opinion, is unlikely to take profile pictures into consideration when it is writing its opinion, and regardless, this may be the last episode in the law's story.

It's inevitable that in a space where people gather, both online and off, politics will come up. Just know that changing your picture for a cause is a nice gesture and nothing more. Political action requires reaching out to important people, and doing so online is only meaningful when there is effort or risk involved. Supporting a cause only in a social setting, as opposed to making a concrete effort like voting, is a very shallow way to get involved in an issue.

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## Should student groups be allowed to deny membership based on their political or religious beliefs?

### STUDENT POLL



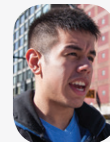
Everyone should be allowed into a group if the group is working toward a movement, such as the gay and lesbian movement.

Kelly Sims junior fiction writing major



They have the right to express what they believe, and if they think that people shouldn't be in that group because it is a belief-based group, then I think it is fair.

John Coduto freshman audio, arts & acoustics major



Anyone should be able to join a political group, whether you are straight, gay, religious or non-religious. It shouldn't matter who you are. I think anyone should be allowed into a group.

Jamie Monreal sophomore art & design major

# Catching a bad break



by Will Hager  
Metro Editor

**KEVIN WARE**, A sophomore guard for the University of Louisville Cardinals, leaped to contest a shot during a March 30 game, and when he landed, his right leg buckled against the floor in a hideous fashion. Fans, players and coaches all stared in shock at the gruesome sight of his right leg twisted in half, dangling at a frightening angle.

It was ugly. I'm not too sure what a tibia is, but I never want to see one again. I have yet to see a person watch the video without making an ungodly noise or squirming in their seat, yet the media disseminated the replay like Perez Hilton would flog a celebrity sex tape, exploiting Ware's horrific accident to attract

website traffic.

The injury occurred during the NCAA national basketball March Madness tournament, which millions of fans follow. This specific game was between the Duke University Blue Devils and the Cardinals, two of the Elite Eight schools remaining in the tournament. Louisville went on to win 85–63 in front of a crowd chanting, "Ke-vin, Ke-vin" to move on to the hallowed Final Four.

CBS' footage of the incident, which has since been plastered all over YouTube, was very conservative, zooming out after the injury happened and instead focusing on the distraught facial expressions of Ware's teammates and coaches. CBS only showed the replay twice, at very wide angles, and network announcers handled the trauma with grace. The network also opted not to show the replay after the original game broadcast.

The video's shock value and large-scale exposure were the perfect ingredients for a viral video. All it took was one zealous couch potato with a DVR to post the video of the injury to YouTube for viewers to share their first reactions to the leg whipping in various directions like one of those car dealership blowup dolls.

As a result of the video's immediate Internet fame, media outlets rushed to get the story out, and in doing so handled the injury questionably—some choosing not to air it while others linked the video to their websites. The injury is very graphic, so why did the media treat the story like some viral meme? They should have put up a disclaimer, run the short clip and moved on to the next story. However, some news organizations weren't so sensitive about using the footage.

As soon as the video was up on the web, Yahoo News made the story its featured selection on the main page, inviting millions of clicks from curious browsers. Even worse, Yahoo GIF'd the injury, meaning it was on automatic playback as soon as the reader, scrolled down to see it. There's a special circle of hell for people who use a student-athlete's gruesome injury to generate more online advertising revenue. Other outlets, like USA Today and SB Nation, a popular sports blogging network, both tweeted they would intentionally not GIF the graphic to respect their readers' sensitivity.

Perhaps the biggest surprise was ESPN's restraint in pursuing the low-hanging fruit of the injury

video. The "Worldwide Leader in Sports" could have easily exploded the story into a "Top 10 Gruesome Injuries" segment or corny sports science breakdown, as it often does.

USA Today published an article April 2 detailing how Ware's medical bills would be split between the school and his family. Imagine if Ware burnt his tongue on hot coffee—the New Yorker might send a feature writer to shadow him for three weeks.

Doctors said Ware should be back to jumping on the court in about a year and will most likely rehabilitate faster than Chicago's own Derrick Rose, who tore his ACL on April 28, 2012 and is still recovering, according to an April 1 ABCnews.com report.

News outlets weren't the only ones to fervently pick up on the story. The Internet exploded over it, gushing about the injury and flooding Ware's social media pages with prayers and shout-outs. Ware received Twitter well wishes from Lil Wayne, Matt Lauer and Joe Theismann, who suffered a similar graphic injury during a Monday Night Football game in 1985.

Thousands of tweeters wished Ware a speedy recovery from the injury, and judging by most of their reactions, you would've thought someone was tossed in the Oscar Meyer meat processor. The Twitter pity fest raged for days after the in-

jury, as everyone and their mother felt it necessary to tell Ware how sorry they were.

But Ware deserves more than being patronized by the media or being known only as the unfortunate victim of a freak accident.

I'm sure Ware, more than anyone, wishes he landed normally on that routine chase down, a move college players do hundreds of times every season. An April 1 ABCnews.com report said that while the bone was protruding a couple of inches out of his leg, he told Head Coach Rick Pitino, "Win the game, win the game," unconcerned about his own well-being. You know he wanted to finish the tournament with his team and be acknowledged for his performance on the court, not the images of him writhing in pain.

Although Ware went from relatively unknown to viral sensation in a matter of minutes, his injury is not what defines his self worth.

Now most notably recognized as the dude who broke his leg or "Tiny Tim," Ware will forever live with his most polarizing athletic moment being him writhing on the floor. After the media milked his dangly appendage for every click they could, even Ware has to be asking himself, "Will people ever identify with me with something other than a freak injury?"

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# Property values near public transit increase

## Study finds house, rental prices rise near train stations

by Elizabeth Earl  
Assistant Metro Editor

CHICAGO PROPERTIES CLOSE to public transit are seeing an increase in value, but real estate experts say the cause is more complicated than proximity to trains.

The New Real Estate Mantra

study, released March 21 by the American Public Transit Association, found that the value of properties near Chicago Transit Authority and Metra train routes significantly increased in value from 2006–2011, rising faster than the rest of the metropolitan region by 30 percent. The study also found that the values of city properties near CTA and Metra train lines were more resilient to market fluctuations and residents paid less

for transit and had greater access to jobs.

“We knew that public transportation can make communities better, and we wanted to see how communities fared in the last recession compared to communities that didn’t have higher frequency public transportation,” said Darnell Grisby, director of public policy and research for the APTA.

Grisby said access to public transit makes for fewer cars on the road, more walkable neighborhoods and an environment that’s more accessible for cyclists.

