

9-8-2015

Columbia Chronicle (09/08/2015)

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THE COLUMBIA CHRONICLE

Volume 51, Issue 1

No. 1 Non-Daily College Newspaper in the Nation

September 8, 2015

ColumbiaChronicle.com



Renegades gear up for a new year

PAGE 7

MoCP celebrates 40 years of photography



PAGE 23

Check out our new look!



» LAUREN KOSTIUK
CAMPUS REPORTER

Mark Kelly, vice president of Student Success, leads incoming students in the annual "Hell yeah!" chant on Sept. 4.

» LOU FOGLIA/CHRONICLE

CHANTS OF "HELL YEAH!" rang throughout Grant Park as Mark Kelly, vice president of Student Success, gave his iconic liturgy of commitment and introduced approximately 2,700 new students to the college at the annual New Student Convocation on Sept. 4.

"This is Columbia's powerful and playful way of creating something special that captures who we are and what we are," Kelly said.

The liturgy calls for students to build their creative crew, connect

with faculty, expand diversity, live intellectually, explore the campus and city, build a body of work, create their career paths and go "hard, wide and deep" toward their goals, which all tie back to the college's Strategic Plan.

President and CEO Kwang-Wu Kim interacted with new students, addressing them for the first time and encouraging them to be bold and courageous, open doors, take the step forward, say things in the moment and engage in their education.

"Surface your courage," Kim said. "I am convinced each of you have a great deal of courage inside you because if you didn't, you wouldn't have made the choice to come to a school that is all about [your passions]."

Kim, Kelly, Student Government Association members, orientation leaders and Faculty Senate President Gregory Foster-Rice were present on the Convocation stage in an effort to show incoming students they are accessible and supportive of them.

According to Kelly, the incoming class is the strongest class academically to enter Columbia and the most geographically diverse, with every state represented in the country except North Dakota.

The orientation leaders will continue to work with their cohort of students through the New Student Commons program. Every Friday, several hundred new students will join administrators and orientation leaders for food and connections.

SEE CONVOCATION, PAGE 10

The power of design: A new look for a familiar friend

» **KYRA SENESE**
EDITOR-IN-CHIEF

As incoming students get acclimated to their new home at Columbia, they will find themselves immersed in change at nearly every turn. What they will quickly learn is that the college is in the process of implementing its Strategic Plan, a 40-page document drafted by the college and approved by the board of trustees throughout the last year, and that this plan will shape all of their future experiences at Columbia.

The plan is intended to improve students' educational experience while attending the college and boost their satisfaction with the school's offerings in general while they are here and long after they graduate. And while the college is restructuring and revising its policies, The Columbia Chronicle has also modified and updated many of its long-standing operations. Columbia's first student newspaper, the CC Writer, originally hit stands in November of 1973 and was later replaced by The Chronicle on Oct. 31, 1978.

Since The Chronicle's inception, it has been a resource to students, faculty, staff and local residents for breaking news and crucial information about the college's goings-on and the culture of Columbia. As decades have passed, The Chronicle has experienced occasional changes in design and quality. It has garnered the status of No. 1 non-daily college newspaper in the nation, won a considerable number of awards for individual reporting and general excellence and collected several hundred plaques that hang on the lobby walls and sit stacked away in storage.

The accolades have all been the result of hard work by the students, general manager and advisers who return to the office to put out an excellent issue week after week, and in some cases, year after year.

The Chronicle staff takes great pride in its work, but after several meetings and countless discussions throughout a period of months, the staff came to a consensus that making a drastic



change was the right next step for The Chronicle and its staff.

Although the newspaper's previous, traditional tabloid format had proven itself a success for many consecutive years, the staff agreed it was time to revamp both The Chronicle's physical format and freshen up all of its design elements. Colin King, The Chronicle's senior graphic designer, worked tirelessly throughout the summer on drafts of the newspaper's current format and its new design, brainstorming ways to produce a paper that reflects what the current generation and our fellow students love about journalism, photography and design.

The smaller format is more portable, the front page more visually inviting and the additional use of white space allows for a clean, sleek design throughout. The combination of the paper's updated format and design is meant to correlate with our ever-evolving website, blossoming YouTube channel and soon-to-be-launched smartphone application, reflecting the many avenues that journalists can navigate to spread the news and matching the industry standards of our time.

We hope our readers—new and old—support our decision to update The Chronicle while upholding the standards of excellence that we set for ourselves. On behalf of the entire Chronicle staff, I would like to welcome new students to Columbia and welcome all readers to the new Columbia Chronicle.

ksenese@chroniclemail.com

MANAGEMENT

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AD & BUSINESS MANAGER

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Main line: (312) 369-8999
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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 emailed to Chronicle@colum.edu or mailed to:

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33 E. Congress Parkway, Suite 224
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Student satisfaction declined among 2015 graduates

» LAUREN KOSTIUK
CAMPUS REPORTER

THE OFFICE OF Institutional Effectiveness released a survey of last year's graduating seniors that showed a decline in student satisfaction from previous years, and the administration said it will announce a package of major initiatives in coming weeks aimed at improving the student experience.

The initiatives have been in the works for months, prompted by the new Strategic Plan, college sources said, adding that the survey results have confirmed the pressing need to move forward on the measures.

The survey, released to graduating students in April 2015, asked a number of questions, ranging from whether students would recommend Columbia to a friend with similar interests to whether the college helped students understand how to launch a career in their industry.

"[What] I will tell you is that the results are statistically significant," said President and CEO Kwang-Wu Kim on Aug. 19 at the annual Faculty Forum. "This is not just a small subset of our graduating seniors. I think the

college has really not created a process to allow your expertise to rise up and push the college to the next level."

Most notably, the survey reports that only 67 percent of students said they would recommend Columbia to a friend with similar interests—a number which has fallen 10 percent since 2013.

With the Strategic Plan—the college's five-year improvement plan approved at the end of the Spring 2015 Semester—in place, the college has been planning to focus on several different changes to better support student success and prepare students for their careers, according to Mark Kelly, vice president of Student Success.

The college plans to announce college-wide implementation of other initiatives centered on student success in the next couple of weeks, Kelly said.

"We have been working on this for months, but [the survey] reminds us of why we need [change]," Kelly said. "It tells us that what we said in the Strategic Plan captured something."

The class of 2015 experienced two administrations and left at a time of great change with the Strategic Plan

being approved, which could have resulted in a number of dissatisfied students, Kelly said.

"I believe we are the most important incubator of creative talent in this country, but we have to have that voice in the industry. We don't right now," Kelly said. "We made progress. We are going to create new structures to help attend to those issues."

The survey also showed 66 percent of students found the quality of instruction at Columbia excellent—compared to 74 percent in 2013.

In his Faculty Forum address, Stan Wearden, senior vice president and provost, said the college needs to look at its curriculum and make sure it is offering the best curriculum possible.

experiences at the college needs to be more fully developed, she added.

"It is not about getting better data," Birch said. "It is about evaluating if this data is the best we can get."

Jerel Ballard, president of Columbia's Student Government Association and a senior journalism major, said the SGA plans to work with the administration to make the college more transparent and accessible to improve student satisfaction with the college. He wants the SGA to not only relate to students, but for the college's administrators to do so as well.

"I believe if we have more dialogue with the administration, these results will definitely [improve]," Ballard said.

He said it is important for the college

“We have been working on this for months, but [the survey] reminds us of why we need [change].”
— Mark Kelly

"We are admitting a higher caliber student and [these] students have higher expectations," Wearden said. "There is some reason to expect they are not going to be [as] satisfied as some students were in the past."

Cara Birch, director of the college's News Office, said this survey is one of many tools the administration uses to get a picture of the student experience. Not all of the surveys the college administers are available online in full form, however. Getting more robust data that goes into the hard numbers of student success rates, job placements and other

to continue the survey to capture the true student voice, especially right after graduation. He said it especially helps the SGA to prepare goals for the following academic year.

"We should always be doing better, but what we realized is this is a wonderful place, especially for our graduates," Kelly said. "The marketplace has changed and we can no longer support our graduates in an ad hoc way, [so] we have to be really organized. We have to have one voice to the industry."

lkostiuk@chroniclemail.com

2015 GRADUATING STUDENT SURVEY FINDINGS

36%

Said Columbia did not prepare them for job interviews or bidding on freelance projects

“Would you recommend Columbia to a friend with similar interests?”

67% SAID YES

66%

Said quality of instruction at Columbia is excellent

“Did you complete your degree within four years?”

31% SAID NO

HOW STUDENTS FOUND THEIR CURRENT JOB

2% ColumbiaWorks
5% Alumni Network

» COLIN KING & ZOË HAWORTH/CHRONICLE
Information from 2015 Graduating Student Survey
Institutional Effectiveness

Columbia joins Center for Research Libraries

» **ARABELLA BRECK**
CAMPUS REPORTER

COLUMBIA'S LIBRARY, 624 S. Michigan Ave., is adding "one more jewel in the crown" of its resources with a membership in the Center for Research Libraries starting in the Fall 2015 Semester, according to Library Dean Jan Chindlund.

CRL—a consortium of university, college and independent libraries that curates and maintains a collection of primary source materials—will complement more than 163 electronic databases and hundreds of thousands of print, electronic and physical resources already made available through the library, according to Rebecca Courington, the library's electronic resource coordinator.

"The idea for joining was in

the back of our minds because we knew about it for a long time," Chindlund said. "We posed the question to the provost [during the Spring 2015 Semester], and he was excited about it."

A survey of faculty members during the semester showed an interest in joining the CRL, Chindlund said.

As a member institution of CRL, students and faculty will have access to high-quality specialized material, said Virginia Kerr, CRL's head of Communications and Membership Development.

The material includes the largest collection of circulating newspapers in North America, more than 800,000 foreign doctoral dissertations, primary and legal documents from around the world and area

studies materials, according to CRL's website.

"We extend the resources of the individual library," Kerr said. "CRL provides the specialized resources that [individual libraries] couldn't justify having on site."

The membership also includes access to resources from the Linda Hall Library for Science, Engineering & Technology Information for the World, based in Kansas City, Missouri, Chindlund said.

Gaining access to materials from the Linda Hall Library will be especially useful for faculty in the Science & Mathematics Department, said Dennis McGuire, head of technical services and collection development at the library.

"We collect in science and math because we offer classes," McGuire said. "It's not an

in-depth collection by any means, so this really enhances the collection."

If students or faculty members want to obtain research materials from CRL, they can search through its online collection, find the material they want and download a copy or have it sent to the college's library through an interlibrary loan, according to McGuire.

Additionally, faculty and students will be able to suggest materials for CRL to purchase.

Each person can request up to \$2,000 worth of materials each year if the material adds to an already existing collection at CRL, McGuire said.

Resources available through CRL can be used by students and faculty conducting research projects or needing inspiration or reference material for more general projects, McGuire said, adding that use of CRL's resources could also be incorporated into artistic projects.

SEE CRL, PAGE 13



The Center for Research Libraries offers resources that libraries usually do not offer, said Virginia Kerr, spokeswoman for CRL.

» EVAN BELL/CHRONICLE

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www.OrChadash.org

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

Music Department Events

Wednesday September 9

Music Student Convocation

12:00 pm

Thursday September 10

Music Student Convocation

Novation Workshop*

12:00 pm

5:00 pm

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

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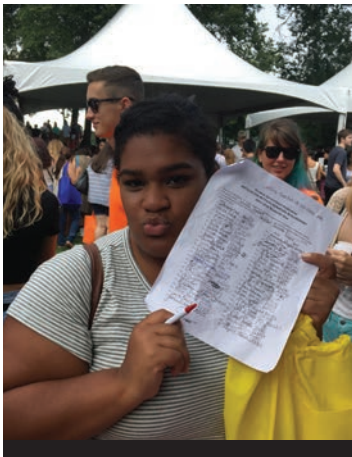
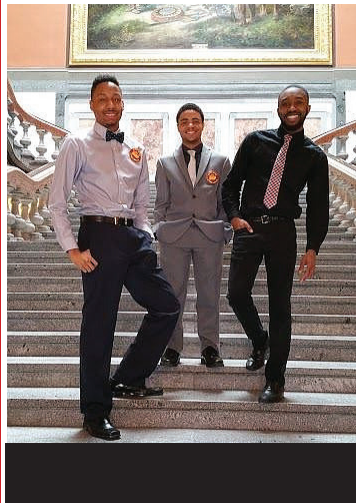


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P-Fac labor audit exposes violations

» MEGAN BENNETT
CAMPUS EDITOR

P-FAC, COLUMBIA'S PART-TIME faculty union, has undertaken measures to restructure its expense reporting following a recent audit by the U.S. Department of Labor that found nearly 20 violations of recordkeeping, reporting and other financial requirements between 2013-2014, according to union President Diana Vallera.

In a May 26 audit letter from the DOL's Office of Labor Management Standards, an unidentified field investigator outlined problems such as failure to retain adequate documentation for debit card transactions and for \$44,000 in salary payments to officers and members conducting union business. Also noted were payments made for meals, mileage, phone and internet without itemized receipts to support them, a lack of written authorization for child care and dog walking expenses and a receipt for a cab ride that, according to the investigator, had been hand-altered.

Recordkeeping and reporting statutes for unions are outlined in the Labor Management Reporting and Disclosure Act, a law that clarifies how unions should document expenses,

on an annual basis financial reports based on the amount of money they bring in."

Vallera, who is also an adjunct professor in the Photography Department, said the violations resulted from P-Fac's former parent union, the Illinois Education Association, failing to provide training on proper recordkeeping practices and access to union accountants. The period of time investigated in the audit was prior to P-Fac's January 2015 disaffiliation from IEA.

"This is a reflection of the service we received from IEA," Vallera said. "Since the record-keepings, those tax reports were all done in the same way. In fact, many of those people were trained with IEA and were all improperly done. That reflects the training from IEA because we followed what their training was at that point. Now we know that training was improper."

