

11-13-2017

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Columbia College Chicago

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HLC

FACULTY QUALIFICATIONS

PAGE 4

Adjunct professors not assigned courses until qualification proven

Costumes, big hair and large biceps required

PAGE 20



ONE YEAR LATER

SEE PROTEST, PAGE 31



Students need to be educated on state of Hollywood

» ZOË EITEL
EDITOR-IN-CHIEF

With so many allegations of sexual abuse coming out against entertainment industry men—both lesser and well-known celebrities—it's hard to keep up. There are new reports every day of women and men coming forward against these men, regardless of the amount of the power in the industry they once had.

Harvey Weinstein, Louis C.K., Kevin Spacey, Charlie Sheen, Ed Westwick, Robert Knepper, Steven Seagal, Brett Ratner, Dustin Hoffman and James Tobak are just a sample of Hollywood men who have had years of abuse allegations stacked against them recently, and the list of celebrity men who have been accused in the past and faced little to no repercussions is exponentially longer.

Woody Allen was accused of sexually abusing his 7-year-old adopted daughter in 1992; in 1993, despite enough evidence to prosecute him, he was not charged; in 2014, Allen was given the Cecil B. DeMille Lifetime Achievement award at the 71st Golden Globes.

Casey Affleck was accused of sexual harassment in 2010 by two women, settled the cases for \$2 million each that year and won more than a dozen awards for 2016's "Manchester by the Sea."

Arnold Schwarzenegger was accused in 2003 of groping six women from 1970–2000 and served as California's governor from 2003–2010.

Mike Tyson served six years in prison after being convicted of rape in 1992 and went on to play a lovable version of himself in 2009's "The Hangover."

Roman Polanski pled guilty and was convicted of statutory rape in 1979 but fled to France before he could be sentenced. Four other women have since come forward to say Polanski assaulted them when they were children—the most recent report in October. In 2003, he won both an Academy Award and BAFTA Award for directing "The Pianist."

As a college that trains future entertainment industry members, Columbia needs to recognize this history of abuse of power in Hollywood and educate its students on not just how to build a career in their fields but what dangers they may



face on those paths. Just because victims are coming forward now, and some alleged abusers are facing consequences, doesn't mean it will end the pattern of sexual misconduct before Columbia graduates are at the mercy of it.

Many of the once powerful men are losing their control now that the spotlight is on them and their pasts. But who knows how long this will last? Hollywood and some of its fans have a history of forgetting about sexual harassment and abuse cases in favor of getting a shiny new chart-topping movie, as has happened with Allen, Affleck and Polanski.

Not only is the misconduct important for students to be warned about, but we are in an era that finally shifts blame away from victims and onto the perpetrators, which needs to be encouraged as much as possible. In today's entertainment industry, the accused men and the brave victims cannot be allowed to fade into the shadows again.

Columbia needs to introduce at least a five-week course—or a J-Term class—open to all students to give them the knowledge necessary to enter their fields after graduation confidently and safely.

Students need to be taught that predators aren't just hiding in alleys and classrooms but are the names they see in film credits and trending topic lists. Students need to be taught that, in whatever industry they join, there will be men who will abuse their power and demand favors. And students need to be taught that those men are only trying to help themselves and can no longer be tolerated and excused.

Meryl Streep once called Weinstein God in 2012, and look at him now. He's not God; he's a predator and a disgraced joke of a man.

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600 S. Michigan Ave.
Chicago, IL 60605

Enrollment drives changes to English and creative writing classes

» **MOLLY WALSH**
CAMPUS REPORTER

COLUMBIA'S DECLINING ENROLLMENT has forced elective courses in the English and Creative Writing Department to only be offered to students every other semester instead of year-round, according to faculty in the department.

"The number of classes that a number of departments are able to offer has decreased just based on the student body at the school," English and Creative Writing Department Professor Joe Meno said. "So because the number of students is less, the number of classes to offer ends up being fewer. That is especially the case in the spring."

Genre writing classes such as "Young Adult Fiction," "Fantasy Genre Writing," "Science Fiction Writing" and "Graphic Storytelling" will not be offered in Spring 2018, according to Richard Chwedyk,

adjunct professor in the English and Creative Writing Department who has taught "Science Fiction Writing," "Exploring Science Fiction Writing" and "Advanced Science Fiction Writing Workshop" since 2009.

Chwedyk and other department faculty received an Oct. 26 email from the department stating, "We wanted to let you know that the English and Creative Writing Department has completed the first round of scheduling for spring '18. Unfortunately, due to lower enrollment, we were not able to assign you a class from the available sections. As we finalize the schedule in the coming weeks, we will contact you if something becomes available."

Chwedyk said he did not feel reassured for the department's future after receiving the email, but he is assuming the elective courses and genre classes will be offered to students again.

Senior Vice President and Provost Stan Wearden said the college estimates the number of classes to offer based on needs of students.

"What we've done with elective courses is we put them on an every-second-semester rotation," Wearden said. "We want to make sure if there is an elective course you want, like the genre writing course in creative writing for example, that it will come around at some point while you're a student here and have an opportunity to take that class."

Junior English and creative writing major Marie Carroll is a member of MythInk, a campus club for fantasy, sci-fi and horror writers. She said the genre classes were fun and a great resource for young writers to hone their skills in specific writing styles.

"It's a big shame that the whole subsection of genre writing, which is so important to so many people who want to actually get their work out there, is not offered next semester," Carroll said.

The sudden changes in the department are depressing, she added.

Carroll plans to write a letter to Dean of the School of Liberal Arts and Sciences Steven Corey to express her frustration and encourages other students to do the same.

Chwedyk was forwarded an emailed response from English and Creative Writing Department Chair Kenneth Daley after a discontented student wrote a letter to Wearden expressing their irritation about the sudden changes being made in the department.

"While we have fewer specific genre offerings this spring, it should be noted that Columbia College overall has made adjustments in concert with enrollment numbers, and our catalogue reflects that in all programs," Daley stated in the letter. "I'm confident that more genre writing courses such as horror writing, young adult fiction, fantasy writing, sci-fi, etc. will [be] offered next year."

Daley did not respond to request for comment as of press time.

Laurie Lawlor, former adjunct professor in the former Creative Writing Department who left after spring 2017, said Columbia is taking a non-creative step backward by limiting its genre classes. Lawlor used to teach several genre classes, including "Writing for Children" and "Young Adult Fiction," starting in 2003.

"The sad thing, for me, as a former teacher, is that the students are getting the short end of the stick," Lawlor said.

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» FILE PHOTO

» PHOTO ILLUSTRATION JOCELYN MORENO/CHRONICLE

P-Fac fears losing jobs over new qualification

» **CONNOR CARYNSKI**
CAMPUS EDITOR

ABOUT 20 ADJUNCT professors were not assigned classes for the Spring 2018 Semester because they failed to provide information proving them qualified to teach under Higher Learning Commission guidelines, which the part-time faculty union claims violates its contract.

HLC guidelines—which were revised and implemented Sept. 1—require adjunct faculty to have a degree at least one level higher than what they teach. Educators teaching undergraduate classes are required to hold at least a master’s degree in their field. Faculty members can also prove qualification through “tested experience,” defined as work done outside of the classroom, according to the guidelines.

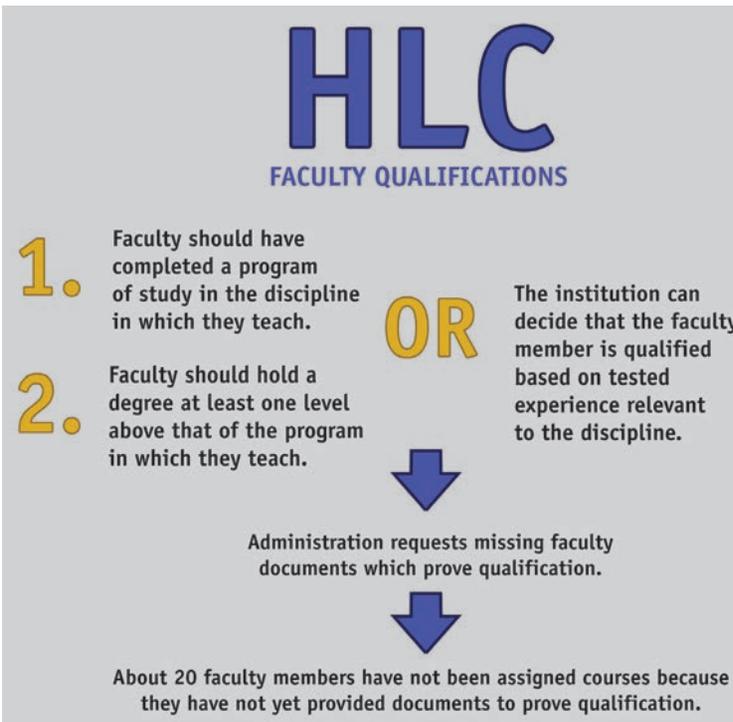
P-Fac President and Adjunct Professor in the Photography Department Diana Vallera said the college relayed the guidelines to the union but never specified what constitutes tested experience.

“We have faculty that have been here 20, 30 or 40 years who have been working in the field,” Vallera said. “That is the tested experience and the [college] should be proud in making arguments over tested experience, not using it as a way to change qualifications.”

HLC guidelines state an institution that uses tested experience to measure qualification must have a well-defined policy and procedure for determining necessary experience to teach students.

P-Fac lawyer Mike Persoon, an attorney at Despres, Schwartz, & Geoghegan, Ltd, said faculty qualification guidelines in the union’s

» SAMANTHA CONRAD/CHRONICLE



collective bargaining agreement cannot be circumvented by HLC guidelines. The college would have to bargain to change faculty qualification procedures, he noted.

“This isn’t any attempt to protect people who were never

qualified,” Persoon said. “All of these people were determined to be qualified by the college. The college hired them in the first place; the college continued to hire them for decades.”

Senior Vice President and Provost Stan Wearden said when

he came to the college in spring 2014, he was alarmed that in some cases, faculty member records were either missing transcripts or credentials were out-of-date. After learning this, Wearden asked faculty members to provide any missing information, he added.

“I did this for three reasons,” Wearden said. “Number one, your personnel files need to be complete files. Personnel files get audited by different agencies, and it is just important and good practice to have credentials of your employees on record. Secondly, I as provost want to be able to say with confidence that our faculty who are in the classroom are 100 percent qualified to be there. And thirdly, we are accredited by the [HLC] and they check faculty qualifications, and they are going to be here in November 2018, and they are going to check on this.”

Visit ColumbiaChronicle.com for additional reporting.

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Preliminary Rendering (Gensler), Select Artist Images by Lauren Zens '12



facebook livestream @cccstudentloop

Web series jumps from screen to stage

» TESSA BRUBAKER
CAMPUS REPORTER

A MIX OF Columbia alumni, professors and students are featured in the live comedy variety show “Dorkumentary Live!,” based on the web series of the same name.

David Tarleton, associate professor in the Cinema and Television Arts Department,

produced and directed the show with his wife and former Business and Entrepreneurship Professor Adria Dawn, who also writes for and stars in the production. They created the original web series together in 2008 while living in Los Angeles. The show will run Nov. 15–19 at 1225 W. Belmont Ave.

Dawn said the show’s release is timely because she and Tarleton think people need to laugh and escape from worldwide problems.

“I felt like it was a really good time because everyone’s been so down about the political landscape,”

Dawn said. “I [have to] find a way to find the love and the joy and the dumb and so the time was perfect for us.”