In addition to Chicago, the APTA compiled data on Phoenix, Boston, Minneapolis-St. Paul and San Francisco, cities that represent a wide sample of the American population and possess both established and developing transit systems, Grisby said.

The study utilized data from census-defined regions based on population and areas sharing commuting habits and property sale prices from 2006–2011. It focuses on zones within a half-mile radius of rail stations and excludes areas of overlap between such zones to prevent double counting. According to the figures, property values in such areas for the entire region were 47.3 percent higher than the rest of the metropolitan region, while the Metra areas were 22.7 percent higher.

“Consumers are choosing these neighborhoods because they have more mobility options, and they have better access to jobs,” Grisby

said. “Communities that have attributes like walkability [and] public transportation will be faring much better over the next 30 years because we’re under a demographic shift and a change in preferences as well.”

not that loud. It’s mostly based on convenience.”

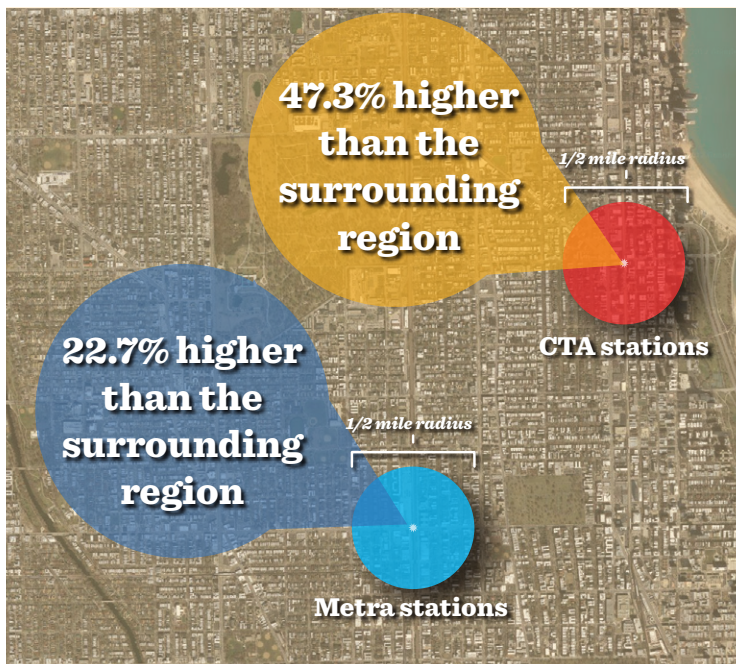
However, the attractiveness of living near public transit is not a significant enough factor to drive up property prices on its own. Instead, the presence of public



Public transit in and of itself is not a link to property value.”

—Brian Bernardoni

## Property values surrounding Chicago transit



Information from American Public Transit Association

Marcus Nuccio THE CHRONICLE

Downtown Chicago’s population increased by 36 percent from 2000–2010, following a trend of people relocating downtown to save on commuting costs, as reported by The Chronicle April 1. According to the APTA study, the average monthly transportation costs for households in the CTA-adjacent zones was \$775, versus \$990 in the Metra-adjacent zones region and \$1,074 in the entire region.

Jacob Blymiller, a business administration student at Harold Washington College, said he moved into an apartment adjacent to the Morse Red Line station on April 1 because the convenience of living near public transit made it worth the cost of the apartment, even though it was not as well kept as other buildings farther from the stop.

“This was not a luxury apartment, it’s just what it was,” Blymiller said. “[The train] is really

transit accompanies other types of economic development because trains and buses have to have a large ridership base to function, said Brian Bernardoni, senior director of governmental affairs with the Chicago Association of Realtors.

“Public transit in and of itself is not a link to property value,” Bernardoni said. “It’s not an A to B relationship. I would have agreed to [that] contention a year ago, but housing prices are stabilizing now. Chicago tends to lag behind the rest of the country.”

The CTA plans to invest \$425 million into the renovation of Red Line stops south of Roosevelt Road starting in May, and another \$240 million will go to the reconstruction of the 95th Street Terminal, according to CTA Director of Communications and Media Relations Tammy Chase. She said in an email that the

» SEE PROPERTY, PG. 40

# West Loop residents angered by interchange construction

by Kaitlin Lounsberry  
Contributing Writer

IRATE WEST LOOP residents voiced concerns about the Illinois Department of Transportation’s proposed reconstruction of the Circle Interchange, which connects several major highways downtown, during an April 3 public hearing held at 625 S. Ashland Ave. by IDOT.

The Circle Interchange, which links the Dan Ryan, Kennedy and Eisenhower expressways and Congress Parkway, is ranked as the nation’s worst freight bottleneck, perpetuating traffic congestion and accidents, based on a September

2011 study by the American Transportation Research Institute and the Federal Highway Administration Office of Freight Management and Operations.

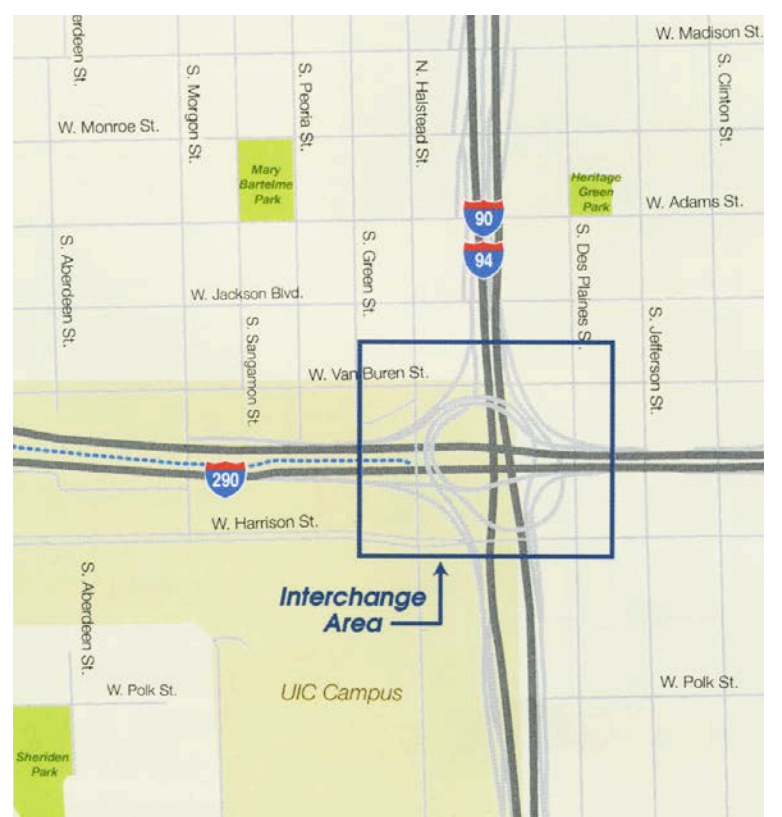
Although it has more than 40,000 vehicles traveling the interchange daily, the structure has not undergone any major improvements since it was constructed in 1960.