Beverly Stewart, chair of IEA's Higher Education Council, said Vallera is blaming the IEA for P-Fac's violations, but it is the responsibility of the local unions to accept help from the parent union, which includes regular training sessions and access to the parent union's accountants—both of which she said P-Fac did not avail itself.

complexity of the federal statute for recordkeeping.

Nancy Traver, an adjunct professor in the Communication & Media Innovation Department and a member of P-Fac's steering committee, said the union needed guidance in terms of how to run its finances—something Traver claims P-Fac did not receive from IEA.

"The issues that the DOL pointed out in their response were just honest mistakes," Traver said. "People failed to write down something on an expense report—there was nothing purposeful. Either mistakes [were made because of] human error [or] people failed to report something [that] in most cases [was a] very small amount of money."

In compliance with the audit, P-Fac has since hired a certified public accountant and properly filed its LM-3 tax reports a second time, Vallera said. She added that if a similar audit were to occur following the disaffiliation, results would be better.

Stewart said while it is common for unions to make recordkeeping mistakes, some detailed in the audit letter, such as those for dog-walking services, suggested laxity in use of the union's dues money.

"It's other people's money and it's not their personal bank account," Stewart said. "I think they forgot that."

Vallera said they were never told by IEA that dog-walking expenditures were improper.

According to Purcell, the DOL does not instruct unions on how to spend their funds, but inspects to see if those expenditures are properly authorized by members and have records to support it.

The audit reports that P-Fac executive committee member Susan Tyma, an adjunct professor in the Science & Mathematics Department, received reimbursement for a taxi expense for \$25.65, but a copy of the receipt that shows the fare was originally priced at \$5.65

P-Fac's 19 Expenditure Violations

Record Keeping Violations

- General reimbursed and debit card expense - \$8,838
- Meal expenses - \$883
- Reimbursed auto expenses - \$2,035
- Payments for personal time to conduct union business - \$44,000
- Telephone and Internet Fees - \$450
- Undated receipts
- Lack of salary authorization - \$44,000
- Lack of child care and dependent care (dog walking) authorization - 44 days of child care, 27 instances of dependent care

Reporting Errors

- Trusts or funds
- Political action committee funds
- Additional position of officers
- Disbursements to officers
- Cash reconciliations
- Disbursements to employees

Other Violations

- Expense policy
- Excess payment
- Meeting recompense policy
- Tax withholdings
- Records management policy

had been "hand-altered to reflect \$25.65."

Vallera declined to comment on the report of a hand-altered receipt and Tyma did not respond to requests for comment, but Persoon said he does not think anything inappropriate was involved.

"I wouldn't speculate as to what actually happened whenever that receipt was created, but I'm pretty confident that nothing improper happened," Persoon said.

However, according to Stewart, hand-altering receipts is not proper protocol.

"The receipt reflects what you pay," she said.

Jim Nagle—an adjunct in the English Department, a P-Fac member and a member of Columbia Adjuncts United, a P-Fac opposition group—said he disagrees that the audit's results are unremarkable. He said union members deserve a thorough explanation of the cited violations, and the mass email they received from Vallera Aug. 18—nearly three months after she received the closing letter—was not sufficient.

Nagle agrees the union members should be reimbursed for time conducting union business, but he thinks some of the additional expenses are "troubling" and reflect a concern for

the convenience of executive committee members.

"The [DOL] letter makes it clear that they didn't provide adequate receipts and on some occasions turned in receipts that weren't accurate and were inappropriate" Nagle said.

Nagle said he worries most members are not fully aware of the audit letter's content, which CAU has posted on its website. He said he thinks as the semester progresses, the details of the report may inspire other adjuncts to run for office in the fall, seeking a change in P-Fac's leadership.

Vallera said she is available to members who have concerns about the audit, but is not particularly worried that adjuncts will be upset by the results, as they have already disaffiliated from IEA. She also said she is not worried that it will affect her presidential status.

"My number one concern is members not getting courses, proper assignments and [ensuring] the quality of education," Vallera said. "It's the stuff we've been fighting for that's on our mind the most right now."

For access to the full audit letter, visit columbiachronicle.com.

“It's other people's money and it's not their personal bank account. I think they forgot that.”

— Beverly Stewart

according to Michael Purcell, director of the Chicago District Office of the Office of Labor Management Standards.

"The unions have to keep records to support all their income and disbursements," Purcell said. "The organizations are also required to file

"It's troubling she's so willing to blame other people for her errors," Stewart said.

Michael Persoon, attorney at Despres, Schwartz and Geoghegan, Ltd. who represents P-Fac, said violations are commonly found in most union audits due to the

mbennett@chroniclemail.com

Renegades look to score with upcoming semester

» ARABELLA BRECK
CAMPUS REPORTER

WITH NEW BOARD members, policies and ideas, the Renegades are gearing up for the Fall 2015 Semester with an overarching goal of promoting a more fit and united student body.

During the summer, the Renegades—Columbia’s athletic organization—gained two new board members. Tina Roberts, a senior cinema art + science major, will assume the role of vice president, who will be in charge of marketing

and community outreach, and Taylor Kaurin, a sophomore dance and business & entrepreneurship double major, will fill the newly created position of team ambassador.

Kaurin said she will communicate with Renegades teams to ensure teams are reaching its goals, attending events and operating smoothly. This used to be the responsibility of the vice president, she noted.

“We want to create a stronger-knit family,” Kaurin said. “Team bonding in previous years didn’t work out as well, so I’m trying to get more creative.”

In the Fall 2015 Semester, the Renegades will focus more on improving their teams and less on organizing college-wide events, which the staff at the Fitness Center will now handle, according to Mike Sempek, president of

the Renegades and a senior television major.

Currently, the Renegades offer several intramural teams for students to join, including soccer, volleyball, hockey, tennis, Quidditch, medieval combat society, poms, dance, baseball and softball. More teams will be created as students show interest and initiative to start them, Sempek said.

SEE SPORTS, PAGE 14



NORTH KOREAN PERSPECTIVES

JULY 23–OCTOBER 4

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Suntag Noh
Imjingak Peace Park on the border between South Korea and North Korea (Demilitarized Zone), 2007

someone

» YOU SHOULD KNOW

New interim dean helps Columbia leap into modern dance scene

» CAROLYN BRADLEY
CAMPUS REPORTER

ONYE OZUZU, FORMER chair of the Dance Department for four years, stepped into the role of interim dean of the School of Fine & Performing Arts on July 1. A leader of the Chicago dance community, Ozuzu said her new responsibilities will change the character of her participation in the Chicago Dancemakers Forum, which supports the work of local choreographers through grant-funding, mentorship and peer exchange.

Prior to Columbia, she was associate chair and director of dance in the Department of Theatre and Dance at the University of Colorado, Boulder. The Chronicle sat down with Ozuzu to discuss her new role as interim dean, her dance career and her involvement in the Chicago dance scene.

THE CHRONICLE: WHAT IS YOUR DANCE BACKGROUND?

ONYE OZUZU: I am a contemporary dancer. I, like many Columbia students, started my study of dance within an educational setting—in college. I was a literature and economics major at the time, so the development of my orientation toward critical and analytical thinking and intense writing coincided with the development of my physical skills. I started really understanding history, politics and culture at the same time that I started understanding how to move my body. I started understanding the politics of the body and feminism at the same time. I was maturing as a woman and learning West African dance, jazz dances and contemporary modern dance ballet. I participated in martial arts study. I was a club dancer from Florida up and down the East Coast through the '80s and to Colorado—club dancer meaning going back and forth between house dance clubs and salsa dance clubs and Afro-pop dance clubs.

You'll still find me on the salsa floor once in a while on a Sunday night.

HOW DOES YOUR DANCE BACKGROUND APPLY TO ACADEMICS?

Choreography is very similar to administration. Sometimes I wonder, "how did I get here?" but it kind of makes sense because what I do as an administrator is similar to what I do as a choreographer: bringing multiple bodies into a whole, bringing lots of different types of interactions into relationship with one another, facilitating those dancers, people, or artists or educators to think about their relationships to one another and to optimize how that connection rises to become something bigger than the sum of its parts.

WHAT ARE YOUR GOALS AS INTERIM DEAN OF THE SCHOOL OF FINE & PERFORMING ARTS?

My goals are particularly oriented to my expected time frame. As an interim dean, I think my purpose is to be very specific and do what I can right now to set the college up for a positive future. It's convenient and actually perfect that my interim year would coincide with year one of the college's Strategic Plan as higher education is changing. In many ways, working on the Strategic Plan allows my year one to be a part of a five-year trajectory the college has written up for itself—one that is really forward-thinking, and I believe is setting the college up in a number of areas for solid, sustainable 21st century participation in higher education. It has potential to interrelate the departments. I feel my time as interim [dean] is going to be really focused on launching the school in a comprehensive and concerted [way]—like an ensemble that is in harmony with one another and has many different parts, sounds, instruments and characters, but they are playing music that is composed and fits together and has a sound that makes sense.



» LOU FOGLIA/CHRONICLE

Onye Ozuzu, interim dean of the School of Fine & Performing Arts, said she wants dance students to know their value as a resource to the human condition.

WHAT ARE SOME RECENT THINGS YOU HAVE DONE?

I was a member of the [Dancemakers] consortium for a couple of years. Now that I'm in the role of dean, I've decided to take a step back from active participation in it. I'm still a member and a supporter, and I'm certainly looking forward to continuing to interact with the artists. I've been a part of meeting and selecting the work of emerging choreographers. Constellation, which is an experimental music place connected to an experimental jazz place, commissioned me to create a piece based on Charles Mingus's "The Black Saint and the Sinner Lady" with composer Greg Ward this fall. In that work, I was able to bring together established dance artists, leaders, organizers, performers and choreographers in their own right from various areas in Chicago.

HOW HAVE YOU MADE DANCE CONNECTIONS THROUGHOUT CHICAGO?

Columbia has been my entry point into Chicago. It has been an exciting place to explore juxtaposition. The Dance Center was already a hub of contemporary dance in the city and the nation before I got here, and it was an opportunity to meet and connect with amazing circles of people. Combined with my own background in salsa, it led me to connections with the salsa community. My background in West African dance led me to connections right off the bat with the African dance community. I'm glad to be in Chicago, but I'm also particularly glad to have entered the city through Columbia. I'm curious, and I'm looking forward to what's going to evolve.

cbradley@chroniclemail.com

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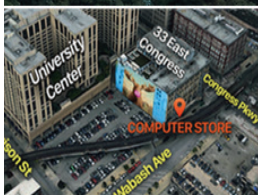
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CAMPUS

CONVOCATION, FROM FRONT

Luther Hughes, a senior creative writing major, orientation leader and Student Government Association vice president of Finance said he enjoys working with fellow students in his department and acting as a mentor to them. “That is the best part about meeting them, because they are so bright-eyed,” Hughes said. “Being that face they first see when they walk in the doors is always fun.”

Jessica Sanchez, a freshman music major, said she came from a high school focused on community, so she thinks it is beneficial that Columbia creates a way for new students to mingle and come together for a big dance party.

“I think Convocation is wicked cool because it is a way to bring our whole entering class together and form a community,” Sanchez said.

Kelly said his favorite part of the yearly event is the sense of

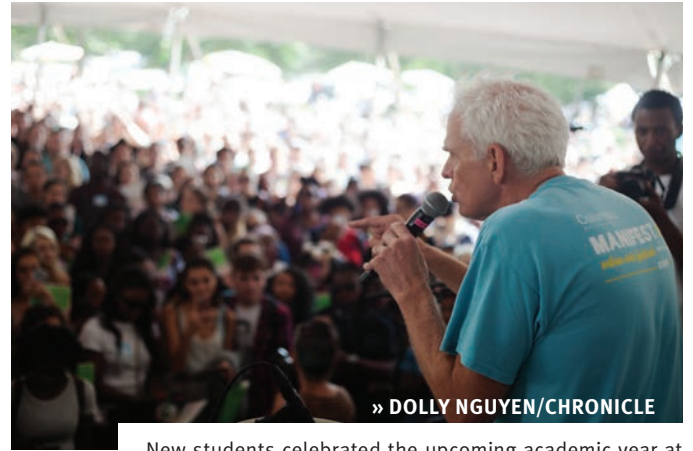


LOU FOGLIA/CHRONICLE

community Convocation fosters and the rarity for the college to come together in such an urban, high-rise campus.

“The most powerful thing is to see the sea of new students—the sea of all the student leaders represented—the faculty, the staff, the senior administration and the president all together as one,” Kelly said. “I wish we had more opportunities to feel the weight of everyone like this.”

lkostiuk@chroniclemail.com



» DOLLY NGUYEN/CHRONICLE

New students celebrated the upcoming academic year at the college’s annual New Student Convocation on Sept. 4 with dancing and many selfies.



» LOU FOGLIA/CHRONICLE

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New progress reports, financial aid policies aim to motivate student success

» CAROLYN BRADLEY
CAMPUS REPORTER

CHANGES IN MONITORING student attendance and evaluating academic progress for the 2015–2016 academic year are being introduced to flag at-risk students earlier in the semester.

According to Keri Walters, assistant provost of Academic Services, mid-semester progress reports—which the college has administered since the Fall 2011 Semester—will now require faculty to indicate academic progress for all students, as opposed to only those who are not meeting expectations. The reports will now also indicate whether a student is doing well and meeting expectations, so all students can be aware of their progress, she said.

Walters said the portion of the reports that tracks student attendance has been separated into a new report that will instead be released before the third week of each semester. This is the result of a recent federal regulation requiring students who have not attended a class to be identified earlier so they do not receive financial aid, according to Brian Marth, director of the College Advising Center.

“We would like to do that earlier so students get aid earlier in the semester,” Marth said. “However, we should not be packaging aid for students who are not even going to their classes. The college needs to be stricter about it.”

Students with continuing circumstances affecting their attendance should see their advisers immediately and email their professors if they are going to miss class in cases like a religious holiday, illness or any other emergencies to avoid being negatively affected by this policy, Walters said.

Marth said the faculty wanted to administer the progress reports earlier in the semester so it could reach out to students with poor attendance sooner rather than later.