Tarleton and Dawn based “Dorkumentary” on their own life experiences and modeled characters in the series on people they have encountered. Dawn said the first web episode of “Dorkumentary,” “My Day Job @ Uncle Jer’s,” was based on the store where Dawn used to work, and the characters were actual customers she encountered.

“It’s things in our lives, but taken in a twisted, silly absurdist direction,” Tarleton said.

The show features dancing, improv, audience interactions and sketches, one of which includes a giant inflatable fidget spinner, Tarleton said. The couple has collaborated on multiple projects since 2004, including the web series, but this is the first time in years they have done a live production, he said.

“I don’t think the love ever left of doing live performance and having that kind of immediacy with the

audience and especially with comedy,” Tarleton said. “There’s something about comedy with a live audience, and you get this electric energy in the room and everybody’s laughing together.”

Andrew Edwards, adjunct professor in the Music Department, composed the show’s music, which features original and parody songs. Edwards said he enjoys the immediacy that comes with the music.

“It’s going to be rapid fire and everything needs to be punchy and clear because there’s no room for sitting around in silence while someone figures something out,” Edwards said. “It’s gotta really go, so I’ve been trying to keep everything tight, very concise and punchy and fun.”

Dawn said she is proud of not having to put on a filter on her acting and having the freedom to create these sketches.

“A long time ago, I developed this theory [that] I would rather have someone really like me or really



» PHOTOS COURTESY DAVID TARLETON

Adria Dawn said she and Tarleton always wanted to turn Dorkumentary into a live stage production.

hate me, [rather] than to be like, ‘Who is she?’” Dawn said. “I’m pretty sure people are going to really love me or just not like this kind of comedy.”

Tarleton said it is vital for live performances to insert a unique spin so audience members want to come see the show.

“The goal is the audience’s face will hurt at the end of the show,” Tarleton said. “If your face didn’t hurt, then we didn’t do our job.”

Associate Professor in the Cinema and Television Arts Department David Tarleton created “Dorkumentary Live!” with his wife, Adria Dawn.



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Columbia COLLEGE CHICAGO Business and Entrepreneurship

Artists ‘takeover’ campus to promote ‘Freshman’

» MONICA WESTLAKE/CHRONICLE



Jason Maek and Zaena have visited more than 24 campuses and plan to visit 47 in all before their New Year's Eve release of their album *Freshman*.

» OLIVIA DELOIAN
CAMPUS REPORTER

COLLABORATIVE DUO JASON Maek & Zaena visited Columbia Nov. 7 for a Campus Takeover event by Shuffle Presents as part of a promotional tour supporting the Dec. 31 release of their album *Freshman*.

Rosey Denton, the booking director of Shuffle Presents, an events subsidiary of the Chicago-based record label Maek, said Shuffle Presents was exploring ways to promote Maek and Zaena's album and decided to visit Columbia and other campuses in cities nationwide.

"[*Freshman* is] their commentary on the American college education system and the coming-of-age experience," Denton said. "We wanted to make it very college-focused and student-friendly event-wise."

Denton said the group's Campus Takeover tour started in October in Austin, Texas, and has gone through numerous states and campuses. The takeovers include a pop-up shop hosted by U.K. clothing brand Missguided, Pier 1 Imports giveaways and an online dorm makeover contest, she added.

They have visited more than 24 campuses so far and plan to visit 47 on the tour in all.

Denton said they gave out several gift cards and prizes to Columbia students, but the dorm makeover contest will be up for grabs until Dec. 10 on the *Freshman* tour website, giving Columbia students the chance to win the prize well after the visit is over.

Maek, artist and co-founder of the record label, said *Freshman* was created to provide an honest critique for college students. He said the common idea that college is the only way to reach success is false.

"When we came up with this project, we really wanted to highlight the college experience and provide a narrative for someone that exists within [the college] sphere," Maek said.

Maek said the concept of the album stemmed from his own college experiences. He started college at 15 and completed two bachelor's degrees in political science and psychology, a master's in urban and regional planning and a doctorate in sociology.

Zaena, artist and co-founder of Maek, said she wants everyone at the Takeovers to be able to relate to the concepts within their album.

"I'd like to call it a soundtrack for your four-year college experience," Zaena said. "There's something for everyone."

Both Maek and Zaena share the philosophy that music is a gift and should be free for all to listen to; therefore, they decided the album *Freshman* will be free for music-lovers upon its release.

"We hope that for [every] freshman right now, our music will be influential to them through their whole four-year experience," Zaena said. "We want to connect, make a memorable experience for everyone and help guide them through [with our] music."

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**Office of the
Provost**

AEMMP Records releases Musa Reems' new EP

» MOLLY WALSH
CAMPUS REPORTER

CHICAGO-NATIVE MUSA REEMS has been writing and releasing music since age 15 and hopes to follow in the footsteps of fellow Chicagoan Chance the Rapper.

Now a junior business and entrepreneurship major, Reems completed an EP for release Nov. 14 by the college's student-run record label and business and entrepreneurship practicum course AEMMP Records.

Reems, 20, is an emcee from Austin on Chicago's West Side. His latest EP, *Lately I've Been Sol Searching*, features five songs he wrote over the summer and incorporates hip-hop, soul and funk, according to an Oct. 23 press release from AEMMP records.

After working last year on a full-length music project called *Where the Sun Never Rises*, Reems said he

decided to make his new EP solar-themed as well.

"I feel like [Chicago] is clouded in a lot of negativity," Reems said. "I want to show my city in a different light. The sun became a metaphor for the city of Chicago."

AEMMP Records chose Reems out of 20 applicants, according to Executive Board Member and senior business and entrepreneurship major Devay Myatt.

"[Reems] is a great artist that we've put on board," Myatt said. "[He's] easy to work with; we've gotten so much accomplished just in this little amount of time that we've had with him."

Reems said when he is inspired to write music, he thinks of a concept or a theme, such as the sun, and then does an exercise for which he writes 16 bars of music in 16 minutes to spur the lyrics.

"Before I get into something, I want to make sure I can picture

a beginning, middle and end," Reems said. "Sometimes I do it backwards. I just want to be able to make you think."

Justin Thomas, a senior business and entrepreneurship major and member of the label's Arts and Repertoire segment, said AEMMP Records helps students understand the music industry and how to balance being both an artist and a business executive.

Reems said it has been a great experience working with AEMMP Records because of how much they have accomplished together, such as booking his listening party, creating merchandise and getting him featured in multiple publications including Fake Shore Drive—a Chicago hip-hop music blog.

"It's a dream. My listening party is at Jugernaut, [427 S. Dearborn St.], this Sunday and I remember seeing Chance [the Rapper] there, so that's cool," Reems said.

Alexander Fruchter, associate professor in the Business and Entrepreneurship Department, said the class is modeled after commercial record labels, and its

mission is to craft music to publish and get hands-on experience running a label.

"The biggest benefit is getting to apply the knowledge that you would pick up as a music business student in our program," Fruchter said. "This is the course where it all comes together. You're exercising knowledge in a way that is meaningful, impactful and tangible."

Reems started recording his latest EP this summer at Soundscape Studios, 2510 W. Chicago Ave.,

where he has been recording since he started making music in high school. He finished writing *Lately I've Been Sol Searching* at the beginning of the school year.

Devay said AEMMP is excited to see how Reems' EP release takes off after working with the student-run label.

"We think this is a great EP," Devay said. "We've heard it multiple times, and we think it's good, so we're ready to see the manifestation of this."



» ERIN BROWN/CHRONICLE
After working with student-run AEMMP Records, Musa Reems is releasing his latest EP, *Lately I've Been Sol Searching*, Nov. 14.







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Columbia alumna showcases film worldwide at festivals

» TESSA BRUBAKER
CAMPUS REPORTER

Cinema and Television Arts alumna Sophia Orner-Thompson said she grew up watching Studio Ghibli animated films like “My Neighbor Totoro” and loved how the visuals moved across the screen like dreams. Now, Thompson, a 2017 graduate, is showcasing her short animated film “Outrun the Night” at four festivals across the world.

“Outrun the Night,” is a story of two children trying to escape nighttime by chasing after the sun to continue playing forever. The film has been accepted at the Josiah Media Festival in San Antonio; the Barcelona Planet Film Festival in Barcelona,

Spain; the Sciacca Film Fest in Sciacca, Italy; and the Reel East Film Festival, an online-only festival.

The Chronicle spoke with Thompson about her experience creating “Outrun the Night.”

THE CHRONICLE: Can you summarize your film “Outrun the Night”?

SOPHIA ORNER-THOMPSON: It’s a three-minute animated short, which I made in Animation Solo Project. I made the film almost entirely by myself; the only help I had was with sound. I chose it because it seemed to be the most compact story in terms of being able to turn it into a full short story with a beginning, middle and end. Upfront, the movie is about kids not wanting to be in

the dark and go to bed. More broadly, it’s about not wanting to face the future and the night.

How did you come up with the idea?

It was an idea I had one day thinking about, “What if there was someone who didn’t want the night to come, so they decided to follow the sun forever and stay in the lighter half of the earth?” Then I thought the kind of person that would have an idea like that and take it seriously would probably be a little child.

How did you become interested in filmmaking?

I first got interested when I was a preteen. I loved Studio Ghibli films. I loved how there was so much going on in the visuals. It was never just what’s happening on screen; it was visual poetry in a sense that sometimes those movies would be extremely abstract and only be following the outline of the plot. But the visuals are endlessly imaginative, just like moving dreams.

What are you most proud of about this film?

I like what I was able to accomplish with the color palette in the film. That was actually one of the most enjoyable parts of it for me: the dynamic between the warm and cool colors. There’s a lot of saturated blue [and] teal



» COURTESY SOPHIA ORNER-THOMPSON

Sophia Orner-Thompson’s film “Outrun the Night” was accepted into four international film festivals.

colors standing right next to bright yellow, saturated sunshine colors. Playing with that light and shadow dynamic was really fun for me.

How did you react to getting accepted to these film festivals?

I was so happy. I definitely played an apply-everywhere approach to every film festival I was eligible for. I just went ahead and sent it in. There was a lot of rejection at first, but then you finally land a festival and it’s really exciting.