Despite IDOT’s claim that renovation is overdue, community members at the meeting stated they fear the updated roadway will increase noise and air pollution in the area, particularly near the Green Street Lofts, 400 S. Green St, where

a two-lane ramp could be constructed within 20 feet of the building, according to the project plan.

“Not only is the concern safety, we’re also very concerned on how they’re going to protect our building as they do this construction,” John Lisiecki, a resident of the Green Street Lofts, said. “Right now we have dirt that comes up the side of our building, which [is the foundation of] our building. If they tear that down and put pylons in to bring this bridge across, I’m not sure what’s going to happen to our building.”

» SEE CIRCLE, PG. 40



Courtesy ILLINOIS DEPARTMENT OF TRANSPORTATION

# Near South Side residents reject park plan

## Motor Row locals voice concerns about neighborhood development

by Elizabeth Earl  
Assistant Metro Editor

**CHANGE IS COMING** to Chicago's Near South Side in the form of construction and ward redistricting, but residents are determined to have a voice in the community development.

During a March 21 Prairie District Neighborhood Association meeting at Big Steps Church, 2230 S. Michigan Ave., approximately 200 Near South Side residents

voted to surrender \$3 million in tax increment funds (TIF) to stop the city from constructing a road through Mark Twain Park, 260 E. 16th St., to redirect traffic from Lake Shore Drive and McCormick Place.

The park was originally constructed in 1995 by Central Station Development Corporation, which has expressed intentions of developing the area stretching along Michigan Avenue from 16th Street to the edge of McCormick Place North into several towers above existing Metra and St. Charles rail lines called the Gateway, according to PDNA President and Executive

Director Tina Feldstein.

However, the development will require two access roads, and one of the proposed roads will cut through Mark Twain Park and feed into either 15th or 16th streets, Feldstein said.

"We're talking about another way to look at how a road can secondarily access the Gateway without coming through the neighborhood," she said.

The park is currently owned and managed by Central Station Development Corporation, but Feldstein said the Chicago Park District agreed to assume ownership in exchange for \$3 million in TIF funds to develop and manage the space in the Chicago Parks system.

"The way [Mark Twain Park] is right now is that it is a privately-owned park," said Nelson Cheng, a representative from the Department of Housing and Economic Development. "The point of what we're trying to do is ... transfer these properties to the [Chicago] Park District so it can actually operate and manage these parks in the South Loop as a collective system."

Cheng presented two options for the access road: a diagonal cut of 15th Street through the center of the park or a vertical cut of 16th Street under the St. Charles railway, both of which would chan-

nel traffic into the neighborhood, he said.

Several residents raised concerns about a major roadway passing by a park where children play, but Tim Desmond, president of Central Station Development Corporation, said the road would probably not become a major thoroughfare. He said residents were mostly afraid of losing the neighborhood atmosphere.

Desmond said the existing 15th and 16th streets handle the overflow traffic, and an additional roadway would not create more traffic, adding that even if the community turns down the roadway now, one of the two options will probably happen in the future. The meeting attendees seemed displeased with Desmond's explanation and did not accept either option when Feldstein called for a vote, and she said the community's decision was to surrender the funds instead of developing the park.

Alderman Pat Dowell (3rd Ward) also attended the meeting at the invitation of the PDNA. The Near South Side is currently split among the 2nd, 3rd and 4th wards, but once the 2015 ward map goes into effect, the area will be divided among the 3rd, 4th and 25th wards, according to PDNA Vice President John Jacoby. According to Feldstein, the community has standing relationships

with the aldermen, and Dowell said residents are welcome to call her office to address issues.

"I think community meetings are a really important way to gauge public opinion," Dowell said. "I've heard [the residents] as it relates to the 15th Street versus 16th Street, and I'm listening ... I'm going to look into some other options, if there are any."

After the discussion about the park, Feldstein brought forward several proposed construction projects and business owners who pitched their plans to the residents for public comment. Among them was Frank Lassandrello, owner of Broad Shoulders Brewing, 2337 S. Michigan Ave., which has received support from the city and the community to rehabilitate the building and open a microbrewery, he said. After two years of planning and license applications, the brewery will open in fall 2013, he said, and the PDNA meeting attendees approved his business plan.

After the meeting, Lassandrello said the community has a strong voice in Motor Row development and he was excited to have community feedback for his business.

"Everybody seems very supportive [of the brewery]," Lassandrello said. "There's obviously a very strong grassroots effort to try to move forward with the development of the Motor Row district in particular."

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Elizabeth Earl THE CHRONICLE

Steve Herman, a Near South Side resident who lives south of 16th Street, voices his opposition to building a road through Mark Twain Park, 260 E. 16th St.

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# City plans to stagger vehicle sticker sales

**Application process to register cars changed to prevent June scramble**

by John Byrne  
MCT Newswire

NEXT YEAR, CHICAGO drivers will have to break themselves of the century-old habit of June rushes to buy city vehicle stickers because of a new plan to stagger the sales, which is likely to win City Council approval.

City Clerk Susana Mendoza told aldermen April 3 she would need their help getting the word out to Chicagoans, who purchase 1.3 million stickers for their vehicles each year, that the era of June-only sales will be coming to an end.

Instead, starting in 2014, the yearly city sticker will lapse six months after the vehicle's state license plate sticker does.

The clerk's office will give drivers the option next year of either buying a cheaper sticker with the remaining months after June until they must buy a replacement, or a

more costly sticker good for those remaining months plus another year, Mendoza said.

"Every single person in the city of Chicago, at the end of 2015, will now be on their new expiration month and will forever more have to renew from year to year on whatever month six months after their license plate expires," Mendoza said.

The current system was set in 1908. Mendoza said she's confident Chicagoans will catch on to the new program, though she does plan for senior citizens to keep buying them only in June because "we do feel that that's a population right now that we want to just add a little attention to, so we're going to continue to keep things as simple as possible."

Mendoza talked about ending the last-minute, hour-plus waits outside clerk's offices every June as thousands of procrastinating car owners try to get in under the deadline and avoid tickets or late fees.