“Before this year, academic progress reports were [released] in the fifth week of each semester,” Marth said. “They would indicate one of two different things: ‘This student has never shown up for any class in the first five weeks of the semester’ or ‘this student has shown up to class, but is not meeting expectations or is not performing at a satisfactory level.’”

Greg Foster-Rice, president of the Faculty Senate and an associate professor in the Photography Department, said the academic reporting policy would benefit students by allowing them to receive more accurate and timely financial aid, and would remain practical for the faculty to complete.

“Making a six-week report will be a better metric of students meeting, exceeding or not meeting expectations in the class,” Foster-Rice said. “We wanted to give students the opportunity to see where they stood before taking their midterms, which are usually week seven or eight.”

Foster-Rice said several faculty members expressed thoughts that five weeks was not enough time in the semester to accurately track students’ success, but eight weeks would be too late to dramatically change their grade, so they settled on six weeks.

The decision would allow the faculty another week to gather a few more grades from students and still provide feedback to them in a timely fashion, Foster-Rice said. He said this would give students the opportunity to meet with a faculty member and work on improving their understanding of class material.

Foster-Rice said the Faculty Senate will administer feedback on the new process to determine areas that might need enhancement.

“It’s always good for students to have a better idea of how they’re doing in their classes,” Marth said. “Hopefully, [the reports] will spark a conversation between the student and the faculty member about guidelines to find out why they’re not on the same page. It’s a great opportunity for students and their instructors to talk about both expectations and progress.”

cbradley@chroniclemail.com



Keri Walters, assistant provost of Academic Services, said students should talk to their instructors if they have questions about their progress after receiving the reports.

» LOU FOGLIA/CHRONICLE

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Art in the Library

Art in the Library image courtesy of Elizabeth Shively.

Columbia
 COLLEGE CHICAGO

CRL, FROM PAGE 4

“Even if they don’t have a research assignment, the ability to come here and be inspired by people who have done beautiful or exceptional work in the past is always here and ready for students to become influenced by,” Chindlund said.

Institutions that are interested in becoming members of CRL are required pay a cost-share, Kerr said.

“Because we are considered an extension of the individual

library’s resources, our membership fees are considered cost-shares contributing to the cost of running our organization,” Kerr said.

Despite collegewide budget cuts, the library was able to absorb this cost into its budget, Chindlund said.

“We are about even with the last couple years [with our budget],” Chindlund said.

The library did eliminate redundancies in the databases

they were purchasing to have some extra money for this membership, according to McGuire.

“The majority of [the now-eliminated databases] was overlapping so we were able to jettison one of them and still have access to materials that would be needed, and have a little bit of extra money that we could apply toward a membership,” McGuire said.

abreck@chroniclemail.com

Starting this semester, students and faculty will have access to the Center for Research Libraries’ databases in addition to Columbia’s already-existing print and electronic library sources, according to Library Dean Jan Chindlund.



» EVAN BELL/CHRONICLE

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SPORTS, FROM PAGE 7

“You need at least 10 people who also want to participate,” Sempek said. “You need staff or a faculty member to represent you as an adviser. Then you have to write a constitution and do a budget.”

The Renegades aim to introduce more sports that will excite students, Sempek said.

“We’re trying to find club teams that are not traditional clubs,” said Mark Brticevich, coordinator of Fitness, Athletics & Recreation. “It gives people an opportunity to network, have fun and move their bodies.”

According to Sempek, teams struggled in previous semesters with managing the funds given to them by the board.

This semester, the board is revamping its funding process to encourage teams to be more financially responsible, Roberts said.

“We want teams to take responsibility for themselves,”

The Renegades board members left to right: Tina Roberts, Mark Brticevich, Mike Sempek and Taylor Kaurin

she said. “Once [teams] reach a certain amount of fundraising, then we can give them more money so they’re not just taking from us.”

The board is also trying to manage the money given to it more responsibly.

“We don’t get a lot of money from the college,” Sempek said. “It’s more about how we spend it and give it out and use it. We have used funds irresponsibly in the past, and we’re trying to avoid that.”

Renegades teams do get partial funding from the board but students involved in sports still have to pay for most things out-of-pocket, Brticevich said.

“The Renegades are obviously our priority, but for me it’s more student engagement as a whole,” Sempek said.

One of the Renegades’

successes last year according to Sempek, was assigning orange and blue as their team colors. The board wants to make the colors apply college-wide, he said.

“There was no way that I thought when we started this venture that they would entertain, on a school

level, reducing colors [from Columbia’s eight color palette to two],” Brticevich said. “Mark Kelly was very supportive of the idea.”

This semester, the Renegades will begin selling apparel so students can showcase the colors, whether or not they play for a Columbia

sports team, Sempek said. “People hear the word ‘Renegade’ and they think of the athletes only,” Sempek said. “We’re trying to focus on what that word means, and it’s someone that doesn’t follow norms.”



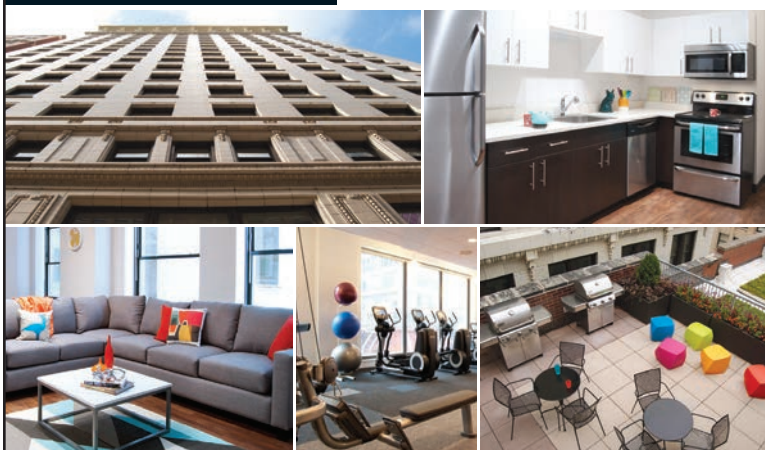
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In appreciation, a Chicago Fire Department flag flew at The Second City's Old Town site.

» DOLLY NGUYEN/CHRONICLE

Community support lifts Second City following blaze

» FRANK ENYART
ARTS & CULTURE REPORTER

CHICAGO'S IMPROV SCENE took a hit when the Old Town offices of The Second City—a legendary improv training ground—went ablaze Aug. 27 after a grease fire, which spread from nearby restaurant Adobo Grill, climbed a vent and ignited the roof of The Second City facility.

No employees were harmed, but there was damage to some offices.

“We discovered that two offices that belonged to our sales and accounting department were total losses, and there was some serious water damage. Largely though, we came out in pretty good condition,” said Tyler Alexander, vice president of brand and marketing at The Second City.

The theaters and training center—perhaps the most integral parts of the performance space—were unharmed,

though classes were moved to various spaces throughout Chicago as a precautionary measure.

Alexander said the classes and performances were moved to ensure 100 percent safety and security before allowing people back into the space. This recuperation time will include a clean sweep of tiles, carpets and other materials that may have been damaged by water or smoke during the blaze.

Chase Ingrande, a senior theatre major and student at The Second City, heard about the fire just hours before he was to attend his first class for a conservatory program at the facility.

“I ended up not taking my class because half the building was on fire ... I thought it was the universe telling me I wasn't that funny,” Ingrande said.

Like many people, Ingrande heard the news from the various social media outlets The Second City uses to communicate. Ingrande said even in the

midst of the disarray, the company did a good job of keeping students informed about what to expect for the next week.

“It seemed the whole business was on top of letting students know what was going to happen next—which was really great, because during that time you're so focused on saving the structure,” Ingrande said.

A silver lining in the disaster was the support The Second City received. Many community members and nearby businesses provided office space and services to staff as they wait for their space to regain its functionality, which The Second City expects to happen by Sept. 20, according to a Sept. 4 press release by the company.

Alexander said places like Corcoran's Grill & Pub—a bar across the street from The Second City facility—and Old Town Social have provided office spaces and “a place to rest [their] heads.”

The Annoyance Theatre & Bar, located at 851 W. Belmont Ave., is another renowned Chicago improv theater that opened up spaces from main stages to small studios for The Second City to house workshops, corporate meetings and the tail end of its summer immersion classes.

Jennifer Estlin, executive producer and owner of The Annoyance Theatre, said the deep connection between staff and players at the two theaters spurred them to help their fellow thespians.

“We've always had a wonderful relationship with The Second City ... because many of the people that work here also work there ... when this happened, we were immediately sick to our stomach,” Estlin said.

In a statement released Aug. 31, The Second City CEO Andrew Alexander expressed his gratitude for the community-centered attitude within the Chicago area.

“We've been fortunate to be surrounded by so much support and generosity,” Andrew Alexander remarked in the statement.

To convey this gratitude, The Second City has planned a benefit performance for the Chicago Fire Department that is set for “the first night of operations in The Second City Mainstage Theater,” the Sept. 4 statement said. Donations are being directed to the Chicago Fire Department's Gold Badge Society.

fenyart@chroniclemail.com

behind the beat

» JACOB WITTICH
MANAGING EDITOR

Taylor Swift's 'Wildest Dreams' video an unrealistic representation

On Aug. 30, amid the absurdity of the 2015 MTV Video Music Awards, Taylor Swift dropped her latest music video for "Wildest Dreams," the fifth single off the star's record-breaking album, *1989*.

The Joseph Kahn-directed clip features Swift playing the role of a dark-haired, early 20th-century movie star who falls in love with her hunky co-star, played by Scott Eastwood, on the set of her latest flick in Africa.

The video features stunning cinematography, depicting sweeping African landscapes, wild African animals and a handful of dramatic glamour shots of Swift. Despite this, Swift is facing backlash, yet again, for her music videos.

In a Sept. 1 NPR article, writers Viviane Rutabingwa and James Kassaga Arinaitwe criticize Swift for featuring few black characters and exploiting and promoting the colonization of Africa. Kahn has since defended the clip, writing in an emailed statement to NPR that the video "is not a video about colonialism but a love story on the set of a period film crew in Africa, 1950," pointing out that he is Asian American and Jil Hardin, the clip's producer, and Chancler Haynes, the editor, are both African American.

In spite of this, NPR's criticisms still stand. Much of Swift's career—ranging from her videography to her clique of famous friends—lacked diversity.

While it is true that the video does feature black people, they are only cast in minor roles, such as faceless members of the film crew or onlookers in a crowd in the fictitious film's Hollywood premiere.

However, this is nothing new to Swift's videography. The singer's previous video for "Bad Blood," which broke viewing records and



was recently awarded the prestigious "Video of the Year" award at the VMAs, features cameos from 17 of her famous friends, including singers, actresses and super models. However, most of the women starring in the video are attractive, white women.

Dubbed the "Taylor Swift Squad," the video's star-studded cast is more reminiscent of models in a runway show than the diverse army of fans attending her concerts.

Scrolling through Swift's Instagram account, one can see she mostly surrounds herself with other thin, blonde, white women.

Given the massive influence Swift currently has on our generation, ranging from adoring 10-year-olds to college students who find her relatable, it is irresponsible of Swift to continue promoting this image.

Many of Swift's recent public actions, such as disagreeing with Nicki Minaj's public displeasure with being snubbed in MTV's "Video of the Year" nominations for her record-breaking "Anaconda" video, also show that she doesn't quite get the importance of diversity.

In light of recent events, she should take a critical eye and aim to present an image as diverse as her fanbase.

jwittich@chroniclemail.com



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Tuesday, Sept. 8

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Saturday, Sept. 12

ATREYU

Double Door
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10 p.m.
\$30 Adv., \$40 Day of Show, 18+

Thursday, Sept. 10

OF MONTREAL

Lincoln Hall
2424 N. Lincoln Ave.
7 p.m.
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Saturday, Sept. 12

ALEXISONFIRE

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Thursday, Sept. 10

PIGEONS PLAYING PING PONG

Beat Kitchen
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8:30 p.m.
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Sunday, Sept. 13

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700 S. Wabash Ave.
9:30 p.m.
\$10, 21+

Friday, Sept. 11

BRANDON FLOWERS

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4746 N. Racine Ave.
8 p.m.
\$35

Sunday, Sept. 13

ALKALINE TRIO

Concord Music Hall
2047 N. Milwaukee Ave.
10 p.m.
\$34.98, 18+

North Coast festival starts with a bang

-See page 24



Japanese phoenix paintings enjoy Park District rebirth

» JAKE MILLER
ARTS & CULTURE REPORTER

THREE JAPANESE SLIDING door paintings previously thought to have been lost in a fire were recently discovered in a Chicago Park District storage facility, located at 4100 N. Long Ave., according to an August 26 City of Chicago press release.

The paintings, first exhibited at the 1893 World's Fair Columbian Exposition, are known as "fusuma" in Japanese, said Janice Katz, associate curator of Japanese art at The Art Institute of Chicago. Fusuma are decorated wooden panels that function as sliding walls in traditional homes. Though remarkably beautiful, they are also fully functional and

are often used to expand and define spaces.

Initially, the significance of the paintings went unnoticed. "The first time I saw the paintings was 15 years ago. It was more about putting the puzzle pieces together in my mind," said Julia Bachrach, Park District historian.

When Bachrach relocated to a new Park District building in 2000, a staff member assisting in the move called her to the basement after seeing the paintings, she said.

"They really don't look that old—they're brightly colored, and they've got lots of gold," Bachrach said. "They looked kind of [like] art deco [pieces], so I thought they were from the 1933 World's Fair."

Although enchanted by the beauty of the paintings,

Bachrach was occupied with other tasks. She wrapped them in plastic and put them into storage. It was 15 years later, while combing through archived documents, that she uncovered paperwork revealing the paintings actually date back to the 1893 World's Fair.

"[The sliding doors] were in the central part of the Japanese National Pavilion that was at the 1893 World's Fair, called the Phoenix Pavilion," Katz said. "The images painted on the sliding doors are of gorgeous mythical phoenix birds with all of their plumage on gold ground. They're very bright and vibrant."