tbrubaker@columbiachronicle.com

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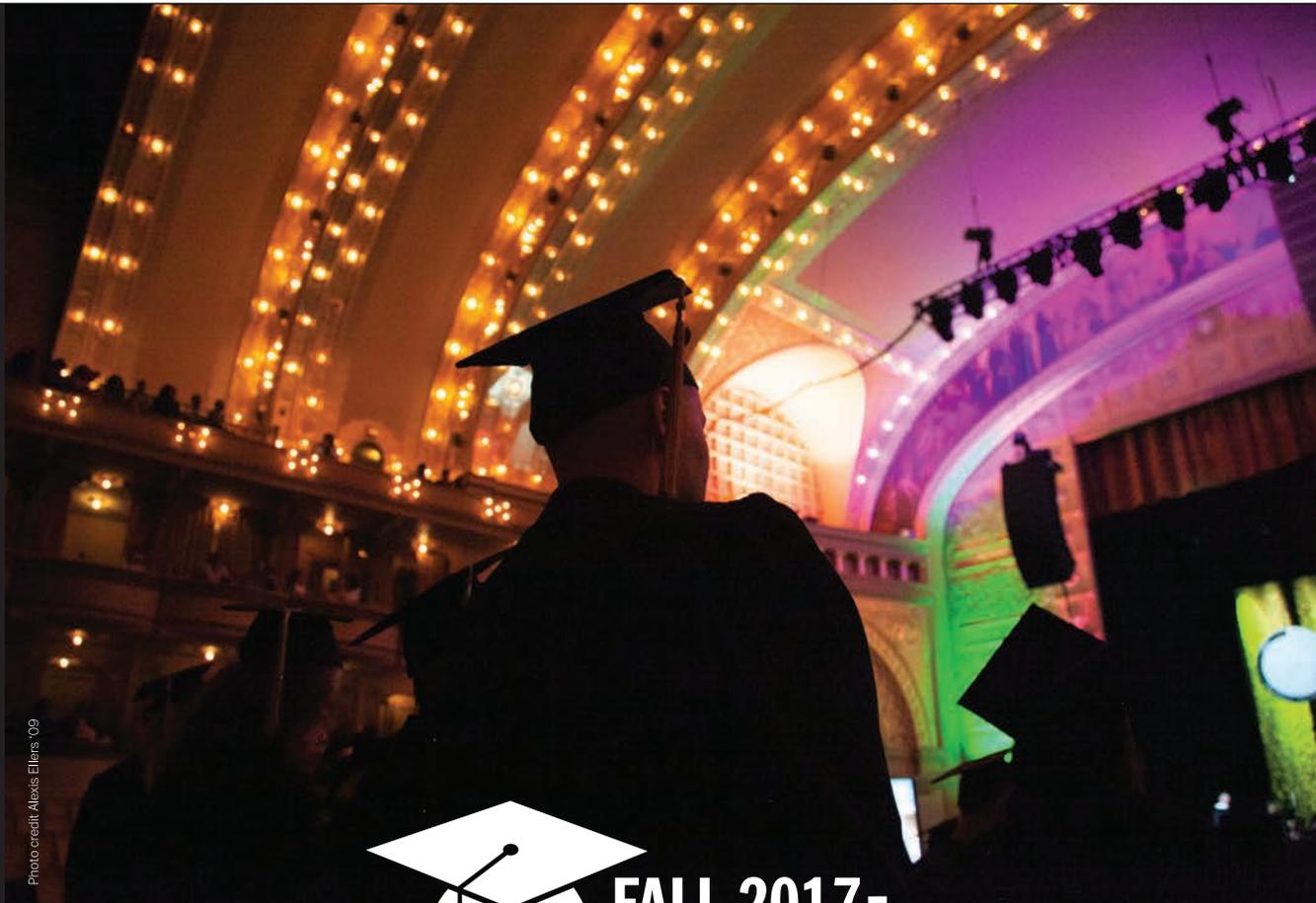


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What do 'Winnie the Pooh,' 'Rugrats,' The Beatles have in common?

» KENDRAH VILLIESSE
ARTS & CULTURE REPORTER

AS A KID who frequented the local movie theater on Saturday afternoons, Ron Campbell grew up fascinated by cartoons. At the time, Campbell did not understand what exactly cartoons were before having an epiphany: He was capable of making drawings come to life.

His fascination led him to help design iconic characters in animated TV shows such as "The Jetsons," "Winnie the Pooh" and "Ed, Edd n Eddy." He is perhaps best-known for bringing The Beatles' "Yellow Submarine" and "The Beatles Saturday Morning Cartoons" to life.

Campbell will exhibit his paintings, which are for sale, and meet fans at The Frame Shop in Bridgeport, 3520 S. Morgan St., Nov. 17 from 4 p.m.–9 p.m., and on Nov. 18 at the Lincoln Park Frame Shop, 2306 N. Lincoln Ave., from noon–6 p.m.

"All my life, the audience were numbers on a page," Campbell said. "Now, I am meeting people who enjoyed the cartoons I helped make. That is fun for an old man."

Campbell's 50-year body of work has inspired generations of aspiring cartoonists and animators and is studied in classrooms nationwide, according to Ron Fleischer, associate professor and coordinator of Columbia's traditional animation program in the Interactive Arts and Media Department.

"'Yellow Submarine' was so unique in its style and what it did that it went beyond influencing anything today," Fleischer said. "I don't see its influences anywhere throughout the history of animation. It still holds up in its own uniqueness because nothing ever copied it."

Although The Beatles cartoons and "Yellow Submarine" were groundbreaking for their time, Campbell said when he received the initial call from Al Brodax, an American film and sound producer, he had no idea who The Beatles were.

"I thought Beatles were going to be beetles, not The Beatles," Campbell said, laughing. "I finally stopped and listened to The Beatles' music, [and] like everyone else, I fell in love with their music."

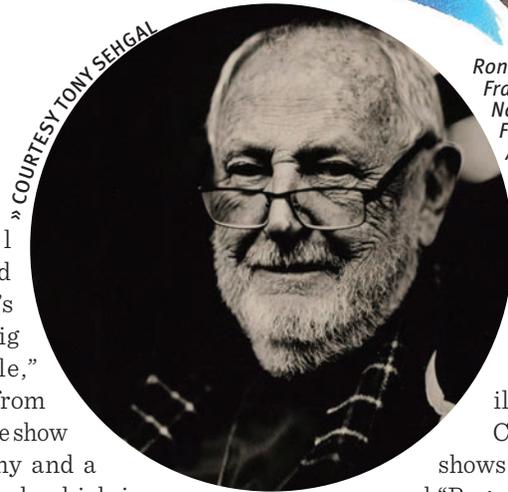
Campbell also produced the children's TV show "Big Blue Marble," which aired from 1974–1983. The show won an Emmy and a Peabody award, which is a rarity among children's shows, Campbell said.

Ash Windbigler, frame specialist for all Frame Shop locations, said it is exciting to be hosting Campbell because he illustrated many childhood favorites.

"It is really neat to meet a personality that is so down to earth. [Then] you realize he made almost every cartoon that you grew up with, no matter what age you are," Windbigler said. "It brings you together. He

Campbell helped animate "The Jetsons," "The Beatles Saturday Morning Cartoons" and "Scooby-Doo."

Ron Campbell, will meet fans at Frame Shop, 3520 S. Morgan St., Nov. 17 from 4 p.m.–9 p.m. and Frame Shop, 2306 N. Lincoln Ave., from noon–6 p.m. Nov. 18.



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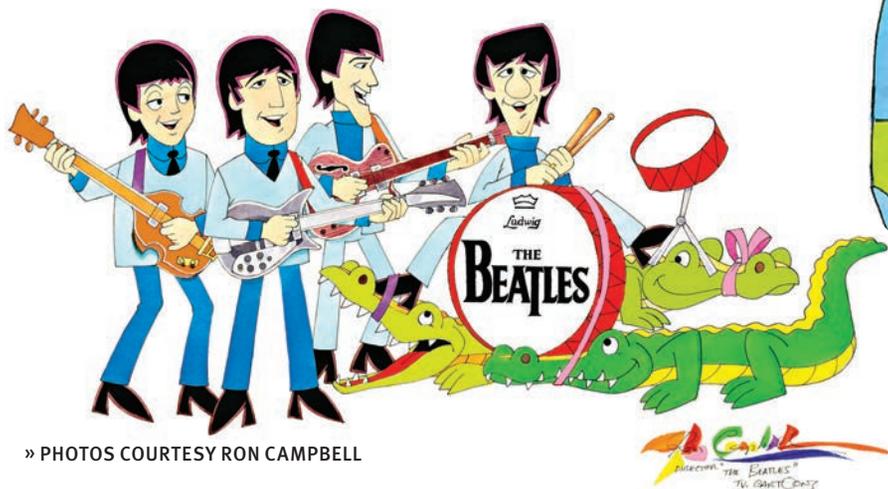
did 'Rugrats,' which was newer for younger generations, but then also the Beatles, 'The Jetsons' and 'The Flintstones.' He illustrated all of our lives."

Campbell said animating shows such as "Scooby-Doo," and "Rugrats" were just as entertaining for him to create as it was for children to watch.

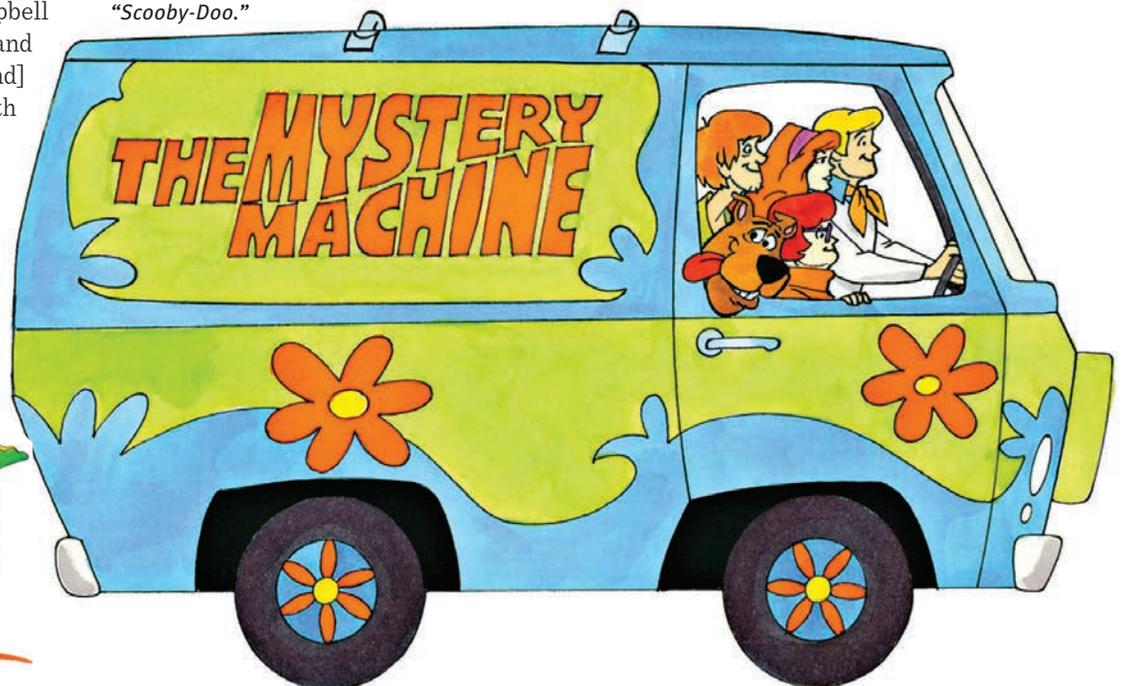
Since his retirement, Campbell has been creating paintings inspired by his past animations, so his legacy and passion for cartoons lives on.

"It was my life," Campbell said. "I never did wake up in the morning and say to myself, 'Oh Hell, I have to go to work.' It was a nice way to spend a life. I was lucky."

kvilliesse@columbiachronicle.com



» PHOTOS COURTESY RON CAMPBELL





LIVE

» ARIANA PORTALATIN
MANAGING EDITOR

from my desk chair

Body shaming continues in criticism of traffic anchor

Two weeks into her new job at Channel 8, WFAA-TV, in Dallas, traffic anchor Demetria Obilor garnered attention for her response to body-shaming comments directed at her on Facebook.

The Nov. 1 comment posted by Jan Shedd criticized Obilor's wardrobe because of her body size, saying, "Has anyone seen Channel 8's new morning traffic reporter? She's a size 16/18 woman in a size 6 dress, and she looks ridiculous. I understand that when I watch Channel 8 I'm going to get biased reporting and political correctness, but clearly they have taken complete leave of their senses. I'm not going to watch Channel 8 anymore."

Shedd's comment was uncalled for and fortunately received well-deserved backlash, with some pointing out the comment's racist undertones. Artist Chance the Rapper tweeted in defense of Obilor.

Obilor responded to the comment with a Nov. 3 Facebook video.

"When you look a little different, people think it's OK to talk to you a little different," Obilor said in the video, during which she also pointed out criticism she has received about her natural hair. "This is the way that I'm built, this is the way I was born, I'm not going anywhere, so if you don't like it, you have your options. We don't have to put up with this, alright? And we're not going to."