"Our goal is obviously to get to the point where people don't re-



Courtesy CITY CLERK'S OFFICE

To prevent applications for city vehicle stickers from piling up in June and create a more convenient process for Chicagoans, City Clerk Susana Mendoza has proposed staggering sticker distribution throughout the year.

ally have to think about renewing their sticker and having a mad rush or taking a day off work or dealing with the mad rush that they deal with every June over the last 100 years," she said.

The clerk's office also expects savings in reduced overtime for employees as sticker sales are spread throughout the year, Mendoza said.

Also gone will be the annual sticker design contest for Chicago Public Schools students.

In order to make enforcement easier, the new stickers will display

the month and year in block numbers against a plain background, Mendoza said. That could be a relief for the clerk, who found herself at the center of a firestorm in 2012 after critics said the winning design by a 15-year-old boy included gang symbols. Mendoza pulled the sticker and settled on a safer design. On April 3, she said ending the contest was not tied to the gang design flap.

"That's absolutely not correct," Mendoza said.

The stickers currently cost

\$85 for a passenger car and \$135 for a vehicle heavier than 4,500 pounds under a price increase Mayor Rahm Emanuel pushed through as part of his 2012 budget. Pick-up truck owners pay \$200. Starting in 2014, sticker fees will automatically rise every two years relative to the rate of inflation, limited to 5 percent.

The full City Council will consider the revamped sticker plan in coming weeks.

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## » FESTIVAL

Continued from Front Page

to add events, art and music to the citywide culture, according to the press release.

“We really tried to place a lot of the points of the Great Chicago Fire Festival on what would be in line with the city’s goals,” Reusswig said. “We really want to activate city initiatives because this is an event by and for the citizens of Chicago.”

Despite the backing of the Great Chicago Fire Festival, other Chicago festivals have had difficulty getting funding in recent years. Taste of Chicago lost \$1.3 million in 2012 and has not turned a profit since 2008, according to Alderman Bob

Fioretti’s (2nd Ward) proposal to City Council March 13 to eliminate the food fest.

Though entrance is free, Taste of Chicago vendors charge for dishes and tastes, according to Bill Sianis, manager of Billy Goat Tavern, 430 N. Michigan Ave. Billy Goat Tavern was one of 36 five-day vendors at the 2012 festival and plans to attend in 2013, Sianis said.

“It looks like [the city] is trying to do some more work to get better music events and that will help everybody,” Sianis said. “There was a good amount of traffic [in 2012], but it was just less days.”

In addition, entertainment company C3 Presents had to raise its three-day Lollapalooza pass prices in 2012 from \$215 to \$235 to offset

the cost of renewing its license with Grant Park, according to a March 14, 2012 article from the Chicago Tribune. Lisa Hickey, festival marketing director of C3, said in an email that the regular one-day pass prices increased by \$5 for the 2013 festival. Lollapalooza will be required to contribute \$1.5 million annually to help with cleanup, as well as increasing profit percentage for C3 from 10.2 to 11 percent, Hickey said.

Fioretti’s proposal states that downtown festivals not only cause traffic problems and additional police incidents but also disturbance and frustration for neighborhood residents. In 2011, police experienced difficulty with hundreds of people entering the grounds illegally to attend Lollapalooza. Taste of Chicago is free to enter, but the

festival could be losing money because fewer vendors are participating, Sianis said. In 2013, tickets are sold in strips of 12 for \$8, with each food sample costing between one and five tickets.

Jaclyn Dominici, a Rockport, Ill. resident who said she attends Taste of Chicago every summer, said the festival has gradually become less enjoyable. However, she said most of the attendees are Chicago residents, and closing the festival would be a loss.

“We still enjoy [the festival] but the ticket prices have gone up,” Dominici said. “Some years, they don’t raise the prices of tickets, but it costs more tickets to get a taste portion of the food, so they kind of get you that way.”

One concern raised by Fioretti regarding the festival is that more organizers participate out of habit rather than enthusiasm, meaning that they want to preserve the festival for its own sake. Sianis said Billy Goat Tavern would vend in 2013 because of its loyalty to the festival and what it does for the city rather than any boost in business it receives from Taste of Chicago.

“We’ve been doing it for 30 years. We like to go because it’s a good way to get your name out there and to do something with Chicago,” Sianis said. “We don’t lose money. It’s more to do the event than to look to make money.”



Taste of Chicago, which launched in 1980, has seen a steady decrease in attendance since 2006, when nearly 3.6 million people attended the food fest.

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## FESTIVALS BY NUMBERS

### TASTE OF CHICAGO

- The Taste of Chicago 2013 will run July 10–14 in Grant Park.
- The festival used to stretch over 10 days but was reduced to five in 2012.
- The festival’s first year featured 70 vendors. 2013 will host 36.

### LOLLAPALOOZA

- Lollapalooza ticket prices increased by \$20 from 2011–2012. They sold out within 90 minutes this year.
- Lollapalooza is one of the largest music festivals in the world with nearly 300,000 attendees in 2012. It generated nearly \$120 million dollars for the city indirectly that year.

Information from the City of Chicago, Lollapalooza.com, C3 Presents.

Marcus Nuccio THE CHRONICLE

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» **PROPERTY**

Continued from PG. 35

improvement of transit would boost economic development in the surrounding neighborhoods.

“Many long-time residents know the value that access to transit has for them, from property values to access to jobs,” Chase said in the email. “The study is a useful tool in continuing to educate the public about the many benefits of transit well beyond getting customers from Point A to Point B safely

and reliably.”

Bernardoni said the study is only observing a surface effect of the true cause of stabilizing house prices, which is the recovery from the housing bubble crash in 2007.

“You don’t put rail lines next to places that don’t have ancillary benefits,” Bernardoni said. “Getting [public transit] to go to lower value areas is difficult because they need the ridership. If there aren’t enough people there, the buses will not go there.”

eearl@chroniclemail.com

» **CIRCLE**

Continued from PG. 35

The ramp is one part of the reconstruction plan IDOT and the Federal Highway Administration developed to address the traffic safety and aesthetic factors, according to an April 3 public hearing document.

Eliminating exits, such as the Taylor Street exit from eastbound I-290, and redirecting traffic by moving four downtown street exit ramps on I-90/94 south of the in-

terchange and limiting access to Morgan Street are changes IDOT believes will enhance safety on the interchange, which has a reported 1,100 crashes per year, according to the Circle Interchange website.