In addition to the sliding door paintings, the Phoenix Pavilion housed carved transom panels that were discovered in the 1970s and which have been on display at The Art Institute since 2011.

The Park District has not yet decided how the paintings will

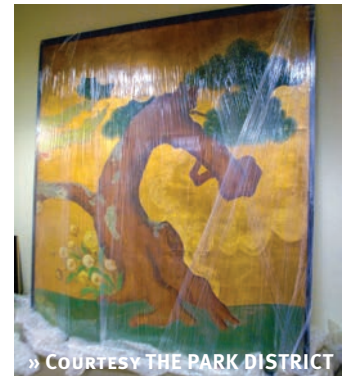
The paintings were wrapped in plastic, which helped to preserve them.

be exhibited. However, Katz said the Park District is working to ensure they receive the best care possible and are displayed for the public to enjoy.

Currently, Rachel Freeman, Asian art conservator at The Art Institute, is working to conserve the paintings. Art conservation occurs in three stages: testing, stabilization and remounting, she said. A precise timeline is impossible, but Freeman said the process will take "a substantial amount of time."

Bachrach said she is also involved in a new project to revitalize the entire Jackson Park area.

"The Chicago Park District has been working with the army corps of engineers and a



nonprofit organization, Project 120, to create very substantial landscape improvements to Jackson Park," she said.

While the Park District plans to restore forgotten beauty to the historic area, the phoenix—a mythological creature fabled to have been reborn from its own ashes—is a meaningful symbol.

"It's really an amazing coincidence. The timing is fantastic," Katz said.

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Mary-Arrchie Theatre to say goodbye after three decades

» **ARIEL PARRELLA-AURELI**
ARTS & CULTURE REPORTER

AFTER 30 YEARS as an alternate theatre staple, the Mary-Arrchie Theatre Company will close its doors in August 2016 as developers reconstruct the building, terminating all of its business leases, according to Richard Cotovsky, founder and artistic director of the theater. Cotovsky is a native Chicagoan who has been involved in theater since the early 1980s.

To commemorate the closing of the theater, located at 735 W. Sheridan Road in the city's Lakeview neighborhood, Cotovsky decided to conclude its upcoming season, which starts Sept. 10, with its annual Abbie Hoffman Died for Our Sins Theatre Festival.

"We are wrapping it up on our own terms," Cotovsky said. The theater is closing, but he said he is looking forward to stepping down from some of his responsibilities as the artistic director.

"It's been long overdue for me to step down," Cotovsky said. "I have some people helping, but if I walked away, they would not pick up the slack."

Cotovsky said working with the theater has been a long and difficult journey, and he looks forward to a break from writing grants for shows, spending money on sets and tirelessly moving lumber. He said he will also be happy not to have pressure or deadlines breathing down his neck.

Cotovsky added that he will continue to direct and act in some shows but will do it at his own leisure.

Rudy Galvan, a Columbia theatre alumnus and an ensemble company member since 2009, said although the company's closing is sad, it is also a relief, and he is happy to have been there for the last



Richard Cotovsky, founder and artistic director of Mary-Arrchie.

six years.

"It's something to be really proud of," Galvan said.

Mary-Arrchie is one of four theatre companies in the vicinity, but Cotovsky said his company is one of the most powerful and "very hardcore."

"We have provided a certain flavor to the theater community that I don't think any other theater does provide," Cotovsky said.

Cotovsky added that he thinks the community will lose the level of excellence Mary-Arrchie provided. He said the theater's absence will affect the community, comparing it to someone losing one of their favorite cravings.

"If you want that hot sauce on a burrito, you ain't going to get it in the theater community anymore, because the hot sauce is going to be gone," Cotovsky said.

Galvan said the local theater community has shown support for the company since news of its closing spread. He said he was particularly surprised with the support expressed through Facebook, where the hashtag #ThisIs30 kicked off the company's last season and will continue through to the end.

SEE THEATER, PAGE 28

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Professional party games amuse in Wrigleyville

» ZOË EITEL
ARTS & CULTURE REPORTER

AUDIENCE MEMBERS WAIT with bated breath for the climax of Nick Bernardi's story about sleeping with someone after knowing her for only an hour. When the punch line is delivered, the floor shakes from the gales of laughter echoing through the theater.

Although the idea of playing "Never Have I Ever" is not a new one, the actors at Under the Gun Theater, 956 W. Newport Ave., put a spin on the classic high school game, which involves audience participation and improv scenes. Following a successful four months at its Wrigleyville location, the improv show has been extended through the end

of September.

The game is played with prewritten cards containing embarrassing statements that are assigned to audience members at the box office. Cardholders visit the stage to read the statement, and if an actor has done what the card reads, he or she will explain the story behind the experience.

After the actors have explained their stories, they perform a series of improv scenes that are usually based on the personal anecdotes they have shared.

"You want to take bits and pieces from the stories that inspire you to create a scene," said Erin Diehl, an actress in the show.

Although the actors shamelessly told their cringeworthy

Under the Gun actors held back laughs while sharing personal stories with the audience. Left to right: Nick Bernardi, Erin Diehl and Sam Howard.

stories, Bernardi admitted that he sometimes shares his second-worst story to play it safe because the worst is too inappropriate to be told in front of people.

Kevin Mullaney, the theater's artistic director, said actors have to edit themselves onstage when performing improv. Mullaney is usually the host, but he likes to perform when the cast is short-handed, as he did on Aug. 28.

Mullaney said Angie McMahon, Under the Gun executive director, came up with the idea for the show. McMahon and Mullaney thought the game would make a good show because when performing "Never Have I Ever," people confess a lot of personal information, which can be a good basis for comedy.

"It's a fun excuse to tell a



story that you might not otherwise tell," Bernardi said.

"Never Have I Ever" encourages audience members to participate in the storytelling aspect of the game. Actress Sam Howard said it is great when the audience participates, and that they sometimes remain on the stage for a while, whereas other times participants get embarrassed and return to their seats quickly.

To keep things interesting, the actors do line skits using cards from other games between rounds of "Never

Have I Ever." One segment from the Aug. 28 show was called "Sex with me is like..." and was played with cards from "Apples to Apples." The host would read a card to complete the phrase, and the actors would take turns making one-line statements explaining why that card represents their sex life.

"Never Have I Ever" began its run at the theater in May, and the audience size has not fallen off since. Mullaney said figuring out how long to run a show is

SEE NEVER, PAGE 28

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Internet Cat Video Festival will land on its feet in Chicago

» ZOË EITEL
ARTS & CULTURE REPORTER

CAT VIDEOS, ADOPTABLE cats and a personal appearance by a celebrity cat will highlight the third annual Internet Cat Video Festival, scheduled for Sept. 19 at Athenaeum Theatre, 2936 N. Southport Ave.

The festival began in Minneapolis in 2012 and made the trip to Chicago when Tree House Humane Society and Chicago Cat Rescue were both inspired to sponsor the show. Both organizations said they could not pass up the chance to host such an event. Jenny Schlueter, development director of Tree House Humane

Society, collaborated with Julie Adams, co-founder of the Chicago Cat Rescue, to coordinate the festival.

According to Schlueter, the Internet Cat Video Festival provides a playful way to raise awareness and celebrate the work the two organizations do.

"It's a wonderful opportunity to get people to look at our work in a more lighthearted way and bring some much needed humor into it," Schlueter said.

The main event at the festival is always the video compilation that is made up of 75 minutes of cute and funny cat videos from the Internet.

"It's months of watching tens of thousands of cat videos

and distilling it down to 100 or so," said Will Braden, the first recipient of the festival's Golden Kitty award in 2012 for his video series starring his Internet-famous cat, Henri.

Braden also compiled the videos for the last two festivals. "It's a huge amount of work, but it's a lot of fun," Braden said.

Proceeds from ticket sales will be split between the two organizations. Meet-and-greet ticket sales for celebrity cat Lil Bub are split among the organizations and Lil Bub's Big Fund for special needs pets. Last year, the festival raised more than \$20,000, and Schlueter said she hopes to exceed that goal this year.

"I'd be really thrilled if we could get closer to \$15,000 or \$20,000 for each organization," Adams said.

More than 10,000 audience members enjoyed the Internet Cat Video Festival's reel at the 2013 Minnesota State Fair.

Mike Bridavsky, Lil Bub's owner, will host this year's festival in Chicago. Bridavsky said he was invited to host because of his long-standing relationship with the two organizations and his experience with hosting the festival in previous years.

Lil Bub, who was born with a number of anomalies, including dwarfism, uses her fame to raise awareness and funding for other special needs pets.

"[Tickets] are \$100, so every time I'm surprised that they

sell out, but all the profits go to helping animals in need," Bridavsky said. "It's a generous donation to these organizations with some pretty amazing perks, like hanging out with [Lil] Bub."

Both Tree House Humane Society and Chicago Cat Rescue plan to bring cats to be adopted to the festival. Schlueter said the adoption drives were not as popular at previous festivals, but she thinks the event is good exposure for the cats.

SEE CATS, PAGE 28



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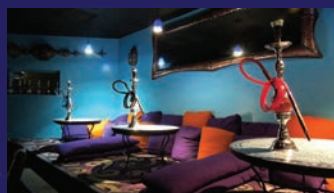
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The 2015–2016 season begins with “Grace of Intention: Photography, Architecture and the Monument” in October.



MoCP captures 40 years of photography

» FRANK ENYART
ARTS & CULTURE REPORTER

TO CELEBRATE ITS 40th anniversary, the Museum of Contemporary Photography, located on the first floor of the 600 S. Michigan Ave. Building, will showcase a series of exhibitions during its 2015–2016 season, highlighting photography’s ability to document cultural change.

“It’s really the best for chronicling transformations in our built environments and political landscapes,” said Karen Irvine, MoCP curator and associate director.

The ability of still images to document shifts in a constantly changing environment is a quality Irvine said is inherent in photography. This property is also embodied in the museum’s commemorative

exhibit, “MoCP at 40,” celebrating the museum’s history and extensive archives.

Photographs in the installation capture monumental shifts in culture, through portions dedicated to the civil rights movement and iconic images such as Dorothea Lange’s “Migrant Mother” and jarring photos of segregated water fountains.

Assistant Curator Allison Grant said she hopes these iconic photos will offer visitors context for smaller moments within a larger picture.

“There won’t be wall labels,” Grant said. “We wanted it to be a powerful visual experience that wasn’t interrupted by too much immediate contextualization or language.”

The decision to let the visuals speak for themselves—allowing the clothes and other elements to provide contextualization—is a choice Grant said she hopes will encourage

an organic immersion with the work.

Photos such as a rare image of a mourning Jackie Kennedy at President John F. Kennedy’s funeral or Civil Rights images will serve as points of entry into a much broader conversation, Grant said. The ability for these images to serve as a gateway to the medium, as well as its history, is significant as another installation in the “MoCP at 40” exhibit features a mezzanine installation chronicling the history and nuances of photography.

“The Petcoke Project,” an effort in collaboration with the Natural Resources Defense Council and the Southeast Environmental Task Force, is aimed at rallying Chicago residents to combat petroleum coke—or petcoke—a by-product of oil production that is currently being dumped on the Southeast Side of Chicago.

Terry Evans, a well-known

environmental photographer and Hyde Park resident, along with members of the NRDC, approached Irvine and the MoCP staff about doing an exhibit that would highlight the petcoke problem.

Evans said she “wanted to show how local people are affected by large corporate use of their land.”

Following the current exhibition, “North Korean Perspectives,” the season begins with “Grace of Intention,” an exhibit focusing on how the symbolism of monuments changes throughout time, which will run from Oct. 15 to Dec. 23.

“MoCP at 40” runs Jan. 14 to March 24, 2016. “Burnt Generation,” an expose of Iranian life, runs April 7 to July 10, 2016, and the “Petcoke Project” closes the season, running July 21 to Oct. 9, 2016.

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PARTY AT NORTH COAST

» PHOTOS BY LOU FOGLIA/CHRONICLE

» **LOU FOGLIA**
SENIOR PHOTO EDITOR

You wouldn't have known summer's final days were approaching if you were among the thousands that gathered in Union Park Sept. 4 for the annual 3-day North Coast Music Festival.

Summer was alive on the event grounds, which hosted a broad collective of artists, including electronic punk band Knife Party, rapper Wale and alternative punk group Portugal. The Man.

A cool breeze set the stage for solo-indie group RAC, who performed for an energetic crowd that jumped to the band's 45-minute set at the 630 stage at 6 p.m. on Friday.

At the other end of the park, a 1,000-person dance party took to life at the 847 stage, where DJ Salva and DJ Exma kept crowds in the mood as a golden sun set over the city.

When night fell, the park was illuminated by glowing hula-hoops and various rainbow lights, which electrified the festival grounds located on the city's western skyline.

Just then, California-based electronic group The Glitch Mob took to the 630 stage and energized the audience with the group's latest hit, "Head Full of Shadows."

Headlining band Widespread Panic closed out Friday's portion of the fest, leaving festivalgoers weekend-ready. lfoglia@chroniclemail.com

» DESIGN BY LOU FOGLIA & COLIN KING/CHRONICLE



The Glitch Mob



Wale



Widespread Panic



RAC



Ooah, of The Glitch Mob

'The Bacchae' still intoxicates audiences

» JAKE MILLER
ARTS & CULTURE REPORTER

The Saltbox Theater Collective of Oak Park brought a revitalized showing of "The Bacchae" to the Madison Street Theater, 1010 Madison St., on Sept. 3. After its Sept. 3 opening, it is scheduled to run Thursdays, Fridays and Saturdays through Sept. 26.

"[It's] a wild ride," said director Brian Fruits.

"The Bacchae" portrays public rioting, ecstatic madness and celebration instigated by Dionysius, the god of wine and theater, in rebellion against the repressive King Pentheus, who refuses to acknowledge his divinity.

"The play was written for a society that was patriarchal," said Albert Williams, a

senior lecturer in the Theatre Department. "For Euripides to write ['The Bacchae'] was very threatening to the power structure of ancient Athens."