Following the backlash, Shedd apologized Nov. 7 during an interview on Radio Therapy Network in Dallas and explained that her comment was more directed toward women on television being exploited and forced to wear tight dresses. Even if this is the case, Shedd's comment was racially insensitive to say to a woman of color and is a clear example of body shaming that should not be directed toward any woman.

Why should a woman be judged for any personal characteristic? Instead of working with others to halt the exploitation of women on TV, Shedd chose the low road and took cheap shots at a woman's looks, which no one can control. Women pitting



themselves against other women does nothing to advance efforts to end unfair treatment of women. This is an especially important issue as women are more likely to be body shamed and experience body image issues.

According to a June 2016 Dove Global Beauty and Confidence Report studying 10,500 women across 13 countries, women's body positivity is in a steady decline and often affects important life decisions.

Eighty-five percent of women said they opt out of significant activities due to lack of confidence in their appearances, and 87 percent stated they would stop eating or otherwise put their health at risk if they are not satisfied with their body.

Similarly, a January 2016 Yahoo Health survey found that of 2,000 people between the ages of 13 and 64, more than half of women felt ambivalent or negative about their bodies, and these perceptions were consistent as women aged, with only 13 percent reaching peak body positivity between ages 35 and 54.

With body negativity being most prominent among women, society needs to make strides to ensure body shamers are stopped so the problem does not persist. Although Shedd may not have meant to pass judgment, it's important that Shedd learned why her comments were wrong and not just apologize for them. It's great that others were quick to point out Shedd's offensiveness and that Obilor was willing to respond to the comment, paving the way for an end to body shaming and an increase in body positivity.

aportalatin@columbiachronicle.com



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Tuesday, Nov. 14

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Thursday, Nov. 16

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Vic Theatre
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Wednesday, Nov. 15

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Friday, Nov. 17

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7 p.m.
\$25

FROM THE FRONT ROW

Todd Kessler, a Chicago singer/songwriter, played an album release show Nov. 5 at Lincoln Hall, 2424 N. Lincoln Ave., during his opening set for Haley Reinhart.



» MACKENZIE CROSSON/CHRONICLE

Fake Shore Drive creator takes a cruise down memory lane

» JONATHAN SADOWSKI
ARTS & CULTURE EDITOR

IN 2007, ANDREW Barber, then 26, turned his passion for music into Fake Shore Drive, a blog focused on all things Chicago hip-hop. Four years later, he left his lucrative advertising job to pursue blogging full time.

Barber is now a major player in the music industry, curating playlists for Apple Music, partnering with Red Bull Sound Select and getting a shoutout from Chance the Rapper at The Grammys.

"It's been a wild ride," Barber said of his time watching the hip-hop scene evolve.

Red Bull Sound Select partnered with Barber to throw a 10th anniversary party show for Fake Shore Drive Nov. 4 at Portage Theater, 4050 N. Milwaukee Ave., which featured acts such

as Big Tymer\$—an old favorite of Barber's that reunited just for the show—and Tee Grizzley, an up-and-coming rapper who has been recently featured on Fake Shore Drive.

"[The anniversary celebration] made me feel like I actually did something," Barber said. "Fake Shore Drive meant something to enough people."

Fake Shore Drive's success did not come easily, Barber said. He has posted on the blog almost every day for the past decade and has worked to stay in tune with emerging rappers throughout the Midwest, not just artists with whom he was already familiar.

It paid off. The site is now approaching 78,000 Twitter followers and 20,000 Facebook likes.

Barber said he always kept his eye on new artists. He used to buy at least one CD per week, read a

collection of rap magazines and watch the television show "Rap City" every day to round out his knowledge of the genre.

All that effort did not go unnoticed. Many young people in the Chicago hip-hop scene look to Fake Shore Drive for musical guidance, and even rap scene veterans follow the blog, said Joseph Cabey, manager for Taylor Bennett, Chance the Rapper's younger brother.

"Andrew always knew what was going on," Cabey said. "He honed in [and] definitely had a good grasp on the hip-hop community. He built the community, which is why I think it was important for [Bennett] to get on there early."

Young rappers greatly benefit from the exposure on Fake Shore Drive, Cabey said. Bennett got a break early in his career when Barber featured the music video

for "Rolling With The Gods" on the blog in August 2013. Even now, it is still beneficial to be featured, Cabey noted.

"Every aspiring Chicago rapper's goal is to be mentioned by Andrew Barber," said René Valdiviezo, a 2012 audio arts and acoustics alumnus who was featured on Fake Shore Drive in 2014. "Everyone in hip-hop [has] to have that ego: 'I know what I'm doing is great; I think I'm the best.' None of that matters locally unless Andrew Barber chooses to put you on his blog."

Barber, with all his partnerships and now a Sirius XM radio show, said he has no intention of slowing down anytime soon but will continue to grow the brand and expand his horizons.

"People get tired of stuff after 18 months, three years, two years or whatever," Barber said. "To be able to be here and still be relevant 10 years later is amazing. I'm just so thankful."

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» PATRICK CASEY/CHRONICLE

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Play 'shakes the mess outta' 1960s' lack of representation

» MIRANDA MANIER
ARTS & CULTURE REPORTER

A YOUNG GIRL named Daughter was surrounded by a community of black women, some blood relatives and some not, who raised and supported her following her mother's death in the 1960s American South.

Daughter revisits these memories as a 25-year-old woman in the play "Shakin' the Mess Outta Misery," remembering how each of these women touched her life and helped her on her journey to heal.

A Pegasus Theatre Chicago production of the play will run until Dec. 10 at Chicago Dramatists, 773 N. Aberdeen St., where Pegasus is a resident artist.

Ilesa Duncan, Pegasus' producing artistic director, first produced the show in 1998 with the Chicago Theatre Company and

wanted to revisit it for the theater's theme of "Legacies" for the 2017-2018 season.

"This is going to an era in time and looking at the resilience of these black women," Duncan said. "[Shakin' the Mess Outta Misery] is about] how they've negotiated their lives in an extremely difficult and oppressive community and how it still resonates with where we are now. Somehow, we are back to negotiating our lives and human rights in a way that probably could surprise some, but for others, it's felt like it's always been under the surface and we have not,



Pegasus Theatre Chicago's production of "Shakin' the Mess Outta Misery," a play depicting a young black girl's coming-of-age, is at the Chicago Dramatists, 773 N. Aberdeen St., until Dec. 10.

as a society, addressed it the way it needs to get addressed."

For Melanie Loren, who plays Daughter, "Shakin' the Mess Outta Misery" has been her first opportunity to act in an all-black female cast. Loren described it as a "stand-out experience" in her decade-long career.

"I have found it very communal and empowering," Loren said. "It's not often that you get to build this whole story with people whose experience ... has been similar to yours as a black woman."

It is also necessary to share black women's experiences with stories like this one to avoid stereotyping or pigeonholing them, Loren said.

"When people think about what it's like to be a black woman in the United States of

America, they may have certain [preconceptions]," she said, "but what you get to see in this story through the variety of diversity of the characters is that it's not a homogeneous experience."

Felisha McNeal, who plays Big Mama, one of the women who helps raise Daughter, said the cast's age diversity also brings a rare representation to the stage while highlighting the often-overlooked experience of black women's coming-of-age.

The show's message reaches beyond age, race and gender divides, exemplifying a human experience that any audience member can relate to because of how specific "Shakin' the Mess Outta Misery" is in its storytelling, Duncan said.

"It's a universal story; anybody can relate to it," she said. "Everyone comes from a mother, and can relish what [that means] whether or not you're a black woman, or an Asian woman, or a caucasian woman, or a man, because that perspective is universal."

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Preservation of the '80s: Bars provide nostalgic experience

» **KENDRAH VILLIESSE**
ARTS & CULTURE REPORTER

BEFORE PLAYSTATION AND Xbox, people played video games in dimly lit arcades, depositing quarters and trying to rack up points to achieve high scores.

Bars are now bringing that experience back to life with beercafes where people can order a few drinks and play their favorite old-school arcade games as if they were back in the '80s.

After noticing scarce entertainment options before and after concerts in Uptown, Aaron Allen took matters into his own hands. Combining two of his favorite activities, Allen opened Uptown Arcade, 4830 N. Broadway, in March 2016.

"Growing up in the '80s, I always spent time in the arcades and always loved the games," Allen said. "When I got to the point in my life where I had the opportunity to actually own some of the



» **PATRICK CASEY/CHRONICLE**

games from my childhood, I figured instead of putting them in the basement, why not put them out for everybody to play [for free]."

Connor Foy, marketing and event manager for Machine Hospitality Group, which oversees Headquarters Beercafe, 213 W. Institute Place, said beercafes are unique experiences where people

can build foundational memories with their friends.

With more than a dozen beercafes now in the Chicagoland area, the concept of the beercafe continues to expand nationwide, Foy added.

Noticing a lack of beercafes in the West Loop, Emporium Arcade Bar opened its third location Nov.

3 at the Fulton Market, 839 W. Fulton Market.

Bars that provide craft beer alongside vintage arcade games provide a nostalgic experience for the older generations, according to Janell Baxter, associate chair of the Interactive Arts and Media Department and coordinator of the programming majors at Columbia.

"Having these types of systems in restaurants [or] in bars does keep that alive," Baxter said. "It's nostalgic for me because one of my strong memories of gaming when I was growing up was being in an arcade and having that immediate group of friends around you."

In a digital age, Baxter said although the online gaming world has become interactive and realistic, gamers do not get the ultimate experience of being with their friends and playing games in person.

"Going to meet up with your friends has maybe been replaced recently with all of these rich, immersive experiences that are available online," Baxter said. "I'm not sure how many college-aged people are going out and experiencing these events in person."

Listening to music while playing video games and drinking beer or cocktails in a bar builds a community unlike any other experience, Foy said.

In addition to providing an opportunity to socialize with strangers or friends, Allen said beercafes are a way to preserve the history of gaming for younger generations.

"We want these games to be around from our childhood for our children and others to enjoy," Allen said. "[With] arcade bars, we view them as a little living museum. The beer almost comes secondary; it's just nice to be able to play 'Pac-Man' from 1980."

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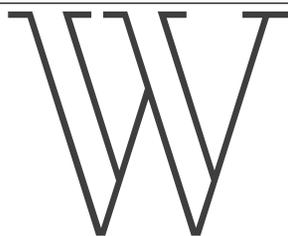
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CLLAW XXVIII: FALL of the Patriarchy

**STORY AND PHOTOS BY KEVIN TIONGSON
DESIGN BY AMELIA DETWILER**

What do you get when you combine arm wrestling tournaments with the brash, over-the-top showmanship of '80s-era professional wrestling? The Chicago League of Lady Arm Wrestlers.

CLLAW XXVIII: FALL of the Patriarchy on Nov. 3 was the organization's 28th tournament. CLLAW competitors come from various walks of life: teachers, lawyers and graphic designers, among others. Anyone who identifies as female is welcome to participate as wrestlers or in other roles, such as managers or entourage members.

The wrestlers were accompanied by their managers whose names often relate to the wrestler's persona and character. For example, first-time wrestler Special Agent Dana Skull-y—portrayed by Alex Betzel—who works in fundraising for a public media company was accompanied by manager Fox Murder—portrayed by Kate Scott Daly—a photojournalist. Both of their

names pay homage to the lead characters of "The X-Files."

The night's champion was Tawdry Horne, portrayed by Amelia Buzzell. This was Buzzell's first CLLAW championship win and her 11th time participating.