If construction, tentatively scheduled to begin in mid-2014, is finished by the year 2040, there will be up to a 50 percent reduction in traffic jams, saving up to \$185 million annually and saving up to 1.6 million gallons of gasoline annually, according to an April 3 IDOT press release. If approved, the plan would cost \$420 million, according to a

March 14 state press release.

Community members were able to direct questions to IDOT Project Manager Steve Schilke during the hearing concerning the safety of residents at Green Street Lofts.

“We are hearing these [concerns], we’re making modifications plans in order to try to address and alleviate some of your concerns,” Schilke said. “Ultimately, understand that we are moving ahead and we’re trying to look and re-analyze the noise at this particular location ... to further alleviate the situation.”

Alderman Bob Fioretti (2nd Ward) attended the meeting and urged residents to relay their concerns to the governor because he supports the reconstruction.

Fioretti addressed attendees after the meeting to express his disappointment in the way it was conducted. He said IDOT gave residents inadequate notice of the meeting, and the small space and lack of organization prevented community members from openly addressing Schilke.

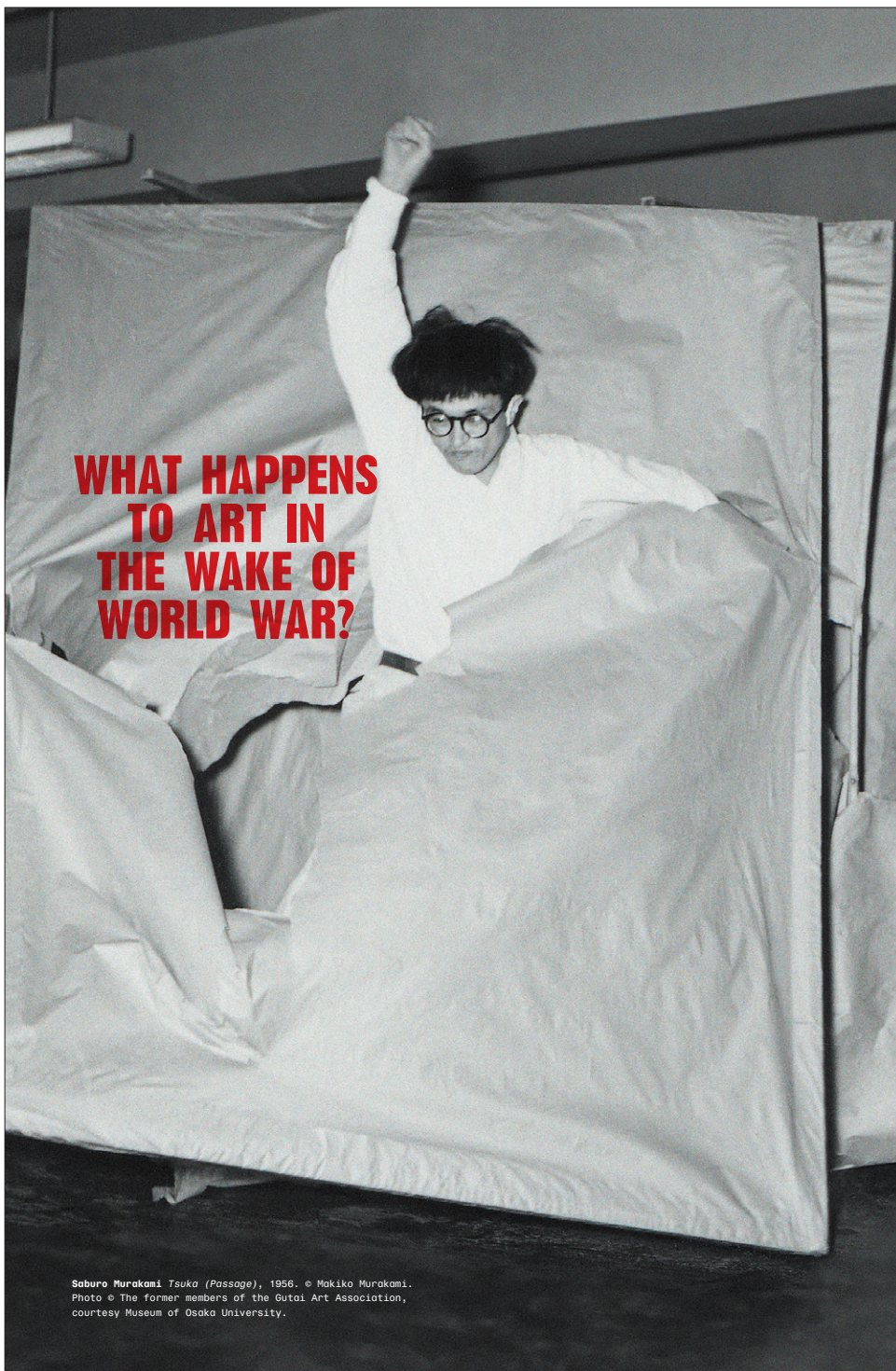
“Let’s all send a letter to the governor, let’s have some public hearings on it, and at \$450 million, if they’re going to do something here, they can have a few more public hearings and not just the two mandated,” Fioretti said. “This is the worst public outreach I’ve ever seen by IDOT.”

Location	Limits	2013 Commute (PM Peak Hour)	Projected 2040 Commute Minutes/Speed if no action is taken	Projected 2040 Commute Minutes/Speed if Interchange is reconstructed
Northbound Dan Ryan	31st Street to the Circle	30 Minute Commute – 13 MPH	40 Minute Commute – 10 MPH	25 Minute Commute – 15 MPH
Southbound Kennedy	Ohio Street to the Circle	9 Minute Commute – 18 MPH	10 Minute Commute – 14 MPH	2 Minute Commute – 45 MPH
Northbound Dan Ryan to Westbound Eisenhower	31st Street through the Circle to I-290	25 Minute Commute – 7 MPH	36 Minute Commute – 5 MPH	16 Minute Commute – 11 MPH
Eastbound Eisenhower	Loomis Street through the Circle	2.5 Minute Commute – 22 MPH	2.5 Minute Commute – 22 MPH	1 Minute Commute – 45 MPH

Information from Illinois Department of Transportation

Marcus Nuccio THE CHRONICLE

chronicle@colum.edu



WHAT HAPPENS TO ART IN THE WAKE OF WORLD WAR?

Saburo Murakami Tsuko (Passage), 1956. © Makiko Murakami. Photo © The former members of the Gutai Art Association, courtesy Museum of Osaka University.