Still, "The Bacchae" is more than just a literary relic best suited to rest upon a scholar's dusty shelf.

"I remember reading the play and saying this reminds me of things that we are dealing with today in society, in terms of a now-play," Fruits said. "I could not help but keep hearing or seeing Ferguson ... Our Dionysius is an African American actor, our Pentheus is a young, white actor."

However, this is not the first time similarities have been drawn between "The Bacchae" and modern events.

"The idea of doing the

Bacchae to emphasize contemporary relevance... Every generation has done it," Williams said. "[It's] incredibly timeless because what it deals with is the conflict between trying to maintain order in society and the essential primal nature of human experience—the madness inside all of us. It's about order versus chaos."

Moreover, "The Bacchae" is a visceral experience as lively as any contemporary musical or drama, according to Williams.

Saltbox has preserved the tradition of a masked chorus, the director noted, which is traditionally as important as the play's spectacle and story.

"I feel that the body is a text...I've always said the chorus is the lead actor of a Greek play. Yes, we have Pentheus and we have Dionysius, but we have nothing without the chorus," Fruits said.

"It's a remarkably physical



» LOU FOGLIA/CHRONICLE

Saltbox's showing of "The Bacchae" is performed in half masks.

role," added Danielle Swanson, chorus leader.

"It takes a lot of mental, physical, and emotional stamina," Swanson said. "The Greeks were extremely passionate people...['The Bacchae'] really explores raw emotions. There's going to be times when the audience feels really uncomfortable, and that's okay. We want the audience to embrace those feelings as we take them on this journey."

The term 'ancient Greek tragedy' may conjure imagery of old men in togas, dryly musing over philosophical texts.

However, Fruits suggested contemporary audiences need not doubt "The Bacchae" is a frenzied roller-coaster ride, more than capable of capturing their attention.

"We have masks, we have echoing, we have stylized dance...We're rock and roll and we're ready to go," he said.

"The Bacchae" runs Thursday-Saturday at 8 p.m. until Sept. 26. Tickets are \$15 for students and \$20 for adults. Visit thesaltboxtheater.org for more information.

dmiller@chroniclemail.com

Traveling art project inspires artists

» ARIEL PARRELLA-AURELI
ARTS & CULTURE REPORTER

ARTISTS SEEKING INSPIRATION from abroad who want to travel for free can now do so through a newly launched art project called The Jaunt.

The project, founded in 2013 by Jeroen Smeets, the project's travel planner and curator, sends artists to travel around the world and create art inspired by their experiences. The trips usually last five to six days and are financed by the art they inspire. So far, the project has sent 16 artists to 16 different locations.

"We announce a trip, we pre-sale the prints, and with all the presales of the print we fund our next trip," Smeets said.

He sells all the artists' work before the trip, and the trusting customers get their print after it ends.

Smeets thought of the project idea after hearing other

artists' thoughts on getting inspired by travel. Some said they wished they could be more creative and learn through new experiences, and Smeets said he felt compelled to make that happen without paying for traveling expenses.

Smeets funded the project through Kickstarter because he wanted to keep the money in the art, rather than take money from government or commercial contributions. He said funding The Jaunt's first trip with Kickstarter worked well, and he has continued to use the crowd-sourcing site to fund later trips. He hopes this project can act as a catalyst for creativity and inspiration for the artists, and also serve as a place for them to further explore their artistic processes.

"I want them to bring home inspiration," Smeets said. "I want the artists to have complete freedom."



Jeroen Smeets held his first gallery opening of all the artists involved in the project since its inception.

David Shillinglaw, the eighth artist of the project from the United Kingdom, went to Denmark in June 2014. The Jaunt took him to a secluded woodland beach where Shillinglaw did not have access to technology or much human interaction. He said it was appealing because he needed to get a break from working in big cities like London and Amsterdam.

"I became a real hippie," Shillinglaw said. "I painted on pebbles I found on the beach."

He said the beach's natural

setting inspired him, and for the first time he created abstract work he was proud of. He said he is interested in abstract work but never felt confident enough to produce his own abstract type of art until the trip.

"I was in a position to do something new," Shillinglaw said. "The piece of work I created was a real push for me toward an abstract space."

Shillinglaw also said the trip helped him break his usual pattern and try something different with his work, going as far as to say it might have been his artistic peak so far in his life.

"I was able to create a lot out of very little," Shillinglaw said. "Everything was reduced down to a pure, rich experience."

The Jaunt has a current show at Vertical Gallery, 1016 N. Western Ave, in Ukrainian Village, which runs through Sept. 26 and showcases the culmination of the project and the final prints from the participating artists. It also describes their traveling experiences in further detail, including

Chicago-based artist Cody Hudson, who traveled to Mexico City at the end of July.

Patrick Hull, owner of Vertical Gallery, is happy to show these works because he thinks the project is innovative and new in the art world. The exhibition is a chance to show something new to the city.

"I had never heard of anything quite like it before," Hull said, adding that the style fit well with his gallery, an urban contemporary space that blends street and modern art.

The Jaunt has an illustrative pop art style, and Smeets said he picks the artists who he feels best fit with the project and the style. Hull said it's different for his gallery and he especially likes the unique story behind it—the fact that The Jaunt sells all of its unmade prints in advance is a novel idea to Hull.

"It's nice having a lot of smaller works in the show," Hull said. "It's much more of an intimate show."

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ARTS & CULTURE

CATS, FROM PAGE 22

"It's kind of hard when you have an adoption event at another location because adopters get to meet the cats, but they don't really get to spend one-on-one quality time," Adams said.

Adams said cats from past events all were adopted eventually, but it takes a week or so for the people to come back for them.

Admission and meet-and-greet tickets are available on the day of the event or on Walker Art Center's website for a lower price in advance.

Adams said she has plans to bring the festival back to Chicago in future years.

"As long as Walker Art Center creates the film, we will partner with them to bring it to Chicago," Adams said. "Tree House and Chicago Cat Rescue are committed to doing this every year."

zeitel@chroniclemail.com

NEVER, FROM PAGE 20

tough but after a while it becomes easier to sense the "hook" a certain show has.

The decision to extend the show through September was made based on its popularity.

"We have generated an audience that keeps coming back," Mullaney said.

Upcoming shows at the Under the Gun Theater can be found on the theater's website as well as flexible pricing for tickets to most shows. Buyers can change the price to whatever they feel like paying. The options range from \$3 off to free depending on the show.

zeitel@chroniclemail.com



» SANTIAGO COVARRUBIAS/CHRONICLE

Diehl, Howard and Mullaney re-enacted a high school reunion.

THEATER, FROM PAGE 18

"I'm really glad to see [Cotovsky] getting the props he deserves from everyone," Galvan said. "It's good to see how many lives have been affected by our theater company."



The Lakeview theater has held its spot above a convenience store for almost 30 years.

The company has always emphasized showcasing young talent and launched the careers of many Columbia alumni, Galvan said. Cotovsky said he wanted new artists to take risks and bring new energy to the theater, which is why he is giving Arianna Soloway the opportunity to direct the season's first show.

Soloway, a directing major alumna, began working with the company in 2012 for a production of "The Glass Menagerie" by Tennessee Williams, which is her best memory of the company. Now, Soloway is making her directorial debut with "The Guardians" by Peter Morris. She said she chose the show because it felt right for Mary-Arrchie's style.

"It definitely fit with that sort of grittiness and dedication to actors that [Mary-Arrchie] and I find important," Soloway said.

Like Galvan, she is sad about the theater's closure but happy to have been a part of its existence. Soloway said she understands it is time to move on, saying she is ready to experience new things.

Cotovsky is bittersweet about the theater's end but happily remembered some of the company's best shows, like "Superior Donuts" by

Tracy Letts and "The Glass Menagerie". Cotovsky said both were big box office hits and received widespread praise.

"It's going to be the end of one thing and the beginning of a new freedom," Cotovsky said.

aparrella@chroniclemail.com

"We are going to tie up loose ends and do 3 or 4 good shows," Cotovsky said.



» SANTIAGO COVARRUBIAS/CHRONICLE

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» PHOTOS DOLLY NGUYEN/CHRONICLE



Kennedy Starceвич
Freshman Cinema Arts & Science Major

"Rainboots."



Sam Kremke
Freshman Fashion Studies Major

"This hat."



Alexandra Olsen
Junior Journalism Major



"Boots."



Clairity channels outer space in debut

» **JACOB WITTICH**
MANAGING EDITOR

CLAIRE WILKINSON, ALSO known by her stage name, Clairity, may come from White House, Tennessee, but the 17-year-old's combination of electronic production and airy vocals contribute to her signature style, which can best be described as otherworldly.

Clairity, who released her debut EP, *Alienation*, on July 17 with LAVA Records, first broke into the music industry as a songwriter when acclaimed songwriter Pebe Sebert discovered her and began initiating songwriting sessions between her daughter, Kesha and Clairity.

Shortly after, Clairity was introduced to her now manager and publisher Kara DioGuardi. By spring 2014, Clairity was signed to Arthouse Entertainment for publishing, and then to LAVA Records as an artist in January 2015.

Drawing inspiration from the likes of Fiona Apple, Coldplay and Imogen Heap, her music explores feelings associated with being deemed an outcast.

The Chronicle spoke to Clairity about her new EP, transitioning into the music industry and writing with Kesha.

THE CHRONICLE: What inspired your *Alienation* EP?

CLAIRITY: *Alienation* was written about a period of my life in late middle school [and] early high school when I was bullied a lot and generally felt, like the title suggests, like an alien. I grew up in a very small southern town, and I felt totally out of place. Each record represents a vignette within that period of time. The overall theme is validating those moments where your life just isn't glamorous—where you feel like a freak. I think it's important for [listeners] to feel validated in those emotions.

What do you hope listeners gain from your music?

I want them to feel validated in their emotions or like they [don't] have to hide parts of their personality. I want them to celebrate themselves. In a very huge way, that was a personal revelation I came upon creating the music for this. [It's] exciting because now I can finally share that with people, and they can have the same personal revelation. Hopefully they equate that to some level of confidence and self-celebration.

Claire Wilkinson, whose stage name is Clairity, released her debut EP, *Alienation*, on July 17 with LAVA Records.

How did writing with Kesha happen?

I was in Los Angeles with [Kesha's mother], Pebe Sebert and we were in the studio, and Kesha was on a train to New York. She wanted to write with us so bad, so she was in the bathroom singing melodies to us on the phone, and it was amazing. It was so much fun. She was like one of my favorite people. She was so goofy and just a fantastic person. She and her family are amazing.

What is next for your musical career?

I consider myself a writer first and foremost, so I'm never going to stop making music. I'm constantly taking writing



» Courtesy ANDREW GEORGE

sessions and figuring out what the next step is for me creatively. I'm always evolving in that way. Hopefully [I'll] tour. I really want to play more shows—that's something I kind of missed being a writer. Hopefully [I'll release] an LP in the near future.

jwittich@chroniclemail.com



Back to school

Staff *Playlist*

» **LAUREN KOSTIUK**
CAMPUS REPORTER

» **CAROLYN BRADLEY**
CAMPUS REPORTER

» **SANTIAGO COVARRUBIAS**
PHOTO EDITOR

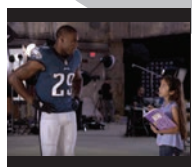
» **DOMINIQUE JACKSON**
METRO REPORTER



1. Schoolin' Life	Beyonce	Loveland	Milky Chance	Roots	Imagine Dragons	Pressure	Jonathan McCreynolds
2. What Do You Mean?	Justin Bieber	On Top of The World	Imagine Dragons	Don't Think Twice	Albert Hammond Jr.	Just Do You	India Arie
3. Homecoming	Kanye West	Sadness Disease	Urban Cone	New Americana	Halsey	Good Friend	Emily King
4. Can't Feel My Face	The Weeknd	Sleepless	Flume ft. Jezzabell Doran	Renegades	X Ambassadors	Cheerleader	OMI
5. Uptown Girl	Billy Joel	We Got It Wrong by	St. Lucia	Are You With Me	Lost Frequencies	Black Gold	Esperanza Spalding

top

our staff's
top 5 picks:



Video: "10 Year Old Stumps NFL Stars"

In honor of Sunday Night Football's 10th anniversary, NBC gives viewers the opportunity to learn about NFL players through the questions of 10-year-old Isabella, who asks everything from "If you could pick one superpower what would it be and why?" to "Are spread offenses to blame for the small number of quarterbacks being selected in this year's draft?"



Blog: I Spy DIY

I Spy DIY is an arts and crafts blog spotlighting the latest fashion and decor trends from quirky statement phone cases to apartment decor exploding with color. Run by New Yorker Jenni Radosevich, I Spy DIY gives readers step-by-step tutorials of creative projects and daily boosts of inspiration. Radosevich's motto is "spot style you love, and do-it-yourself."



REASONS I'M EXCITED FOR FALL

» **MCKAYLA BRAID**
METRO REPORTER

Pumpkins:

I cannot express my love for pumpkins enough! Pumpkin seeds are one of my favorite snacks. There are also pumpkin-flavored drinks, scented soaps and even themed parties. The pumpkin possibilities are endless.

Fall movies:

Most TV networks play Halloween themed movies through out the fall season. My favorites are "Hocus Pocus" and "Halloweentown." There are so many movies out there, so there is something for everyone.

Halloween:

It's the one night a year it's socially acceptable to be someone other than yourself. You get rewarded with free candy for dressing up. What more could you want?

The weather changes and so do the leaves:

The leaves change from green to orange and red. The best part is that after the leaves have fallen, you can use them for bonfires! Nothing smells better than burning leaves.

Stores sell candy in bulk:

I'll let you in on a secret: the day after Halloween all the candy goes on sale, which means you can stuff your face for half the price! What is better than coming home from a long day of class or work and then tearing open a jumbo bag of Twix bars?