CLLAW is one of the multiple leagues that came out of the original CLAW, which started in 2008, as the Charlottesville Lady Arm Wrestlers in Charlottesville, Virginia. The league quickly grew and the Chicago satellite, one of the first formed after the Charlottesville league, was founded in 2009. In 2011, CLAW USA, "The Collective of Lady Arm Wrestlers," was established to represent leagues in more than 25 cities in the U.S. and internationally.

All proceeds from CLLAW tournaments go to charity. This tournament raised \$7,600 for the Chicago Women's Health Center, 1025 W. Sunnyside Ave. and Sideshow Theatre Company, a Chicago nonprofit that organizes and produces matches three times a year.

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Wrestler Tawdry Horne, portrayed by Amelia Buzzell (right)—deep into a match at CLLAW's 28th tournament—pinned her opponent Elton Brawn, portrayed by Chelsea Fiddymt.



A crowd favorite, Aunt Nance, portrayed by Brittney Congleton, made a loud entrance during CLLAW XXVIII: FALL of the Patriarchy on Nov. 3.

Stalemates at CLLAW are a bit more fun than the usual. They are determined by activities on a spin wheel, like a pushup contest and beer chug.

Captain Philippines, portrayed by Junella Gabriel, lead her recurring chant "IMMIGRANTS! IMMIGRANTS! IMMIGRANTS!..."



CLLAW's Champion of the night was Tawdry Horne, portrayed by Amelia Buzzell.

Wrestlers Hellcat Von Purr, portrayed by Maggie Wolff (left) and Elton Brawn, portrayed by Chelsea Fiddymet, faced off on stage at Logan Square Auditorium, 2539 N. Kedzie Blvd.



CLLAW XXVIII's emcee was Harry Scaray, portrayed by Alisa Rosenthal (left), and Macho Ma'am Candy Savage, portrayed by Kaye Straub, served as referee.





» MIRANDA MANIER
ARTS & CULTURE REPORTER

Swedish EDM duo Galantis has been releasing chart-climbing singles since 2014, as well as its debut album, *Pharmacy*, which peaked at number one on Billboard's 2015 Top Dance/Electronic albums.

Both Galantis members, Christian Karlsson and Linus Eklöw, have worked as songwriters and producers in the past. Karlsson collaborated with artists such as Britney Spears, whose single "Toxic" won him a Grammy in 2005. Eklöw produced the chart-topping 2012 Icona Pop song "I Love It."

Galantis released its second album, *The Aviary*, Sept. 15 and has been on an international tour since October, with an upcoming performance at Aragon Ballroom, 1106 W. Lawrence Ave., Nov. 17. The Chronicle spoke with Galantis about its new album, its history in the industry and its place in the EDM genre.

THE CHRONICLE: *The Aviary* was written while you were on tour. How was that experience?

CHRISTIAN KARLSSON: [Writing on tour] was pretty much the only option. We

Galantis strives to 'feel good' with new album

were forced into that, which was uncomfortable for us because we had been making our music in the studio our whole lives. But it was a good challenge. It took us new places and we learned a lot about how we can make music without having all the tools we're used to in the studio.

How would you describe *The Aviary's* sound?

CK: It's hard to talk about your own sound when you're so close to it. It's almost like you find out what the difference is after you put it out and you hear other people say it to you. To us, it's just Galantis.

LINUS EKLÖW: [I] 100 percent [agree]. At this time in Galantis' history, it feels everything is surrounded by and including thoughts about Galantis. Just because the album is done and out, we don't take a pause and a break here. We just keep going.

A lot of EDM is darker or heavier, but Galantis' music tends to be more upbeat. Is there a reason for that?

CK: We enjoy that type of music. It's rooted in us sampling a lot of music from the '60s, early '70s, Motown stuff where for some reason they managed to [make] really uplifting,

feel-good stuff sound really cool. We try to find [out] why do we like this so much?

How does the process of working on other artists' music compare to the process of working on your own music?

CK: It doesn't really have any similarity to it, but the tools that we've learned from writing,

of course that is something we use. From day one you start making music, you start collecting tools on how to write your next song. The difference is, it's kind of like designing a house for someone else that you just do because you like designing. For Galantis, it's building your own house that you are going to live in. It's a lot more pressure on you, too, because you have to live in that house. Writing for other people—it's a job, but it's an amazing job—but doing Galantis is never a job. It's basically our lives.

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Galantis will perform at 7 p.m. Nov. 17, at Aragon Ballroom, 1106 W. Lawrence Ave.

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» KENDRAH VILLIESSE
ARTS & CULTURE REPORTER

- "Candyman" Christina Aguilera
- "Shake It Off" Taylor Swift
- "Pour It Up" Rihanna
- "Sugar" Maroon 5
- "Strawberry Fields Forever" The Beatles



» BLAISE MESA
METRO REPORTER

- "TV Dinners" ZZ Top
- "Eat It" Weird Al Yankovic
- "Top Taco" Josh Klinghoffer
- "Hot Burrito #1" The Flying Burrito Brothers
- "Buttered Popcorn" The Supremes



» MARIANA RODRIGUEZ
MARKETING CONSULTANT

- "Sugar Sugar" Baby Bash ft. Frankies
- "Build Me Up Buttercup" The Foundations
- "Gasolina" Daddy Yankee
- "Golosa" Impacto MC
- "Coconut" Harry Nilsson



» LAINEY SCHIEK
MARKETING CONSULTANT

- "Stir it Up" Bob Marley
- "Sugar Pie Honey Bunch" The Four Tops
- "Pure Imagination" Gene Wilder
- "Stawberry Swing" Coldplay
- "Cookie Jar" Jack Johnson



» JONATHON SADOWSKI
ARTS & CULTURE EDITOR

- "Cherry Bomb" The Runaways
- "Twist and Shout" The Beatles
- "Hot N' Cold" Katy Perry
- "Cherry Pie" Warrant
- "Rocky Mountain High" John Denver

STUDENT GOVERNMENT ASSOCIATION
PRESENTS

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top

our staff's
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Column: 'Dying Inside' shares lessons on life

» **CONNOR CARYNSKI**
CAMPUS EDITOR

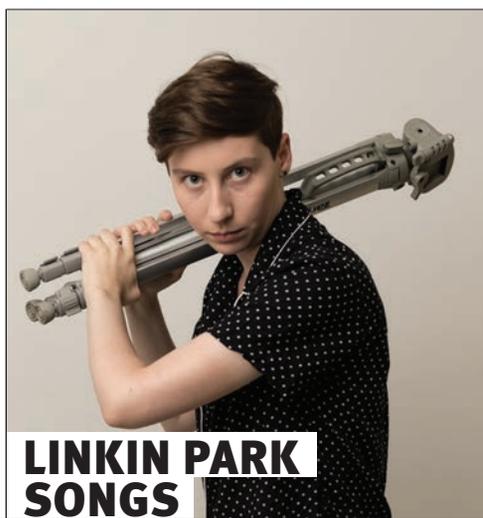
Written by Robert Silverberg, honored by the Science Fiction Writers of America in 2004 as a Damon Knight Memorial Grand Master, 1972's "Dying Inside" follows middle-aged David Selig as the telepathic powers he was born with slowly fade.

Besides reading people's thoughts, Selig can also tap into their emotions, desires and dreams. Using skills he gained as an undergraduate literature major at Columbia University, Selig spends his time outside of his grungy apartment scouting his alma mater's plazas, writing and selling research papers to stressed students for a quick buck. His ability to read minds serves him well as Selig fine-tunes papers he has on file to mimic his customers' thought processes and phrasing.

Oddly enough, Selig has never viewed his powers as a gift. Instead, it was something that no matter how interesting or experiential, separated him from society and spawned the shame of a peeping-tom. These feelings drove Selig into personal exile where every interaction with others left him feeling an outsider. And although he always wished he never had this ability and could live normally among others, he dreads living without it as it fades.

Despite his unique powers, Selig is relatable as a study in aging: Instead of losing the ability to read minds, we lose eyesight, hearing, mobility and independence. But like Selig, we must learn to move forward from our losses and focus on what we have.

carynski@columbiachronicle.com



LINKIN PARK SONGS

» **MONICA WESTLAKE**
PHOTO EDITOR

"Waiting for the End":

This was the song that drew me to Linkin Park. I was a depressed teenager, and when I first heard its vivid lyrics, they described exactly what I was going through. Initially, I thought "that was good," but I realized it was more like someone was giving me a hug and telling me everything was going to be OK at the same time.

"Blackout":

The song's first half is an anxiety-ridden journey, enticing you to scream and stomp along. Then it transitions into something more hopeful, encouraging you to gaze into the future and forget the past.

One More Light":

Written about the suicide of the band members' friend, this song has become an anthem for suicide prevention—reassuring you that you are loved, valued and there is hope for the future. Even four months after singer Chester Bennington's death, this song is still painful but necessary to listen to.

"New Divide":

I was at a skating rink with my day camp, and just as I was about to leave, this song came on. I immediately jumped back on the rink and skated along to the entire song, creating one of my most favorite childhood memories.

"The Little Things Give You Away":

This song is about the government's response to Hurricane Katrina and feeling desperate but helpless to help the victims. And that reaction is illustrated in the song's guitar solo and overlapping emotional vocals.



WACKY SCOTTISH PHRASES

» **ERIN BROWN**
PHOTO EDITOR

"Tatties o'wer the side":

No, this isn't referring to tattoos. "Tatties" is obviously short for potatoes. Now, as a fellow potato lover, I know what you're thinking: Potatoes? Over the side? How disastrous! Well, that's exactly what this phrase means: Something terrible has just happened.

"Lang may yer lum reek":

The Scottish seem to have an affinity with naming things after stinky objects. Edinburgh's nickname is Auld Reekie, meaning "Old Smoky." But, of course, this particular phrase has nothing to do with smelliness. This phrase basically translates to "long may your chimney smoke," wishing you good luck, prosperity and fortune for all things to come.

"She doesnae hae enough room inside her for a rheumatic pain":

Why say someone is thin when you can use 11 words to make the same point?

"Yer bum's oot the windae":

Don't call someone stupid or idiotic; those words are old-fashioned and boring you could do so much better. The next time someone is spewing complete nonsense, tell them their bum is out the window. To help get your point across, sprinkle in a Scottish accent and make it sound even more serious.

"Haud yer wheesh!":

If you were still clinging onto the hope you could decipher at least something that the Scots say, I deeply apologize. This phrase means "be quiet." If you yell it in a room full of people, I'm sure you will notice how everyone stops talking and stares.



REASONS TO HAVE A BIKE IN CHICAGO

» **MACKENZIE CROSSON**
PHOTO EDITOR

The Lakefront Trail:

Your bike provides nearly unlimited access to the city's beaches and lakeside hangouts along the Lakefront Trail. A great activity is biking on a hot day, stopping along a trail and launching yourself into the freezing waters for a much needed cooldown. Just make sure to keep your mouth closed and head down to avoid swallowing tiny bugs if you decide to bike at night.

It's a convenient exercise:

In addition to getting you to your destination, cycling is a fun and effective method to work in your daily exercise. Your daily commute will no longer be spent dozing off next to some stranger on the el; instead, it'll be productive and beneficial to your health.

It beats the CTA:

Public transportation is anything but reliable, and I can normally get to my destination quicker riding my bike. I'm also able to reach unknown gems the CTA doesn't, like the hidden haven of Northerly Island.

The cycling community:

I once got knocked off my bike by someone opening their car door, and every biker along the street immediately stopped and rushed over to see if I was OK. With the possible dangers that come along with biking in the city, cyclists have each others' backs.