# DESTROY THE PICTURE:

# PAINTING THE VOID,

# 1949–1962

Museum of Contemporary Art Chicago

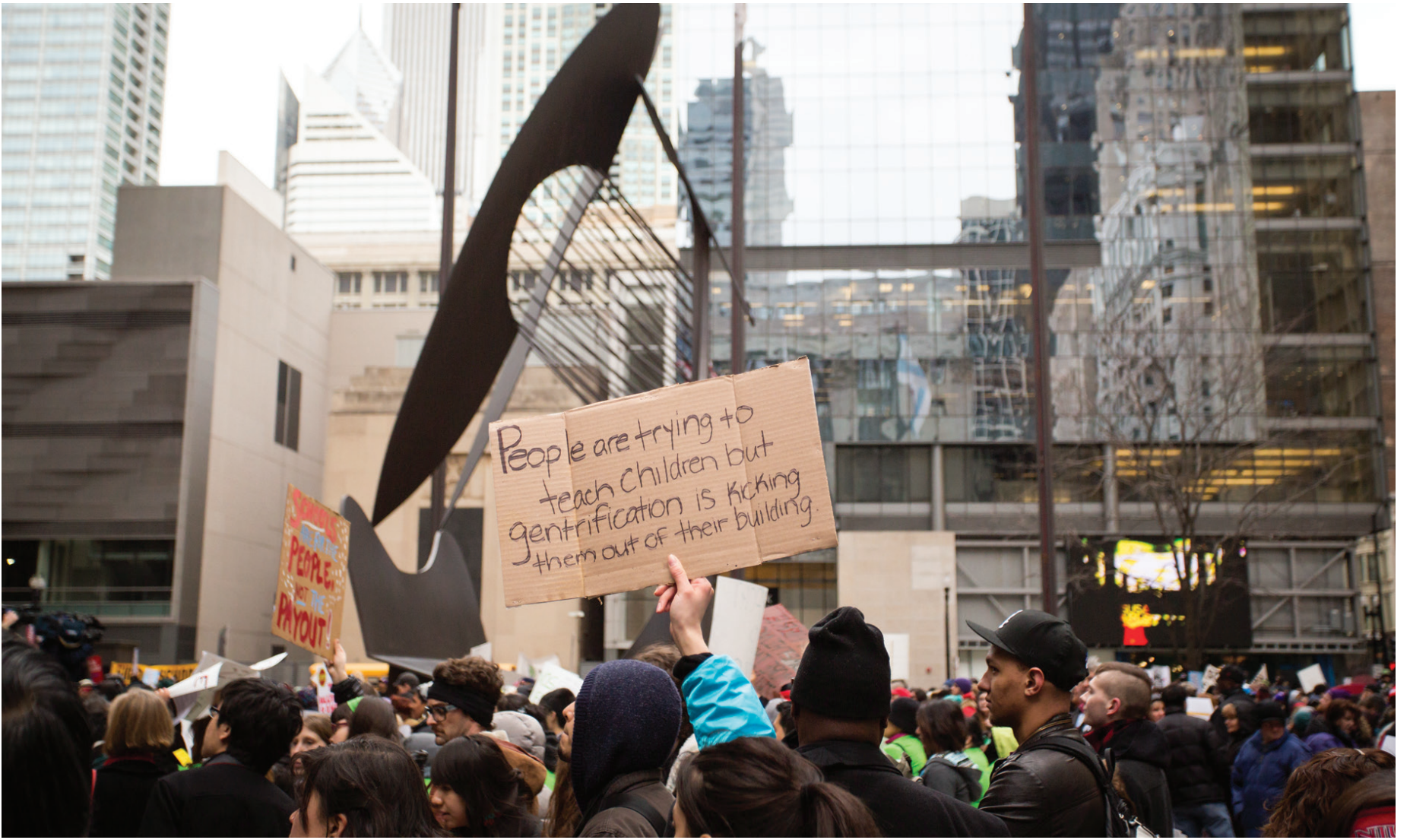
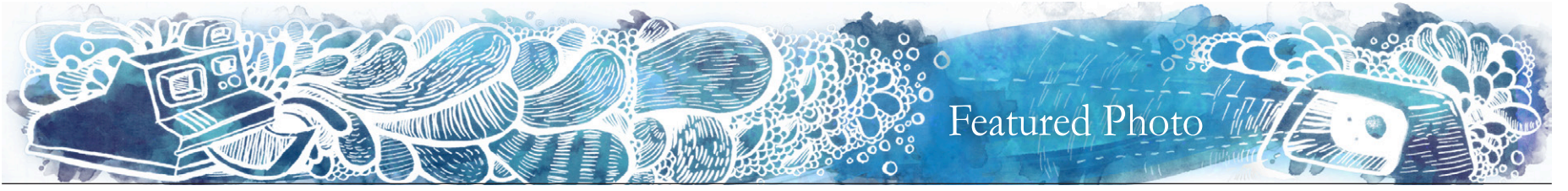
February 16–June 2

mcachicago.org

Destroy the Picture: Painting the Void, 1949–1962 has been organized by Paul Schimmel, former Chief Curator of The Museum of Contemporary Art, Los Angeles, in association with the Museum of Contemporary Art Chicago.  
 Lead support for the Chicago presentation of the exhibition is provided by Kenneth and Anne Griffin, Donna and Howard Stone, and Helen and Sam Zell.  
 Major support is provided by the Terra Foundation for American Art, Neil G. Bluhm, Stefan Edlis and Gael Neeson, and Andrea and Jim Gordon.  
 Additional generous support is provided by Barbara Bluhm-Kaul and Don Kaul, The Estate of Edward Anixter, Gagosian Gallery, Anne and William J. Hokin, Agnes Gund, Julie and Larry Bernstein, The Axel and May Vervoordt Foundation, Barbara Bertozzi Castelli, Judith Neisser, Sara Szold, and two anonymous donors.

**TERRA**  
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James Foster THE CHRONICLE

Thousands gather to protest the recently announced Chicago Public Schools closings on Daley Plaza, 50 W. Washington St., March 27. Demonstrators marched around City Hall and assembled in front of CPS offices at 125 S. Clark St. CPS announced its plan to close numerous elementary and middle schools in January and has narrowed the closure to 54 facilities. Opponents of the closings have decried the plan because many schools on the list are in minority neighborhoods.

IN OTHER NEWS

**Down, boy**

Dogs in drivers' laps would be banned under a new bill proposed by State Rep. Dan Burke (D), DNAinfo.com reported March 29. Burke said dogs are a danger to drivers and are in danger themselves because if the car crashes they can be hurt by the airbag or broken glass. The proposed punishment for letting dogs behind the wheel would be a citation and a \$25 fine.