FAVORITE MOMENTS ON "THE OFFICE"

» **GRETCHEN STERBA**
METRO REPORTER

When Jim first asks Pam out:

It's hard not to cry from happiness when Jim asks Pam if she's free for dinner. When she accepts, the look on her face evokes a warmth comparable to a freshly baked brownie.

When Michael runs over Meredith and tries to justify it:

Michael barely injures Meredith in a minor car collision, and says, "I have flaws. I sing in the shower. Sometimes I spend too much time volunteering. Occasionally I'll hit somebody with my car."

Any time Creed talks:

Creed Bratton is an underrated character. But when he makes a zinger, you can't help but cackle—like when he shows up with blood on his shirt saying, "It's Halloween. That is really, really good timing."

When Michael buys Pam's painting:

I get choked up when Michael stares at Pam's painting and says, "How much? We have to have it for the office." Pam gives Michael a sentimental hug. It's a beautiful moment.

Michael's Last Dundies:

It's a bittersweet episode because it's one of Michael's last days in Scranton. For instance, when Toby wins the "Extreme Repulsiveness Award," then when the cast sings "Seasons of Love" to Michael as a final goodbye.



INSPIRATIONAL INSTAGRAM ACCOUNTS

» **DOMINIQUE JACKSON**
METRO REPORTER

Grit & Virtue (@gritandvirtue):

Grit & Virtue makes hours of scrolling through Instagram worthwhile. They give advice to entrepreneurs and their "Women on a Mission" posts highlight women who are unapologetic about their goals.

Quitewomenco (@Quitewomenco):

Quitewomenco inspires me for the different seasons of my life. Anytime I scroll through this account, I'm reminded that I'm not the only one facing difficulties on this journey of life.

Zim Ugochukwu (@zimism):

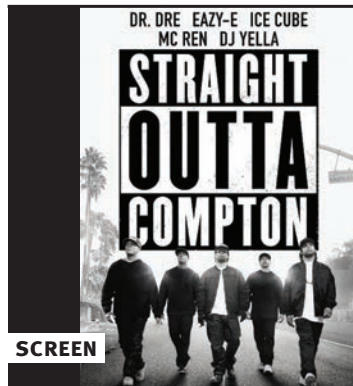
Zim, founder of Travel Noire—a digital platform—helps people travel fearlessly. She talks about how she started a business and isn't afraid to share the less glamorous side of a life full of travel.

Ashley Empowers (@ashleyempowers):

Ashley's mission is to inspire women to date with a purpose. She believes that men should pursue women and sex is for marriage. Her account breaks down dating stereotypes and is a light for our generation.

Madison Mikhail Bush (@madisonmikhail):

Bush founded the POINT App, which connects people to charities. She has a passion for helping others and uses social media to build communities of people living purposefully.



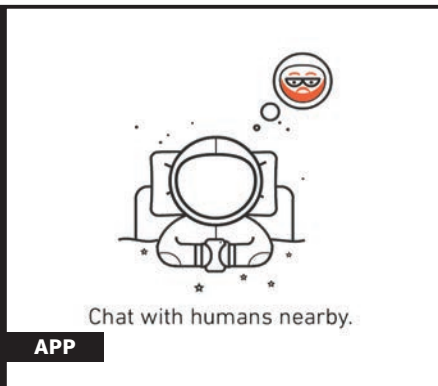
SCREEN

STRAIGHT OUTTA COMPTON



» ARABELLA BRECK
CAMPUS REPORTER

From Ice Cube's son, O'Shea Jackson, Jr. to smaller characters like Keith Stanfield as Snoop Dogg, the cast of this movie was incredibly on point. The most compelling scene was N.W.A.'s concert in Detroit, which involved police brutality and looked terribly reminiscent of events in the news today, even though they took place in the '80s and '90s.



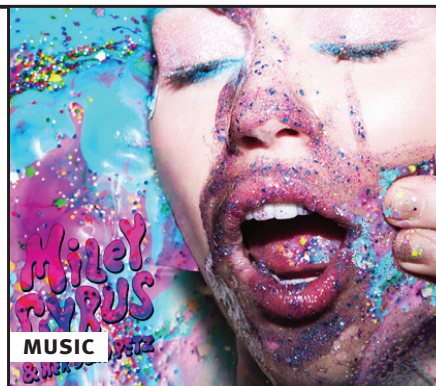
APP

SPACE - CHAT WITH HUMANS NEARBY



» JORDAN WATKINS
MULTIMEDIA REPORTER

Space is marketed as an app for posting short messages—88 characters—that anyone near you can read and respond to. That description is a little misleading—I was seeing messages from users three states away. It could have potential, but it is currently nothing more than people declaring their boredom or complaining about their dentist.



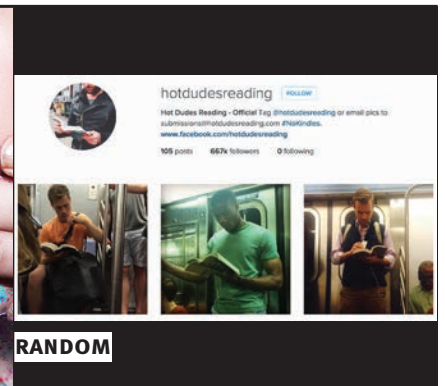
MUSIC

"MILEY CYRUS AND HER DEAD PETZ" BY MILEY CYRUS



» ZOË EITEL
ARTS & CULTURE REPORTER

Miley's new album is a mix of things you would expect from her—like "Dooo It!"—and things you wouldn't. Songs like "Karen Don't Be Sad" and "I Get So Scared" are a nice change of pace with mellow sounds and meaningful lyrics. It sounds like it was recorded in a basement, but in an intentional way. The album is free, and I strongly recommend listening to it.



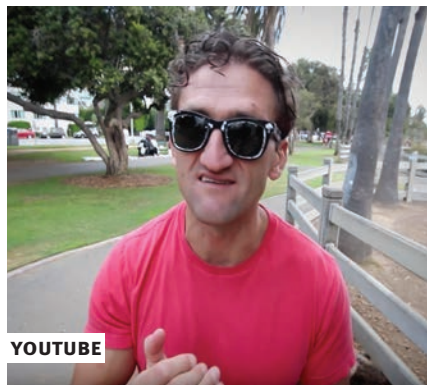
RANDOM

INSTAGRAM: HOTDUDESREADING



» ABBY SEITZ
OPINIONS EDITOR

@Hotdudesreading is an Instagram account that features an array of aesthetically-pleasing men engulfed in literature. While most of the men are pictured reading on trains, the account's strength is the array of readers featured—there aren't only bookish hipsters with their nose in Vonnegut, so there's someone that will appeal to everyone!



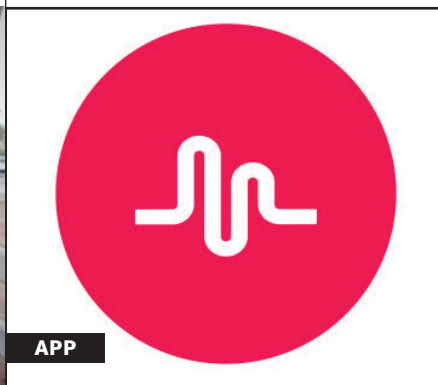
YOUTUBE

CAN YOUTUBERS SURF?



» JORDAN WATKINS
MULTIMEDIA REPORTER

Don't watch Casey Neistat's video "Can YouTubers Surf?" and expect to see much surfing. Most of the eight-minute video didn't even involve water. Most of the video was him talking at an awkwardly-held camera with only one 30-second clip of him surfing, and I'll save you some time: this YouTuber can't surf.



APP

MUSICAL.LY



» GRETCHEN STERBA
METRO REPORTER

What free app makes it possible to lip-sync to artists including Fetty Wap, Salt-N-Pepa and Celine Dion? Musical.ly allows people to make short music videos lip-syncing to the latest hits, or classic throwbacks that can be shared on social media. Time to stop singing in front of the mirror with the hairbrush!



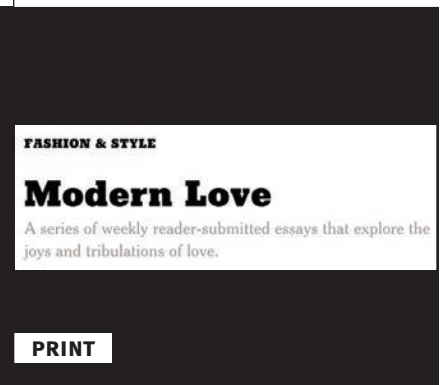
MUSIC

"DOWNTOWN" BY MACKLEMORE & RYAN LEWIS



» ARIEL PARRELLA-AURELI
ARTS & CULTURE REPORTER

Long-awaited Mack made a splash again—first with his song "Growing Up" featuring Ed Sheeran and now with his single "Downtown" with Ryan Lewis. It is everything I love from the duo: funny, powerful, catchy—makes you want to sing and dance for days! And watch out for Eric Nally, guys.



PRINT

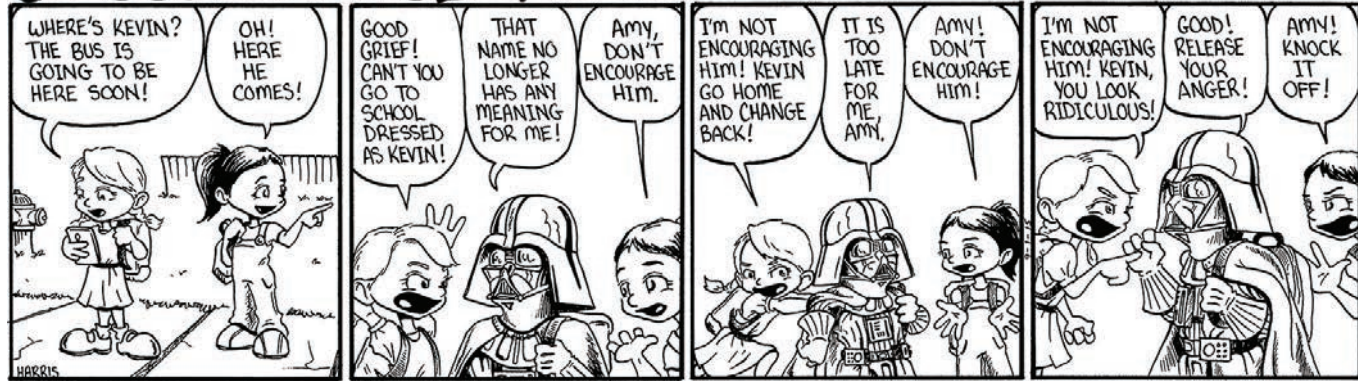
NEW YORK TIMES' MODERN LOVE COLUMN



» ABBY SEITZ
OPINIONS EDITOR

Each Sunday, the New York Times publishes a reader-submitted essay pertaining to the topic of love. From a missed connection caused by civil war to the strain mental illness can put on a relationship, the column features hundreds of stories that chronicle the human experience in raw and insightful ways.

GREEN APPLES by Jeff Harris



Imps! by Jeff Harris



ACROSS

- 1 Cruise or Hanks
- 4 Bonet and Kudrow
- 9 Actress ___ Sara
- 12 Wife to Mickey, Artie and Frank
- 13 ___ likelihood; probably
- 14 Traveler's stop
- 15 Galloped
- 16 Soup server's utensil
- 17 Banned pesticide, for short
- 18 Excuse
- 20 Singer ___ Gormé
- 22 Actor on "NCIS: New Orleans"
- 26 Sandbar
- 27 Goodman of "Dancing with the Stars"
- 28 Fight result, for short
- 29 "Grand ___ Opry"
- 32 Actor Winkler
- 35 Host of "America's Funniest Home Videos"
- 39 Bigwig; powerful person
- 40 Gomez Addams' portrayer
- 42 Marsh
- 43 In debt
- 47 Kaiser or Aetna, for short

48 MacGraw or Larter

- 49 Christopher Columbus' city of birth
- 50 Long, long time
- 51 "Voyage to the Bottom of the ___"
- 52 Howard or Isaac
- 53 Deli loaf

DOWN

- 1 Scarlett O'Hara's estate
- 2 Skating rinks
- 3 ___-depressive; bipolar
- 4 Frasier's ex
- 5 "Message ___ Bottle"; Kevin Costner movie
- 6 Down in the dumps
- 7 "Up ___ Night"
- 8 Smooth and glossy
- 9 "Malcolm in the ___"
- 10 "The World's Fastest ___"; film for Anthony Hopkins
- 11 Opening bet in poker
- 19 Derek and Diddley
- 21 "The King and I" star
- 23 "Say Yes ___ Dress"
- 24 Star of "The Mentalist"
- 25 "___ Came a Spider"; movie for Morgan Freeman
- 29 Peter or Annette
- 30 Actor Robert ___
- 31 Flightless Australian bird
- 33 Family name on "Blue Bloods"
- 34 2015 and others: abbr.
- 36 Personal websites
- 37 "The ___ Guys"; movie for Will Ferrell
- 38 Mr. Spock's portrayer
- 39 Advanced business degrees, for short
- 41 Number of Emmys for "The Gong Show"
- 44 Moist
- 45 Ending for Max or Paul
- 46 Neither's partner

Solution to Last Week's Puzzle

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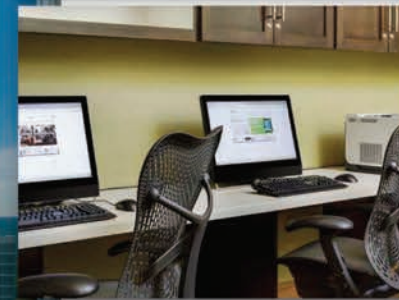
THE TV CROSSWORD

by Jacqueline E. Mathews

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51					52						53	

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O

EDITORIAL

Sexual assault bill ensures sensitivity

From the retracted Rolling Stone article about an alleged rape at the University of Virginia to TIME Magazine dubbing sexual violence on campus a “crisis” on its May 2014 cover, the frequency of sexual assaults at colleges and universities has remained a controversial topic in the media in recent years.