Sustainability:

Bicycles are more eco-friendly than other modes of transportation, and small lifestyle changes like biking can benefit not only you but the planet.

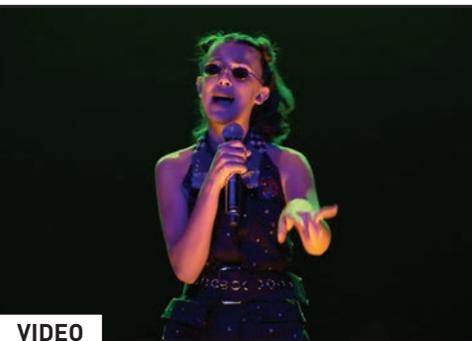


MUSIC

BORGORE AND BELLA THORNE'S 'SALAD DRESSING' 😞

» BROOKE PAWLING STENNETT
DIGITAL MANAGING EDITOR

If the title “Salad Dressing,” wasn’t bad enough, the track, released Nov. 3, includes the lyrics: “Would you like the sauce in the salad or the sauce on the side? I don’t care, you can put it anywhere.” Bella Thorne has been trying to make it in the music game for some time now with pitiful results, but this is a new low. Instead of making a statement about the tumultuous political climate like other artists, this is what she decides to do?



VIDEO

MILLIE BOBBY BROWN ON 'THE TONIGHT SHOW' 😊

» OLIVIA DELOIAN
CAMPUS REPORTER

Millie Bobby Brown, “Stranger Things” actress and icon, rapped on “The Tonight Show” with Jimmy Fallon Oct. 31 during her guest appearance. Following the tune of Cardi B’s radio hit “Bodak Yellow,” Brown provided a catchy and informative recap of the first season of “Stranger Things” to refresh our memory, and she looked cool doing so. With her obvious screen talent, and now rapping skills, is there anything she can’t do?



VIRAL

'STRANGER THINGS' FANDOM 😞

» SAVANNAH EADENS
METRO REPORTER

Finn Wolfhard, who stars in Netflix’s “Stranger Things,” took to Twitter to urge the show’s fandom to put an end to harassment of its young cast. This comes after recent tense run-ins between the cast and the public. It is unfortunate that a child has to be the mature one when adults are not acting like adults. The cast are children first, actors and public figures second, and everyone needs to remember that.

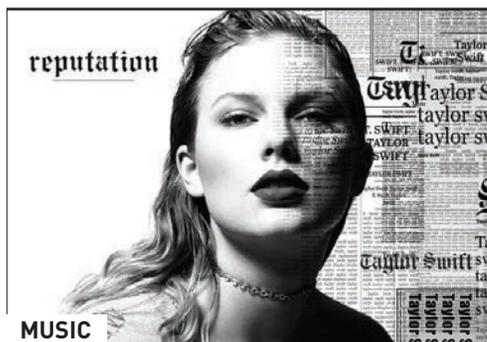


RANDOM

PENS 😊

» JONATHAN SADOWSKI
ARTS & CULTURE EDITOR

Between taking notes and doodling, I use pens around the clock. I even sleep with one under my pillow. I have four or five in my backpack at any given time, and don’t even get me started on how many I have at my work desk. They’re pretty sweet and fun to collect, and I would be lost without them. Ink flows through my veins like Egypt’s River Nile. God forbid I have to use a pencil ever again, those horrible graphite beasts.



MUSIC

TAYLOR SWIFT'S 'CALL IT WHAT YOU WANT' 😊

» ZOË HAWORTH
ART DIRECTOR

As the final single Taylor Swift released before her latest album *reputation* debuted Nov. 10, I am thrilled that it’s one I have finally been able to have on repeat the entire week. The track features techno beats she’s added to her musical repertoire, but returns to the optimistic romantic lyrics I grew up listening to. It was a welcome surprise in comparison to her other singles from the new album, which left me unimpressed. The full album did not disappoint.



VIDEO

TRUMP AND ABE FEED KOI 😐

» CONNOR CARYNSKI
CAMPUS EDITOR

In a Nov. 6 video posted by The Guardian, President Donald Trump and Japanese Prime Minister Shinzō Abe feed koi fish at Akasaka Palace in Tokyo. The two men toss food into the pond using small spoons while a single man claps vigorously in the background. The man eventually stops and joins others watching the feeding. After several long and awkward moments of spooning food, the two get impatient, dump the remainder into the pond and share a good chuckle.



VIRAL

JIMMY BUTLER 'MINNESOTA LIFESTYLE' 😊

» BLAISE MESA
METRO REPORTER

Jimmy Butler is making news in Chicago once again. Butler teamed up with ESPN to live a “Minnesota Lifestyle” for a day. He pitched a tent, started a fire and went canoeing, before eventually falling in the water. We got to see the light-hearted side of him that we didn’t see last season because of all the turmoil with the Chicago Bulls. Even with the excitement of a new basketball season, and learning how to canoe, Butler still took time to reminisce on his days in Chicago.



RANDOM

NOODLES & COMPANY FLATBREAD 😞

» KENDRAH VILLIESSE
ARTS & CULTURE REPORTER

If you haven’t noticed, Noodles & Company no longer serves its infamous flatbread as a side. Growing up, I found nothing more enjoyable than dipping its flatbread in a bowl of its famous Wisconsin Mac & Cheese. It was a classic side to any bowl of noodles; its light and fluffy bread was the perfect spoon to eat the different delicious sauces. This new development is devastating. I can’t believe they would do this to me. Now how will I eat my Mac & Cheese?

PASTA

with veggies and sausage



» **KEVIN TIONGSON**
SENIOR PHOTO EDITOR

Need an easy, simple meal to whip up in almost no time? Pasta tossed in garlic olive oil with Italian sausage, caramelized onions, fresh basil, sun-dried tomatoes and other veggies is one of the easiest feasts around. It will last all week if you make it in bulk. You can reheat it or serve it cold as pasta salad.

ingredients

- 1 pound dried pasta
- 1/4 zucchini, diced
- 4 ounces sun-dried tomatoes
- 3 Italian sausage links, cooked
- 1 tablespoon crushed red pepper
- 6 cloves garlic, minced
- 1/2 onion
- 6 basil leaves
- Salt and pepper to taste

directions

1. Boil a pot of water with a pinch of salt and drizzle of olive oil. Cook pasta until al dente.
2. Drain pasta and set aside.
3. In the same pot, add a drizzle of olive oil and heat. Once oil is heated, add garlic and sauté until brown.
4. Add onions and cook until caramelized, then add zucchini, sausage and sun-dried tomatoes.
5. Mix with pasta and season with crushed red pepper, salt and pepper to taste.

k.tiongson@columbiachronicle.com

RECIPE

» SAMANTHA CONRAD AND
MACKENZIE CROSSON/CHRONICLE

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More than Weinstein: *Society must address a culture of abuse*

» PATRICK CASEY/CHRONICLE

Predatory behavior in the entertainment industry is facing a reckoning.

A push to hold Hollywood elites accountable started after a New York Times' investigation into movie producer Harvey Weinstein revealed a history of sexual abuse. Public outrage against Weinstein and his behavior has rightfully dethroned him from his powerful status in the industry and has turned into a rallying cry to hold celebrities accountable.

For years, victims of harassment and assault in Hollywood have been forced to keep quiet about the unspeakable acts committed against them for fear of retaliation and the stigma surrounding sexual violence. However, after seeing an industry giant like Weinstein taken down from his perch, victims have been galvanized and come forward with their stories. Since the Times published the story Oct. 5, an outpouring of allegations against powerful men has rocked Hollywood.

Out of the woodwork

On Oct. 22, the Los Angeles Times reported 38 women alleged screenwriter and director James Toback sexually harassed them. More than 200 women came forward with allegations against him soon after, showing there is power in numbers.

In a Nov. 6 Facebook post, actress Kristina Cohen accused actor Ed Westwick of raping her in February 2014. Cohen ended her story by writing: "I hope my coming forward will help others to know that they are not alone, that they are not to blame, and it is not their fault. Just as the other women and men coming forward have helped me to realize the same."

Cohen then filed a police report with the Los Angeles Police Department against Westwick Nov. 7—just a day before another woman, Aurélie Wynn, accused Westwick of raping her in August 2014 in her own Facebook post. Wynn thanked Cohen in her post for coming forward with her story.

Not just women

Amid these revelations, male victims have found their voices, too. Inspired by those who came forward against Weinstein, actor Terry Crews tweeted Oct. 10 about being groped by an executive at an industry function in 2016.

Crews wrote that he wanted to hold the executive accountable but had feared retaliation if he did.

"I understand and empathize with those who have remained silent. But Harvey Weinstein is not the only perpetrator," Crews wrote. "Hopefully, me coming

forward with my story will deter a predator and encourage someone who feels hopeless."

On Nov. 8, Crews filed a police report against the executive, according to NBC News.

Posting with a #MeToo hashtag Oct. 15, former child actor and filmmaker Blaise Godbe Lipman came forward about being sexually abused but did not name the perpetrator.

The next day, he posted on Facebook that his abuser had sent him a "poke" on the platform, presumably to intimidate him from speaking out further. It had the opposite effect, however, and Lipman named Tyler Grasham, an Agency for the Performing Arts talent agent, as the man who abused him. After Lipman's post, more allegations of harassment and assault came out, and on Oct. 20, Grasham was fired from APA.

On Oct. 30, actor Tyler Cornell joined the list of young men claiming abuse by Grasham and filed a police report with the LAPD.

In an Oct. 29 Buzzfeed News article, actor Anthony Rapp went public with accusations of sexual misconduct by Kevin Spacey when Rapp was 14 years old. Rapp stated the women who came forward against Weinstein encouraged him to make his voice heard in the ongoing dialogue about predatory behavior in Hollywood. After Rapp detailed his experience, more than a dozen other men voiced similar allegations against Spacey.

Root causes

Sexual abuse is a disease that plagues society, and like any disease, the symptoms must be identified and combated early on, such as the disturbing sexualization of minors that sparks an unequal power dynamic, stripping away children's agency.

On Oct. 30, 27-year-old model Ali Michael posted a photo of 14-year-old actor Finn Wolfhard on her Instagram story with the caption, "Not to be weird but hit me up in 4 years."

Some have defended Michael's post as a harmless joke that doesn't compare to the actions allegedly committed by the likes of Spacey or Weinstein, but such a comment is unsettling when the joke makes light of adults flirting with children. Taking into account Wolfhard had just left APA after the allegations surrounding Grasham, Michael's post is doubly inappropriate.

Ending a history of erasure

The powerful and despicable men who have committed such acts are being held accountable. Along with being fired from his production company, Weinstein is being investigated for assault allegations by police in Los Angeles, New York, London and Beverly Hills, California. Another police investigation is underway against Toback, and Spacey has lost his role in the award-winning Netflix drama "House of Cards" and is under investigation for sexual assault by British police. After the allegations came to light, director Ridley Scott also announced he would cut and reshoot scenes of Spacey in the finished film "All the Money in the World" with Christopher Plummer.

While the firings and criminal investigations should be celebrated and acknowledged as a sign of progress in an industry that has hidden abusers for years, justice will not prevail until society removes all predators from positions of power along with those who witnessed these crimes but did nothing and protected the wrongdoers instead of the victims.

Woody Allen is an apt example of a figure in the entertainment industry being able to dodge the allegations against him and enjoy a lengthy, successful career as a filmmaker. Adopted daughter Dylan Farrow alleged sexual abuse by Allen in 1992, and she attempted to hold him accountable with a detailed report in a Feb. 1, 2014, open letter to The New York Times. Despite this, Allen received a Golden Globe lifetime achievement award that same year. Now, Allen seems confident enough in society's complacency to reportedly be working on a film about a middle-aged man in a relationship with a much younger girl, according to an Oct. 21 article by Page Six. Many have criticized the movie as him brazenly flaunting that he has faced no repercussions.