**Dragnet**

Three men wearing dresses attempted to rob several stores along the Oak Street shopping district, according to an April 2 NBC5Chicago.com report. The men were aiming to snatch candy-colored purses in a Felpa store but they were spotted by the store's manager because they had attempted to rob the store before. The men fled toward Michigan Avenue but have not been apprehended.

**What a Muenster**

A Plainfield, Ill., man who stole a refrigerated truck carrying 42,000 pounds of Muenster cheese was arrested in New Jersey, according to a March 27 Associated Press report. K&K Cheese, the Wisconsin-based company that owns the truck, valued the stolen cheese at \$200,000. A New Jersey state police lieutenant said if the seized cheese passes a health inspection, it will be donated to charity.

**Holla for Lolla**

After going on sale at 10 a.m. on April 3, Lollapalooza tickets sold out within 90 minutes, according to a ChicagoTribune.com report from the same day. The three-day passes sold out before the lineup was announced on April 1, and nearly 300,000 passes sold over the weekend. The only passes left as of press time are available through more expensive Lollapalooza travel packages.

off the **BLOTTER**

Compiled by The Chronicle staff with information provided by the Chicago Police Department.



**1 Hand over fist**

A woman escaped her car March 31 after her child's father hit her on the head multiple times near 1158 S. State St. She filed a report, but he has not been detained by police. The woman suffered a bruise and cuts on her face.

**2 Party animal**

A man attacked a woman March 31 after following her from a party to her home on the 500 block of South State Street. The woman rebuffed the man's advances before he shoved her, stole her phone and fled the scene.

**3 Last call**

An intoxicated man was robbed March 28 after walking down the stairs from the Roosevelt CTA platform, 30 E. Roosevelt Road. The man gave the thief his cellphone and his wallet. Police told him to cancel his credit cards.

**4 Reefer madness**

Police observed a man smoking a joint April 2 in an alley near 20 E. 9th St. When police asked what he was smoking, the victim said, "It's just a little weed." Police determined the joint contained cannabis and arrested him.

# 2013 COMMENCEMENT DVD

**Everyone agrees that graduating from college is a big deal. Savor this moment in your life by ordering a DVD of your graduation ceremony.**

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2013 Commencement DVDs, shot and produced by Columbia alums, will be shipped this summer. **Order by April 30th for 20% off.** Columbia's Commencement will take place on May 18 and 19, 2013.

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# Free Ice Cream

Comics from Columbia's best and brightest.

Edited by Chris Eliopoulos



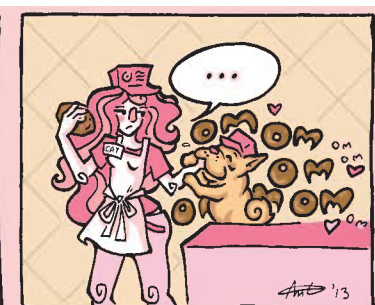
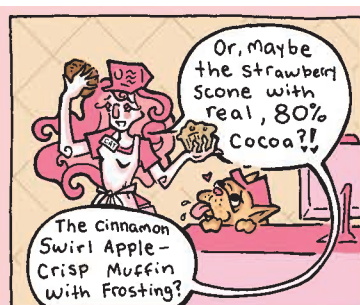
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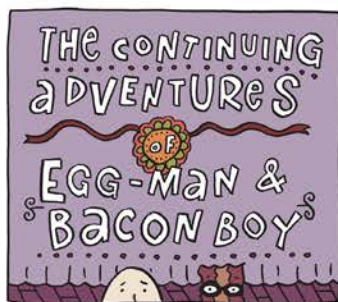
ANDREA BELLIS



By Ali Cantarella  
www.TheHaspyPastry.com



Art '13



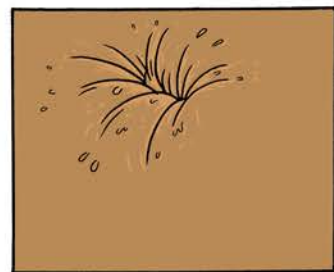
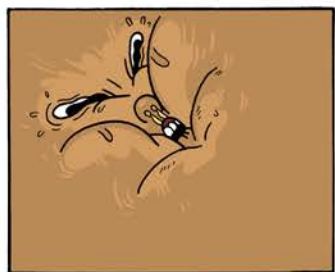
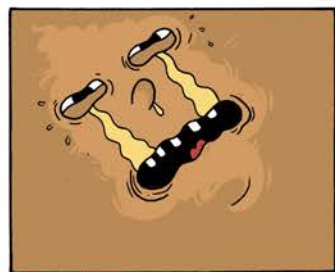
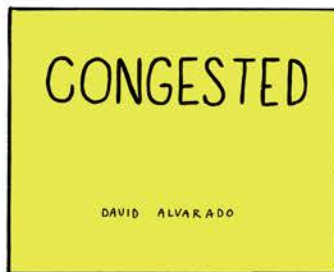
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nicholaslane.gibson.tumblr.com



» To submit comics for Free Ice Cream



email Chris Eliopoulos at

freeicecream@chroniclemail.com

SUDOKU

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Generously written for our readers by

HOROSCOPES

## The Chronicle Staff Oracles

**ARIES** (March 21–April 20) Procrastination is the key to a burnt steak.

**TAURUS** (April 21–May 20) It is time to take charge of your life! No matter how much you want it to, your roach problem won't solve itself.

**GEMINI** (May 21–June 21) You will return from vacation relaxed, refreshed and five pounds heavier.

**CANCER** (June 22–July 22) This week you will fall victim to a very rare form of vandalism involving a dinosaur tattoo on your forehead.

**LEO** (July 23–Aug. 22) It is in your best interest to erase your Internet history as soon as possible.

**VIRGO** (Aug. 23–Sept. 22) You will begin to suspect you are a werewolf after finding three dead squirrels in your bathroom.

**LIBRA** (Sept. 23–Oct. 23) Your Friday night date will be unforgettable because it will end in an emergency appendectomy.

**SCORPIO** (Oct. 24–Nov. 22) This week, you will feel unstoppable when you discover someone has cut the brakes out of your car.

**SAGITTARIUS** (Nov. 23–Dec. 21) On Wednesday, you will return home to find your garage empty, confirming that you did, in fact, forget to close it this morning.

**CAPRICORN** (Dec. 22–Jan. 20) Your coworkers will discover that you are responsible for hundreds of missing medium-sized binder clips.