According to the National Sexual Violence Resource Center, one in five women and one in 16 men are sexually assaulted while attending college. Despite this alarming statistic, 40 percent of colleges have not

investigated alleged sexual violence in the last five years, according to a 2014 Senate subcommittee report.

The Campus Accountability & Safety Act, a bill currently pending in the Senate, aims to reform how colleges and universities handle sexual assault accusations and investigations on campuses.

The bipartisan bill, proposed by Sen. Claire McCaskill (D-Mo), would require colleges to designate confidential advisors to support and accommodate victims and provide guidance in reporting crime to law

enforcement. Minimum training standards would be mandated for employees who are involved in investigations and student discipline, and all colleges would be required to use a standard disciplinary process, rather than allowing different departments, such as athletic or academic departments to handle sexual violence complaints independently.

Only 12 percent of sexual assault victims report an alleged offense to a college employee or law enforcement authorities, according to a 2015 poll conducted by The Washington Post and Kaiser Family Foundation. Victims said they were deterred from reporting their experiences for fear of losing friends or being accused of lying. The detailed and uniform requirements proposed by CASA would help eliminate this fear by ensuring that victims are treated with dignity and sensitivity.

Students would also be surveyed annually about their experiences

with sexual violence on campus. The legislation requires publication of responses and data on both the university and the Department of Education websites. Making those statistics public would force colleges to acknowledge the reality of the campus climate and would ultimately benefit both the students and administration. Though the 1990 Clery Act requires colleges to log and disclose sex crime statistics in an Annual Campus Security Report, those statistics are useless if only 12 percent of sex crimes are being reported.

The bill also calls for increased collaboration between colleges and local law enforcement by establishing a protocol for investigations and communication. This measure has proven necessary, as 70 percent of colleges do not have a protocol for working with local law enforcement, according to the 2014 Senate subcommittee report. Collaboration should be encouraged, as **SEE BILL, PAGE 36**

EDITORIAL

Exit survey signals need for more student feedback

The Office of Institutional Effectiveness has released results from an exit survey that was emailed to graduating students last spring. The survey, available on the website of the Office of Institutional Effectiveness, included questions regarding the college’s faculty, curriculum and technology, as well as its reputation with working professionals and how well it prepares graduates for the workplace. The 2015 responses were significantly more negative than a similar survey from 2013: of 26 areas covered in both surveys, improvement was only recorded in six—all of which are categorized as “professional development.” When asked if they would recommend Columbia to a friend with similar interests,

only 67 percent of 2015 graduates said yes—a 10 percent decline.

The student dissatisfaction evidenced in the survey is not surprising considering the class of 2015 graduated in the midst of controversy and change. Students were asked to take the survey throughout April and May, just as the SaveColumbia campaign, a coalition to protest collegewide changes, was gaining attention. The First-Year Seminar program had been eliminated in mid-March to make way for the revamped First-Semester Experience program. The five-year Strategic Plan was being revised, foreshadowing drastic changes and budget cuts throughout campus.

One of the most concerning aspects of the survey is the responses

regarding services offered by the college. When asked where they received career support at Columbia, 13 percent of students surveyed named the Portfolio Center. Only two percent said they found their current job through ColumbiaWorks, the college’s virtual job and internship portal. Five percent credited Columbia’s alumni network.

The college’s “About Columbia” website page claims that Columbia offers “abundant internships” and “opportunities to connect with industry professionals,” but only 19 percent of graduates reported having an internship while in college. The survey results also revealed only 50 percent of graduating seniors reported internship opportunities were available to them in 2015, compared to 65 percent of graduates in 2013.

The survey of last year’s graduates is just one indicator of the level of student engagement, as it represents the experiences only of those responding. Thus one should probably not

read too much into the results.

The administration should be congratulated for releasing the 2015 graduating student survey data. It is a meaningful step forward, as it helps the college form a basis for dialogue with its students and alumni. However, more can be done.

As reported in the story on page 3, the administration declined to disclose what other surveys the college administers throughout a student’s career at Columbia. Other survey responses are not available online.

If such information exists, it should be available to the student body to gain a more complete picture of student satisfaction at Columbia.

In addition, regularly scheduled town hall forums between the administration and the student body would give the college valuable feedback regarding student experiences. Fostering better communication will reassure current and graduating students that the college values their input.

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

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

STUDENT POLL

What resources do you wish the library offered?

More tutoring rooms, more spaces for studying. I find those very helpful.



DARRYL CLAYTON
Senior interactive arts & media major



JOSEPH ERWIN
Junior cinema art + science major

I wish they had more chairs at the library.

More events that would make students go [there] outside of class.



EVE STUDNCKA
Junior cinema art + science major



COMMENTARY

» **ABBY SEITZ**
OPINIONS EDITOR

Sexual arousal disorders were first recognized in the inaugural edition of the Diagnostic and Statistical Manual of Mental Disorders in 1952. Within one year, the Food and Drug Administration approved Delatestryl to treat erectile dysfunction in men. However, there was no treatment for women struggling with a low libido until August 2015, when the FDA approved flibanserin. The drug is expected to be available nationwide as early as Oct. 17.

The drug's approval is being hailed as both a medical advance and a feminist victory. However,

'Pink Viagra' not a feminist victory

flibanserin has a complicated past and serious side effects that ultimately outweigh any prospective benefits.

Flibanserin, commonly referred to as "pink Viagra," was initially introduced to FDA trials as an antidepressant and was rejected. Trial participants reported an increased sex drive as a side effect of the drug. The drug, whose patent was then owned by pharmaceutical company Boehringer Ingelheim, re-entered trials as a libido-booster. Flibanserin was once again rejected by an FDA advisory committee, as participants reported the drug did not increase their sex drive.

In 2011, Sprout Pharmaceuticals bought the patent for flibanserin in hopes of re-developing it to treat hypoactive sexual desire disorder, a condition that affects an estimated one in 10 women, according to the Society for Women's Health Research. While HSDD was once considered a mental disorder, it was later merged with other sexual dysfunctions and

classified as Female Sexual Interest/Arousal Disorder in the DSM-5, which was published in 2013. HSDD is characterized by a lack of sexual desire that is not related to any issues such as mental illness, stress or cultural and religious factors. The lack of a pharmaceutical treatment led to female sexual dysfunction being recognized as an unmet medical need by the FDA in October 2014.

In late 2013, the FDA rejected Sprout's new drug application, citing that any benefits offered were overshadowed by extreme side effects. Sprout appealed, began additional studies and launched a lobbying campaign to encourage FDA committees to approve the drug in the future.

The "Even the Score" campaign, a coalition of 24 health and women's advocacy organizations, claimed flibanserin's approval was a matter of equality between the sexes and that men's sexual dysfunction has been prioritized over women's for decades, according to the coalition's website. Framing flibanserin's FDA approval status as a feminist issue misleads women and takes factual information out of context.

The "Even the Score" website cites "26 FDA-approved treatment options for men's sexual dysfunction and only one for women." The site fails to mention that none of those 26 drugs treat or cure a lack of sexual desire. Men's sexual dysfunction treatments, such as Viagra, treat erectile and arousal dysfunctions through physiological means. Flibanserin, however, works with neurotransmitters in the brain. The two treatments are fundamentally different and there is no score to balance in this instance.

Aside from the social controversy

surrounding flibanserin's approval, the drug is not practical. In trials, results were modest. In the largest trial which featured 1,087 women who had experienced at least six months of low libido, 34 percent reported that flibanserin aided their distress regarding low sex drive "much" or "very much"—as did 25 percent of women who took the placebo. In the other two trials, flibanserin "did not increase sexual desire scores reported in daily diaries," according to the health research company Informulary.

In trials, one in five women reported experiencing fatigue, dizziness, low blood pressure or fainting—the same side effects that caused the FDA to reject flibanserin as an antidepressant. These concerns are severe enough that flibanserin, a daily pill, is prescribed to be taken at bedtime in order to combat side effects.

The risk of severe side effects has been found to increase when combined with some types of birth control, anti-fungal medications and alcohol—all of which may be used by sexually active women. When flibanserin was rejected in 2013, the FDA recommended further research on how flibanserin responds to alcohol.

The study conducted involved 25 volunteers but only two women, according to a 2015 article in the Journal of American Medical Association. The study's small and overwhelmingly-male sampling does not present any valuable data. A more thorough study should have been presented, especially considering that flibanserin is a daily medication.

Women's sexual health is frequently politicized, but fair and safe healthcare should remain a priority. Women should not compromise their physical health for a treatment that was approved based on an aggressive and misleading lobbying campaign, rather than actual scientific data.

EDITORIAL CARTOON

» **ALEXANDER AGHAYERE/CHRONICLE**



aseitz@chroniclemail.com

BILL, FROM PAGE 34 ⬇

law enforcement officers are trained to deal with sex crimes and have more investigative resources than a college.

The bill also authorizes creating a method that would allow victims to anonymously share information about crimes with law enforcement through the confidential advisor. Because of this confidentiality, students with reservations about reporting alleged crimes to police are protected, and law enforcement can still gauge the prevalence of sexual assault on campus. If the bill is passed, colleges that do not comply can be penalized up to one percent of the institution's operating budget or fined up to \$150,000 per violation. Currently, colleges that violate the Clery Act are subject to a maximum fine of \$35,000. Enforcing more stringent financial consequences would ensure

universities are held accountable and would better prevent them from continually sweeping accusations and investigations under the rug.

The bill's greatest strength is recognizing the sensitivity needed in an investigation from start to finish. If CASA's provisions are properly implemented, victims can be assured that their pain and concerns are handled responsibly throughout the process. The confidential advising would be an indispensable resource, as the bill clearly outlines advisors' roles of informing victims of their rights, options and consequences. If more students are empowered to come forward, the stigma surrounding victims will diminish.

The anonymity afforded throughout the process also plays a vital role in changing the campus climate. Allowing confidential advisors to

report crimes to police without forcing the victim to pursue a legal investigation can ensure that law enforcement's strengths, such as investigating and cracking down on crimes using forensic tools, can be used while maintaining a victim's dignity throughout the process.

Statistics show colleges need to do more to protect students on campus, and enacting CASA is an effective strategy. The threat of severe financial consequences will ensure that colleges and universities are held accountable for their role in reducing sexual assault. By creating resources for students and requiring standardized training for university employees, students and their colleges can begin working together for a tangible, long-term strategy for reducing sexual harassment and assaults on campus.


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TIPS TO STAY SAFE ON CAMPUS

Be aware of your surroundings and be prepared for surprises. Walk with a friend and be aware while using electronics.

Information from Chicago Police Department and Office of Safety & Security

COLUMBIA BUILDINGS

COLUMBIA DORMS



AREA NEAR RECENT ROBBERIES AND ASSAULTS

Robberies shake up South Loop

» **GRETCHEN STERBA**
METRO REPORTER

VIOLENT CRIMES ON Columbia’s campus throughout August might leave students feeling uneasy as classes resume, but Columbia’s Office of Safety & Security has increased its efforts to boost on-campus safety, according to Ronald Sodini, associate vice president of Safety & Security.

Columbia’s Office of Campus Security released an email alert to the campus community from the Chicago Police Department on Aug. 25 regarding two violent robberies—one on the 900 block of South Michigan Avenue at 9 p.m. and the other on the 0–100 block of West Harrison Street at 12:30 a.m. In both incidents offenders were said to have knocked and kicked victims to the ground while accomplices held them down to steal cell phones, wallets and other valuable items, according to the alerts.

Sodini said the perpetrators are not in custody, but the CPD is still investigating the robberies. Neither of the victims

reported in the alert were Columbia students, he added.

Sodini said the Office of Safety & Security will soon release a letter to faculty and students outlining safety tips, such as paying attention to surroundings and walking in groups late at night. Additionally, Sodini said the Office of Safety & Security is preparing new campus safety initiatives.



An attacker is always looking for the easiest route. If we have that sense of confidence, it’ll show.



— Jennifer Kim

“We are working with a student group—a student advisory committee,” Sodini said. “The committee has expressed some interest in this last year, but we are reviewing options and potentially activating an escort program. If a student feels they’re in an unsafe

situation, they should always contact the security office.”

Sodini said the Office of Safety & Security maintains consistent communication with the CPD and meets monthly with SCOPE—an umbrella organization that consists of city agencies, law enforcement, campus security and other campus police agencies—to share intelligence and discuss

joint training to keep students safe.

Columbia also offers self-defense classes that prepare students if they ever find themselves in danger. However, even without training, there are things students can do to protect themselves, said Jennifer Kim, co-director and

head instructor at The Peace School, a nonprofit educational organization that teaches yoga, self-defense for women, martial arts and other practices.

“If we don’t have any type of training, the best course of action will be what comes to us in that moment,” Kim said. “We need to listen to our inner voice—like if it tells me to scream, or throw up or bang him with my head, just to go for it and to do the best I can. There are things we don’t have to be big and strong to do that could help us get out of a hold or somebody grabbing us. An attacker is always looking for the easiest route. If we have that sense of confidence, it’ll show.”

Kayla DesEnfants, a freshman dance major, said the recent robberies will encourage her to be more cautious around campus at night.

“I would probably only bring my phone and school supplies I needed to classes,” DesEnfants said. “I wouldn’t bring my laptop or a bunch of cash—only a few bucks if I need to stop somewhere. If worst comes to worst, I would take a taxi. I’d rather spend money than get beat up.”

gsterba@chroniclemail.com



Mayor Rahm Emanuel listened to residents' concerns over the city's budget during town hall meetings the week of Aug. 31.

Chicago speaks out on budget at mayor's town hall forums

» MCKAYLA BRAID
METRO REPORTER

SURROUNDED BY HEAVY security, Mayor Rahm Emanuel addressed an unwelcoming crowd at his final town hall budget meeting on Sept. 3.

Many in attendance booed Emanuel as he invited residents to voice their concerns about the city's 2016 budget—ranging from school closings to dwindling special education resources to high taxes. Those who signed up to speak were each allowed 60 seconds to share with Emanuel how they think funds should be spent.