A dangerous cocktail of victim-blaming, power imbalance and prioritizing men with social status over the people they have victimized has created a culture of injustice. With the hundreds of victims that have already come forward in the span of a few weeks, we have a duty to address past and present allegations with the same fervor—to make the world a safer place and tear down the toxic system that creates abuse victims in the first place.

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

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



COMMENTARY

Representation voted in after transgender woman's election

» ALEX SWAN
COPY EDITOR

What better way to kick off Transgender Awareness Week than by seeing an out-and-proud transgender woman elected into public office, defying the often-hateful rhetoric surrounding the transgender community?

Danica Roem won 54 percent of the vote in the Virginia General Assembly election Nov. 8 against incumbent Robert G. Marshall and became the state's first openly transgender legislator. Formerly, she worked as a journalist for more than a decade, mostly in her home Prince William County.

Roem's campaign website gives detailed explanations of her county's core issues, which suggests her research, writing and interviewing skills since at least two news organizations helped her determine the community's real needs. Not only is she helping her region, but she's also changing the perception of journalists as largely untrustworthy, an idea touted by the current administration.

"My job was to know enough about the issues to hold elected officials accountable for what they did, or didn't do, about them," Roem says on the site.

Having written many stories on the topics, she will now be able to actively pursue ways to fix Route 28—a busy, frequently congested road she sees as a high priority for Virginia's 13th District—bring more high-paying jobs

to the county, raise teachers' salaries and Virginia's \$7.25 minimum wage, improve infrastructure, and introduce sexual orientation and gender identity to county schools' nondiscrimination policy—and that's just the beginning.

Having a transgender person in office who is open and shows her understanding of a wide range of issues plaguing her community is a crucial step forward in turning misinformed people into allies and highlighting what Transgender Awareness Week is all about.

According to Gay & Lesbian Alliance Against Defamation, Transgender Awareness Week allows transgender and gender-nonconforming people and allies to highlight issues of discrimination, prejudice and violence the transgender and gender-nonconforming communities face year-round.

While running for office, Roem was hit by a steady stream of hatred and discrimination from her opponent. According to reports by The Washington Post, Marshall—a Republican who has served 13 terms and is a blatant adversary of rights for LGBTQ citizens—had been harassing Roem about her gender identity long before the election took place, including referring to her with male pronouns.

Fortunately, Roem is not alone in her fight against this glaring discrimination.

NBC News reported Nov. 2 an upward trend in transgender people running for public office, with at least one transgender candidate each in 30 races for 2017–2018, up from 13 races in 2015–2016. This wave of progress includes Illinois advocacy group Equality Illinois connecting LGBTQ residents to political openings, according to an Oct. 31 Windy City Times article, giving these residents opportunities they might otherwise miss because they are systemically ignored.

All of this sends an incredibly encouraging message to transgender people who have been living in fear since President Donald Trump's 2016 election. It has provided them with much-needed relief because Roem and other emerging candidates had the odds stacked against them and now stand triumphant, making times ahead seem less hopeless.

Roem's win and the rising trend of transgender candidacy show there are people brave enough to face hatred to lift up their underserved communities and take measure against bigotry. Most of all, it shows transgender people everywhere they may one day be leaders of their own communities.



» SAMANTHA CONRAD/CHRONICLE

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» BROOKE PAWLING STENNETT
DIGITAL MANAGING EDITOR

Violent tragedies affect future generations

There is nothing like waking up to the news of a tragic killing when you're still reeling from the previous week's mass murder.

The recent shooting in Sutherland Springs, Texas, which left 26 people dead—including children—is one of the country's worst mass shootings. That it comes on the heels of the slaying of eight people on a New York bike path makes it even more chilling.

Most college students will say the first national tragedy they remember is 9/11, when all of their teachers scrambled to turn on the TV and watch wide-eyed before school was cancelled for the day. Others point to the Columbine shooting of 1999, Challenger Explosion of 1986 or the Kent State University shootings of 1970.

But for children growing up today, a new national tragedy is happening all the time, and they can't escape it. Social media and faster technology makes it easy to experience what's happening around them. Usually, that's a good thing. We want our future generations to be educated on what's happening in the world. But at least when the TV was turned off after 9/11, children across the country could actually escape the gravity of it.

Children of all ages are being exposed to national gun violence with no reprieve. Whether it's by gossip on the school bus, social media or overhearing the news while they get ready for school, it's everywhere they turn.

The National Child Traumatic Stress Network has a page dedicated to tips for parents on how they can talk to their children after a terrorist attack, and a separate page for a mass shooting. The NCTSN suggests parents spend time talking to children, maintaining rules and expectations and limiting social media exposure.

No one can deny that constant exposure to violence affects children emotionally and mentally. According to the NCTSN, kids can become more angry and withdrawn, and the experience can radically change their expectations about the future after a shooting. These children will



always remember what it was like to grow up when school shootings were the norm and schools started selling bulletproof panels for kids' backpacks, just in case.

We need better gun control laws, but we also need to be aware of the emotional toll national violence is having on future generations. If they fear the future, we have no chance of this country changing for the better.

Teachers, parents and administrators cannot ignore the effect of these tragedies on children. Yes, social media can be limited, but if the conversation has already started, it is up to educators and guardians to ensure the dialogue doesn't exacerbate fear or anxiety. They also have a duty to make sure the information they receive is correct. No child should fear their own death when they haven't reached puberty or graduated high school. But these tragedies will continue to occur and affect children if we don't do something about it.

Ten or 15 years down the line when grown up children are sitting in a college class, some may say their first recollection of tragedy was the 2012 Aurora, Colorado, shooting, the Sandy Hook Elementary School massacre or Pulse nightclub hostage shooting.

Even for the kids too young to have a phone now, they might be able to later recall looking up at a TV at home and seeing Drew Leinonen's mother sobbing on air, trying to find her son who was unknowingly dead after being gunned down inside Orlando, Florida's Pulse nightclub.

While those accustomed don't bat an eye, those who aren't always remember.

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» MONICA WESTLAKE/CHRONICLE



Anti-Trump group marches in light of election anniversary

» BLAISE MESA
METRO REPORTER

THE RECENT ONE-YEAR anniversary of President Donald Trump's election galvanized critics nationwide to vent their frustration about the 45th president.

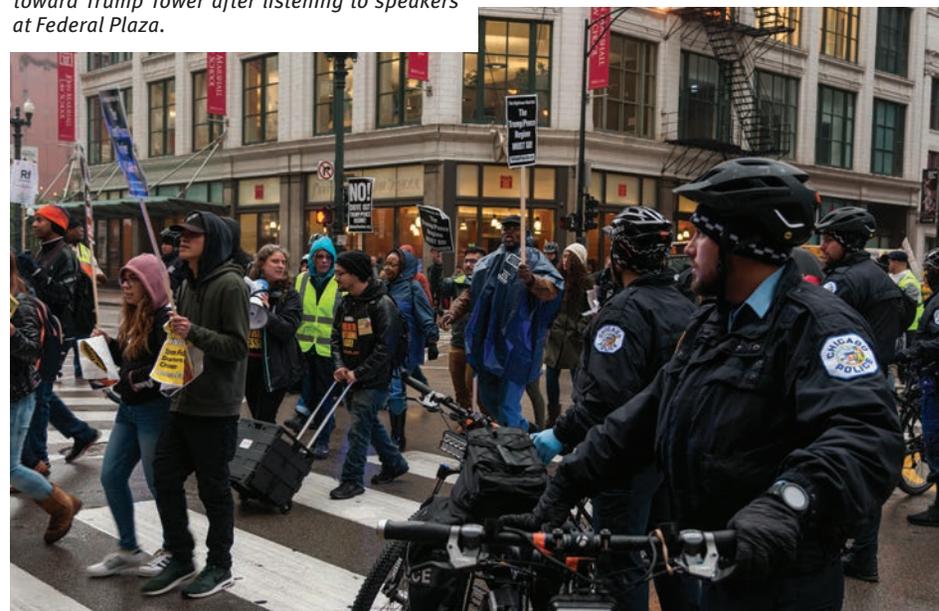
More than 100 protesters rallied at Federal Plaza, 219 S. Dearborn St., Nov. 4 and marched north on State Street on a cold, rainy Saturday to proclaim their displeasure with the Trump administration and its policies. The protest was the first in a series organized by Refuse Fascism, an anti-Trump and anti-fascism group that plans to have multiple protests at various locations in the city and throughout the country until Nov. 18.

"As we enter a new world, day and age, there has to be a change," said Gregg Greer, speaker at the Nov. 4 protest and president of Freedom First International—a non-governmental research and human rights advocacy organization—to the Nov. 4 crowd. "We will stand against oppression and stomp out tyranny. Too much has happened; too many lives have been lost. I'll give my life for this cause, and I will die for this cause."

Chicago was one of 22 cities participating in the nationwide protest that day, along with New York, Boston, Detroit, Los Angeles and San Francisco. Before the march, activists spoke to the crowd about their growing concern for the country's future, which was the reason they orchestrated a march toward Trump Tower.



Protesters took to the streets and marched toward Trump Tower after listening to speakers at Federal Plaza.



Refuse Fascism grouped at Federal Plaza, 219 S. Dearborn St., and launched multiple protests over growing concerns about the Trump/Pence administration.

Refuse Fascism hopes to inspire people to rally by the hundreds and eventually millions, speakers at the event said. The group hopes the demonstrations will unite as many people as possible and grant them a voice, Refuse Fascism media liaison Tricey Morelli told The Chronicle at the protest.

Calls to remove Trump and Vice President Mike Pence from office resonated with the crowd as chants rang out during the march and speeches.

"It's beyond redemption at this point," said Tracy Abrusci, 59, a registered nurse and veteran from Berwyn, Illinois. "[Trump] had a chance. We've been in this a year now, and he had a lot of opportunities to do the right thing [but has] failed miserably."

There was also widespread condemnation of a proposed U.S.-Mexico border wall, rolling back LGBTQ rights and provoking a nuclear war with North Korea.

"I really fear war," said Todd Truby, 59, a sixth grade science teacher from Zion,

Illinois. "[Trump's] tweets are just disgusting, and he's antagonizing [Kim Jong Un] in North Korea more than [he] needs to be."

Some of those present said they hoped for major shakeups in the Republican Party, and a shift to a humanity-first attitude rather than an America-first attitude.

There are still some good and honest Republicans in Congress, said Margaret J. Nelson, 70, a professional musician from Evanston, Illinois. "Hopefully, they'll reform their party while progressives reform the Democratic Party," she added.

Members of Refuse Fascism pledged to continue their protests until Trump and Pence are removed from office.

"The people and the planet are depending on us. This nightmare must end," said Lina Thorne, activist and speaker at the Federal Plaza rally. "In the name of humanity, I refuse to accept a fascist America. The Trump/Pence regime must go."

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Tuition, checks & balances



» ERIC BRADACH
MANAGING EDITOR

Students will suffer if GOP, corporations have their way

After numerous attempts to repeal and replace the Affordable Care Act, the GOP pivoted its attention to reforming the U.S. tax code. Unfortunately, the proposal is nothing more than a scathing spending plan that cripples several corners of the nation, including higher education.

As news organizations, political opponents and economic analysts waited in anticipation, House Republicans released their tax plan, and it was all that was feared. The proposal is nothing more than a redistribution of wealth with practices like eliminating or capping state and local tax deductions at \$10,000. It will also pile on \$1.7 trillion to the U.S. deficit by 2027, according to a Nov. 8 analysis by the non-partisan Congressional Budget Office.