**AQUARIUS** (Jan. 21–Feb. 19) Nothing bad will happen this week. It will be mind-numbingly and predictably dull.

**PISCES** (Feb. 20–March 20) You will be the first person in history to serve jail time for feeding a pigeon.

CROSSWORD

ANSWER TO PREVIOUS PUZZLE

S	B	E	A	G	A	L	S	T	O	L
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T	E	L	E	E	N	O	S	D	E	M

ACROSS

- 1 Metrical rhythm
- 6 Poetic contraction
- 9 Choke
- 12 Sp. chaperon
- 13 Cheer
- 14 First-rate
- 15 Excess of solar year
- 16 Bureau of Indian Affairs (abbr.)
- 17 Container
- 18 Fr. historical provinces
- 20 Chemist's pot
- 22 Caster
- 24 Romanian money
- 27 Equal opportunity employer (abbr.)
- 28 Toothed formation
- 32 Arabian Sea gull
- 34 One who is (suf.)
- 36 Acquired immune deficiency syndrome (abbr.)
- 37 Mount Sinai
- 39 Heir
- 41 Grab
- 42 Mex. president
- 44 Sleep
- 47 Kettledrum
- 52 Hardwood
- 53 Alabama (abbr.)
- 55 Ancient tribe of Britons
- 56 Monk
- 57 Abet
- 58 Extract of cork
- 59 Noun-forming (suf.)
- 60 Energy unit
- 61 Golf score

DOWN

- 1 Project
- 2 Copper (pref.)
- 3 Nipple
- 4 Uncanny (Scott.)
- 5 Irony
- 6 Sphere
- 7 Azores island
- 8 Gr. author
- 9 Worthless trifle
- 10 Field
- 11 General (abbr.)
- 19 Shortly
- 21 Fertilizer
- 23 Ingredient
- 23 Soft (Ger.)
- 24 Exclamation
- 25 Stir
- 26 Grandfather of Saul
- 29 Tenth of a sen
- 30 Recommended daily allowance (abbr.)
- 31 Asbestos (abbr.)
- 33 Verne's captain
- 35 Watercock
- 38 Fair
- 40 Heed
- 43 Gr. quadrennial festival
- 44 Couch
- 45 Sleep (pref.)
- 46 Affirmative
- 48 Scientific name (suf.)
- 49 Ice mass
- 50 Indigo plant
- 51 Queue
- 54 Append

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EVENTS

MONDAY	TUESDAY	WEDNESDAY	THURSDAY
<b>Mike Greenberg book signing</b> Noon Barabra's Bookstore 233 S. Wacker Drive (312) 466-0223 <b>FREE</b>	<b>Re: Sound Re: Made</b> 7 p.m. Hideout 1354 W. Wabansia Ave. (773) 227-4433 <b>\$8-10</b>	<b>Dinosaurs Alive!</b> 10 a.m. - 5 p.m. Brookfield Zoo/Chicago Zoological Society 31st Street and First Avenue (708) 688-8000 <b>\$5 for adults</b>	<b>Devin Hoff Bastet &amp; James Falzone's Renga</b> 6:30 p.m. Chicago Cultural Center 78 E. Washington St. (312) 744-6630 <b>FREE</b>
FRIDAY	SATURDAY	SUNDAY	
<b>The Dance COLEctive and Zephyr Dance</b> 7 p.m. Jay Pritzker Pavillion Millennium Park 201 E. Randolph St. (312) 742-1168 <b>\$15</b>	<b>Havana Blue</b> 8 p.m. Auditorium Theatre of Roosevelt University 50 E. Congress Parkway (312) 341-2310 <b>Tickets Start at \$32</b>	<b>Greek Independence Day Parade</b> 2:30 p.m. Halsted Street and Randolph Street <b>FREE</b>	

symbol  
KEY



ARCHIVE



April 8, 2002

THE CHRONICLE'S TOP story this week in 2002 was a report of a Columbia student who was charged with committing arson upon a Wheaton church. The student was also accused of setting fire to a home a little less than a month prior to The Chronicle's report.

FEATURED APP



Songza

SONGZA, MUCH LIKE Pandora, is a free music streaming app. However, rather than picking a station based on your taste, this app curates a playlist based on the time of day and what mood you are in. Playlists range from "Drinking Gourmet Coffee" to "Getting Fired Up."

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
Some rain and a t-storm <b>56</b>	A few showers late <b>50</b>	Some rain and a t-storm <b>56</b> <b>39</b>	Periods of rain <b>49</b> <b>38</b>	A passing morning shower <b>53</b> <b>36</b>	Areas of low clouds <b>57</b> <b>34</b>	Cooler <b>47</b> <b>35</b>	A little afternoon rain <b>55</b> <b>42</b>

THE COLUMBIA CHRONICLE

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WORLD NEWS



» An April 2 CNN.com article reported a Labrador retriever-husky mix named Rocky pulled a 9-year-old girl from the icy North Saskatchewan River in Edmonton, Canada on Easter Sunday. The dog's owner was able to rescue the older sister before the dog helped rescue the younger one.

» The Associated Press reported April 3 that billionaire Richard Branson had made an April Fool's Day announcement about starting a glass-bottomed plane service. Assuming it was true, CCTV, a Chinese television broadcaster reported the story a day later on the evening news program, "World Express."

» Huffington Post reported April 2 on a woman in Newport, Rhode Island telling police all she wanted was to cuddle when she was arrested as a DUI suspect. The woman crashed her car into two others at 2 a.m. When asked if injured, she said she "just wanted to pick up the lazy man to cuddle with."

» The Associated Press reported April 4 that Tallinn, the capital of Estonia, became the first city in the world to offer free public transportation to all residents. The report said anyone with a transit pass to prove residency, can ride buses, streetcars and trams at no cost.

TWEETS OF THE WEEK

**Grumpy Grandma**  
@InternetGrandma  
People that use big words, but not in the right context, are just trying to be ambidextrous.

**Grumpy Cat**  
@ExtraGrumpyCat  
We survive off of plant farts. Carry on.

**Grumpy Dog**  
@Grumpy\_dog  
What a lovely winter we're having this spring.

**The Grumpy Mermaid**  
@GrumpyMermaid  
I hear the underwater police are recruiting jellyfish. Apparently they're useful for sting operations... #fish puns #badpuns

WEEKLY INSTAGRAM

Chronicle Instagram photo of the week

by **ccchronicle**  
**April 2, 2013**

NEW NORTHWESTERN MEN'S basketball Head Coach Chris Collins poses with his family as he addresses the press for the first time.