Three forums to discuss the budget took place in the space of a week, with the first meeting held Aug. 31 at Malcolm X College at 1900 W. Van Buren St., the second Sept. 2 at the South Shore Cultural Center at 7059 S. Shore Dr. and the third at Wilbur Wright College at 4300 N. Narragansett Ave.

Tensions rose at the second meeting, which ended early

when a group of protesters on a hunger strike fighting the closure of Walter H. Dyett High School, 555 E. 51st St., swarmed the stage and police quickly escorted Emanuel out of the forum.

Jason Ware, a Dyett protester, took the stand Sept. 3, rejecting the offer Chicago Public Schools made to keep the school open, but only as an art-themed school. Ware said he did not want Dyett “opening under wrong proposals.”

The third meeting, held the night after the Dyett High School confrontation, offered greater opportunities to focus on the budget.

“Mr. Emanuel, this city doesn't have a money problem, it has a spending problem,” one resident said.

Many expressed concern about a lack of funding for special education resources for students.

Sarah Chambers, a CPS special education teacher, brought some of her students to participate in the meeting.

“It's always more powerful to hear students speaking,” she said.

According to Chambers, 625 special education teachers and \$200 million in resources have been cut across the city.

Chambers said legally, each special education student must be allotted a certain amount of time spent with teachers, but the cuts prevent teachers from

giving students the individual attention they need.

“Now we're really pressuring him to give back the funding,” Chambers said. “We're going to keep going to meetings to make plans on how to get the funding back. [We will] talk to aldermen, state [representatives] and possibly file a lawsuit as well.”

Many have suggested that

Emanuel tax wealthier residents to make up for cuts.

Nicole Anderson, a journalism major at Wilbur Wright College, used her minute at the microphone to discuss minimum wage, which was recently increased citywide to \$10 per hour. Anderson said there was a loophole in the minimum wage ordinance that allowed any government-funded organization to evade paying employees \$10 an hour.

“Rahm would realize a lot of students are working for sister agencies like City Colleges of Chicago and will give us our \$10 an hour,” Anderson said. “If he wants us to pay the property tax, he needs to give us more money.”

Emanuel listened and took notes during the meeting, occasionally responding to residents' concerns because he said he did not want to hold up the meeting by responding to each.

The mayor is set to present the budget at City Hall later this month.

mbraid@chicricolemail.com



Protesters concerned about the closure of Walter H. Dyett High School disrupt a town hall meeting on Sept. 2.

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» ANNIE GASKELL/CHRONICLE

Taste buds jump for joy with food museum opening

» DOMINIQUE JACKSON
METRO REPORTER

FOODIES CAN NOW learn about the history of the hot dog while getting a taste of Chicago's famous culinary culture at the city's first ever food-centric museum.

The Foodseum, founded by entrepreneur Kyle Joseph, who serves as executive director,

will run its first exhibit, "The Hot Dog and Encased Meats of the World," Sept. 19 through Dec. 20 at the Block 37 shopping mall, 108 N. State St.

Joseph conceived the idea for the museum during his traveling experiences, according to Suzie Fasulo, director of People and Operations for the Foodseum.

"He grew up in London and

Germany and often found himself as a foreigner in new communities," Fasulo said. "He discovered that food had a great ability to connect people from different backgrounds."

Joseph wanted to share his experiences with the world, Fasulo said. The pop-up exhibits are temporary, but the Foodseum aims to have a permanent location by 2017, Fasulo added.

"The exhibit serves as a teaser to what the Foodseum will look like," Fasulo said.

"The Hot Dog and Encased Meats of the World" exhibit will feature more than 23 spices used in sausages to smell and food tastings on selected days.

The museum will also display various food artifacts, including chopping blocks from the 1800s and tools used by butcher shops at the turn of the century, she said.

Many are pleased with the addition of the food museum.

"I think people want to learn more and the Foodseum is creating an environment where they are making food culture accessible to everyone," said Kit Graham, a Chicago-based food blogger and author.

"It's going to help propel Chicago to be more of a food center," Graham said.

The company has faced some challenges since discussion of its formation began in 2014.

"With any nonprofit, it's always a struggle being able to find the resources to work and connect with so many great people in the community, but we are getting through it," Fasulo said.

The organization raised

more than \$30,000 through a Kickstarter campaign and working with various food festivals in Chicago to raise awareness for its capital campaign.

Chicago is home to more than 7,300 restaurants, according to the City of Chicago's website. The opening of the Foodseum will allow people to interact and experience foods on a new level, Fasulo said.

"I think there is a rich history that people would love to dip into," said Tom Pierce, marketing vice president at Vienna Beef. "[Some] 70-80 companies used to produce sausage at the turn of the century and now there are only about five in Chicago."

The current exhibit will run through Dec. 20 from 11 a.m. to 7:00 p.m. Wednesday through Sunday at Block 37 108 N. State St. Admission is free.

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Conversion therapy banned for Illinois LGBT minors

» **GRETCHEN STERBA**
METRO REPORTER

GOV. BRUCE RAUNER signed a bill Aug. 20 declaring the use of conversion therapy on minors illegal in Illinois.

The action comes after Rep. Kelly Cassidy, an openly gay woman, initially proposed the bill to the Illinois House of Representatives on Feb. 23, 2014, as reported March 10, 2014, by The Chronicle.

The therapy has long been used as an attempt to change a person's sexual orientation or gender identity but has been denounced as harmful to patients by many psychologists. Barry Anton, the American Psychological Association's 2015 president, spoke out against the treatment on April 9 in support of President Barack Obama's call to end the use of conversion therapy.

"So-called reparative therapies are aimed at 'fixing' something that is not a mental illness and therefore does not require therapy," Anton said in a statement. "There is insufficient scientific evidence these therapies work, and they have the potential to harm the client long term."

Dr. Ariel Shidlo, psychologist and author of "Sexual Conversion Therapy: Ethical, Clinical and Research Perspectives," argues conversion therapy can be harmful to young people.

Patients in conversion therapy are told their sexual orientation or gender identity constitutes a mental illness, said Shidlo. Patients who struggle with depression, suicidal thoughts and family or religious problems are told their sexual orientation is

the cause.

"To be told by someone of authority that to be cured you have to stop associating with other LGBT people, end your relationship with your same-sex partner and stop attending your favorite bars, films and churches—your whole social life is essentially crushed," Shidlo said.

Doug Haldeman, professor and chair of the Doctoral Program in Clinical Psychology at John F. Kennedy University, said there is no scientific evidence suggesting conversion therapy is effective and agrees with the ban.

"The damage that can be done is extraordinary in some cases," Haldeman said. "Some people are in therapy for years trying to undo the shame, guilt and negativity they feel about themselves. Gay kids are still killing themselves over this. Is that what you want?"

Illinois joins New Jersey, Oregon, California and the District of Columbia as the only states to ban conversion therapy. Haldeman said several cultural factors, such as societal attitudes about homosexuality, make it difficult to prohibit the practice in other states.

Haldeman, who is openly gay man, said many people fail to recognize LGBT-identifying people as normal people, but he said they are the same as everyone else.

"We get up, we go to work, we come home exhausted, we microwave lasagna in front of the television and we fall asleep—doesn't that sound like a gay agenda to you?" Haldeman said. "Then we just live our lives and love each other, in my case, to men."



» PHOTO ILLUSTRATION/ALEXANDER AGHAYERE

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SEE BAN, PAGE 7

Two snow leopard cubs were recently born at Brookfield Zoo, according to an Aug. 28 press release

Brookfield Zoo welcomes snow leopard cubs

» **MCKAYLA BRAID**
METRO REPORTER

OFFICIALS AT BROOKFIELD Zoo, 8400 W. 31st St. in Brookfield, announced in an Aug. 28 press release the birth of two snow leopard cubs—the first new birth at the zoo for the species in two years.

Snow leopards are an endangered species, with an estimated 4,000–6,500 left in the wild and approximately 600 in zoos worldwide, according to the Snow Leopard Trust website.

Dr. Michelle Rafacz, an assistant professor in the Science & Mathematics Department and an adjunct

scientist at Lincoln Park Zoo, said the births are significant because the species' endangerment status means there are ever-fewer breeding pairs.

"[The cubs] are also significant because people relate to them. People get excited about young snow leopards. They're very attractive, engaging and, like a lot of young animals, they're entertaining, so they're good ambassadors for their wild counterparts," said Jay Petersen, curator of carnivores and primates at Brookfield Zoo.

Though there are births in captivity, there are still many factors that play into the species' placement on the endangered



» Courtesy CHICAGO ZOOLOGICAL SOCIETY

species list, such as retribution killing and the habitat-shrinking effects of mining.

Jennifer Snell Rullman, assistant director of Conservation for the Snow

Leopard Trust, refers to retribution killing—when farmers kill a snow leopard that killed their livestock—"as the biggest threat facing snow leopards."

Rullman said snow leopards

do not usually kill livestock, but as farmers move their pastures further up on mountains, they displace the wild animals snow leopards usually hunt.

SEE ZOO, PAGE 44

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ZOO, FROM PAGE 42 ↓

“When they push wild prey out of their natural habitat, snow leopards will then prey on livestock,” Rullman said.

These farmers are living in poverty and losing even one animal is detrimental to their livelihood, Rullman said, adding that they sometimes retaliate and kill the snow leopard.

The declining number of snow leopards in the wild makes it difficult for them to reproduce, which is another factor in the decrease of the snow leopard population, Rafacz said.

Petersen said snow leopard endangerment is the result of human behavior, so people have to help restore their numbers.

The cubs are not yet named,

but Brookfield Zoo gives the first opportunity to name the cubs to the donor community.

“If you or anybody would like to name them, get in touch with the development office at Brookfield Zoo,” Petersen said.

Rullman said one way to protect the species is by being aware and educated about its endangerment status.

“I think zoos are great about

giving you the opportunity to get close and personal with the cats, coming to understand that [they are] endangered and wanting to make a difference,” Rullman said. “It creates the sense that a snow leopard is more than just a predator. It has feelings and emotions. You get a sense of coming to know these animals a little differently and caring about them, and once

people start to care about them, they look for ways they can make a difference.”

Rullman said those who want to make a difference can also do so by purchasing items from zoo gift shops, which she said will go directly to the community members helping to protect the endangered species.

mbraid@chroniclemail.com



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Karen Ford

OCCUPATION: Author and social advocate
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» **DOMINIQUE JACKSON**
METRO REPORTER

Journalist, blogger and author Karen Ford has written about social issues frequently. Her most recent book, “Thoughts of a Fried Chicken Watermelon Woman” is a collection of essays about gender, race, politics and religion, offering a female perspective on issues faced by the black community. Ford grew up in Chicago’s Englewood neighborhood on the city’s South Side. She now serves as third vice president of the National Writers Union and said inspiration for her book is rooted in the desire to be a new voice on the scene. She is active in the Chicago and Columbia communities, and is working on Chicago Artist Month in Hamilton Park, where she is collaborating with student graphic designers from Columbia. The Chronicle sat down with Ford to talk about her latest book, community involvement, careers, and race in America.

THE CHRONICLE: What do you hope people will take away from your book?

KAREN FORD: I’m hoping more than anything else that it causes people to think first, then spark discussion. It doesn’t really matter if readers agree or disagree with my views or opinions, just that people think. We find a lot with social media that people speak without thinking. They get half the story and they spew their guts. I’m hoping people will take a moment, sit back, think and then reflect and speak out about the issues.



» Courtesy Karen Ford

What were your experiences growing up on the South Side?

I grew up in Englewood, before Englewood became notorious, and I still don’t see it that way. I lived in several other neighborhoods on the South Side. It’s a family neighborhood that you would find in any other city—we just don’t get the ink. A lot of the daily papers kind of skip over the South Side, but it has been wonderful to

my family and me. We love the South Side.

Why do you think there is a lack of prominent female voices on certain issues?

I think there is a lack of black female voices, to be more specific. A lot of times when issues comes up that people are seeking people to comment, they find Henry Louis Gates, Cornel West or Tavis Smiley but there

is rarely a woman in the bunch. I don’t see my point of view being reflected, and I thought by writing my book that I would be a new voice.

How do you think this can change in the future?

I’m hoping more women will write—and not just about their lives. I’m not saying that it’s not important, but I really want more black women to write about politics and how it affects us. I’m hoping black women will write about bigger issues than their life stories.

What advice would you give to people who want to get involved in social justice issues?

Start where you are and where you live. The Internet has allowed voices to be known—you can craft a blog and start to write. You can reach out to community organizations within your neighborhood. Find the thing you are most passionate about. If you can’t find an organization—heck, start one!

How do you define success?

I think success has to do with whether you are living true to you and finding a way to make a contribution to where you are.

What was it like crossing over from being a journalist to an author?

As a journalist you have to remain objective—a journalist is not a part of the story. Crossing over to being a blogger and book author allowed me to do the complete opposite, it allowed me to put myself the middle of a piece if I so desired.

BAN, FROM METRO FRONT

According to the Human Rights Campaign website, LGBTQ youth who participated in conversion therapy have evidenced that it has not worked. A January 2009 study conducted at San Francisco State University, the found that LGBTQ youth who experience rejection are more than eight times as likely to have attempted suicide, nearly six times as likely to report high levels of depression, more than three times as likely to use illegal drugs and more than three times as likely to be at high risk for HIV and STDs.

However, with the treatment banned, LGBTQ youth are hopeful for the future.

Zoe Malzone, a sophomore design major, identifies as bisexual and thinks it is time Illinois banned what she considers an “old fashioned treatment.”

“Sexuality isn’t a choice, and trying to change something that can’t be changed is inhumane,” Malzone said. “I am hopeful that all of this is happening in a short period of time, especially with same sex marriage, and I think that’s wonderful. The progress we made is incredible, but we still have a lot of catching up to do.”

gsterba@chroniclemail.com

Do you think the black community needs justice or healing?

Both, I don’t think you can have one without the other. They’re tied—hand in hand. From the world, especially within the United States, we need justice. As far as what we need with each other, we need healing and we need to help each other heal.

djackson@chroniclemail.com

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