While those reforms are alarming, Tuition, Checks & Balances is here to discuss government policies and events that directly affect education. And the tax overhaul proposal, if passed, will only make it more difficult to obtain a college degree and will act as a deterrent for others to explore the rewarding venture of education.

The plan will tax tuition waivers that graduate students who work as teaching assistants or researchers receive, which means they may have to work a part-time job to make ends meet. It will also eliminate tax deductions for donations to college athletics departments and add a 1.4 percent tax on university endowment income. This will cause higher educational institutions to look for other avenues to increase revenue, such as raising tuition, a practice Columbia students have grown accustomed to.

But if that wasn't enough, college students, who already suffer from more than \$1.4 trillion in student loan debt, will no longer be able to get deductions on interest paid on student loans.

The cost of higher education has been surging for years. From 2006 to 2016, tuition and fees at colleges and universities have been hiked 63 percent, housing raised 51 percent and college textbook prices skyrocketed 88 percent, according to the U.S. Bureau of Labor and Statistics.



Why is this? Because other revenue sources are needed to make room for the juggernaut of all welfare: corporate welfare. The GOP tax proposal will lower the corporate tax rate from 35 percent to 20 percent.

The Republican Party is always howling that the corporate tax rate is too high, killing the U.S. economy and limiting job market growth. But with all the loopholes and subsidies, the effective corporate tax rate is only 21.2 percent, and 100 corporations paid nothing in federal income taxes or received a tax reimbursement from 2008–2015, according to the Institute on Taxation and Economic Policy.

It's disheartening when the federal government is stripping the few practices that make college more affordable in the name of trickle down economics, the theory that benefits for the wealthy trickle down to everyone else. But they have forgotten that history has demonstrated it doesn't work.

Both former presidents Ronald Reagan and George W. Bush incorporated this practice, and the U.S. economy plummeted, leading to devastating economic recessions.

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Super moms coming to Rogers Park's rescue

» JACKIE MURRAY
METRO EDITOR

IN ROGERS PARK, the Oct. 13 drive-by killing of a 64-year-old teacher has united a group of mothers to take action.

The group will be a chapter of Mothers/Men Against Senseless Killings, an Englewood anti-violence group founded in 2015. MASK's earliest initiative was sitting in lawn chairs at West 75th Street and South Stewart Avenue—one of the neighborhood's most violent blocks—to be with neighbors, watch over kids and make meals.

Following their lead, members of the new group say they are committed to a safer Rogers Park.

"I'd rather stay in Rogers Park and help to solve the problem than run away from it," said Kandie Alter, four-year East Rogers Park resident and parent of a CPS second

grader. "There's a genuine concern and desire to solve these gun and gang problems to make the community better for everyone."

Between Sept. 27–Oct. 27, violent crimes per 1,000 people in Rogers Park were up 60 percent, property crimes rose 40 percent, and quality of life crimes surged 30 percent from the previous year, according to Chicago Data Portal records.

Since the Oct. 13 shooting, Alter said there have been several other gunshot incidents, which are becoming more common. She explained that she, her husband and son were visiting the Rogers Park Provisions store on the same street—Glenwood Avenue—the night schoolteacher Cynthia Trevillion was shot.

"I'm raising a child in the neighborhood, and my child is seeing trauma firsthand," Alter said. "I feel like I have to do something."

The first Rogers Park MASK meeting, held Nov. 9, served as a venue to express fears and schedule subsequent meetings. The group plans to have community stakeholders form a plan to combat the violence, said MASK volunteer Jacob Rosenblum.

Adequate resources for gun violence solutions in Rogers Park are not coming from Ald. Joe Moore (49th Ward), said Petra Cooper, eight-year East Rogers Park resident and educator at the Aveda Institute Chicago.

Moore is "out of date," Cooper said, and not active enough in the community—which has made her believe he has let the community down. Because of the escalation of violence, she said she is sometimes afraid to walk outside at night.

"I don't think we can rely on our alderman. We have neighbors and friends [who] are more connected to this," Cooper said. "We've had to create a whole village behind the village."

Moore was not available for The Chronicle's requests for interview as of press time.

A Nov. 1 message to Rogers Park citizens posted on Moore's website lists initiatives taken by his office in response to the violence, including working with building owners to identify problem tenants contributing to crime, ensuring safety at local schools and working with residents to single out problem areas in the neighborhood.

Sheila Quirke, a 15-year West Rogers Park resident and freelance

writer, has been following MASK's work for two years and has kept tabs on the group's growth.

"It was incredible that a community member was using motherhood as her tool against gun violence," Quirke said. "As a mother, I thought that was just incredibly brave and powerful."

Visit ColumbiaChronicle.com for additional reporting.

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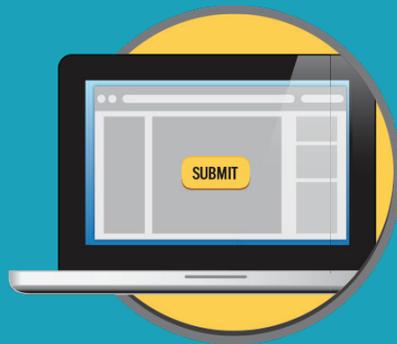
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» MONICA WESTLAKE/CHRONICLE



A designated walking/biking section of Lakeshore trail runs parallel to Lake Shore Drive, which has a 40 mph speed limit, and some vehicular access points.

Bike path safety questioned after NYC terror attack

» SAVANNAH EADENS
METRO REPORTER

AFTER A MAN drove onto a New York City bike path Oct. 31 and killed eight people, local bicyclists are concerned about the security of Chicago's bike paths.

Sayfullo Saipov drove a rented truck onto a section of the Hudson River Park Bikeway, entering at an exposed access point. Chicago's Lakefront Trail, an 18-mile-long stretch that extends from Ardmore to 71st streets, resembles the New York city bikeway.

It would be challenging to completely block vehicle access to Lakefront Trail, said John Greenfield, editor of Streetsblog Chicago—a news website covering city transportation. However, Chicago's designated bike paths are generally safer than its bike lanes, he added.

A bike path is a paved walkway or greenway designed specifically for bicycles or pedestrians while a bike lane is a designated bikes-only portion of a street.

"It's not uncommon for there to be [bike] collisions on Lakefront Trail, especially in the congested areas between Navy Pier and Fullerton Avenue during peak times," Greenfield said. "The severity of crashes that happen on the street are a lot worse because they involve motorists."

In 2011, the city outlined a plan to have 100 miles of barrier and buffer-protected bicycle lanes by 2015, according to the Chicago Streets for Cycling Plan 2020. According to a report from the League of American Bicyclists, Illinois ranks No. 16 in the U.S.

for bicycle friendliness, and there are 7.5 fatalities per 10,000 bicycle commuters in the state.

There has been an improvement to Chicago's bicycle safety in the last 10 years, said P.S. Sriraj, the director of Urban Transportation Center and professor at University of Illinois at Chicago.

"I would put Chicago bike lanes on par with what you have in other parts of the country," Sriraj said.

While it is impossible to block car access to Lakefront Trail, Greenfield said the city could make it difficult for someone to intentionally access the trail with a vehicle by placing more steel guard rails next to Lake Shore Drive.

"The bike paths are closer to Lake Shore Drive than the pedestrian paths are," Greenfield said. "If a driver loses control, they can easily strike cyclists on the path."

As part of its Lakefront Trail Separation Project, the Chicago Park District is placing guard rails where the bike paths are too close to Lake Shore Drive, which will help prevent both intentional and accidental collisions.

Sriraj said a premeditated attack like what happened in New York City most likely cannot be prevented, but Chicago can do more to prevent accidental incidents by placing warning signs to alert both motorists and cyclists of an upcoming intersection.

"You can only try to educate the public about the use of shared spaces and making sure the motorists are aware of the bicyclists," he said.

Jim Merrell, advocacy director for Active Transportation Alliance, said his organization prioritizes facilities that make it impossible or difficult for cars to enter a bike lane and encourages people to use alternative modes of transit to eliminate the threat of crashes.

"People should feel safe biking and walking in the street," Merrell said. "We would hope that folks wouldn't be [too] discouraged by what happened in New York City to get out and enjoy the great existing network of trails and bikeways that the city of Chicago has."

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NBA lottery brings more than picks to Chicago

» **BLAISE MESA**
METRO REPORTER

THE NBA IS moving its 2018 draft lottery to Chicago, providing the city another opportunity to grow as a sports hub this year.

The Nov. 2 announcement marked the first time the lottery will be held outside of New York or New Jersey. In the draft lottery, 14 teams that did

not qualify for the previous season's playoffs learn their picking positions in the official NBA draft by drawing balls to form number combinations that decide the teams' positions. The lottery will be held May 15, 2018, leading up to the NBA combine, held May 16-20, to create four days of continuous pre-draft events.

"Chicago is a big city with lots to do. It's a great sports town," said Dan Azzaro, professional lecturer on advertising and marketing at DePaul University. "The city is built for [the lottery]."

Since 2004, the Bulls have finished within the top three teams in fan attendance, including seven straight seasons when the team led the NBA in total attendance. In those seven seasons, the average home game attendance at the United Center was 104,066

percent, based on the number of seats in the United Center and not taking into account standing room-only tickets.

The lottery in Chicago is a great way to see the Bulls' future come together because Chicagoans are desperate for talented players to join this team, said Jonas Bendix, 21, a truck driver for FedEx from McHenry, Illinois, who has been watching the Bulls since he was 3 years old and plans to attend the draft lottery.

Along with the NBA lottery, the NHL and NFL have also held drafts in Chicago—including the 2015 NFL draft that attracted more than 200,000 guests.

Besides attracting tourists who will bring business to local restaurants and hotels, the draft lottery should energize the Chicago fan base and entice them to attend more draft events, increasing interest in the venues around the city, said Andy Clark, director of Sports Management Programs at DePaul University.

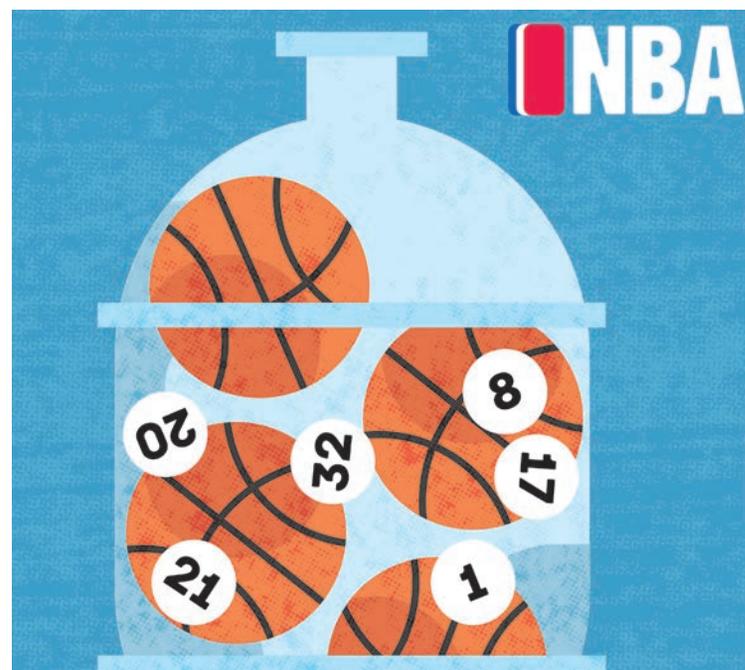
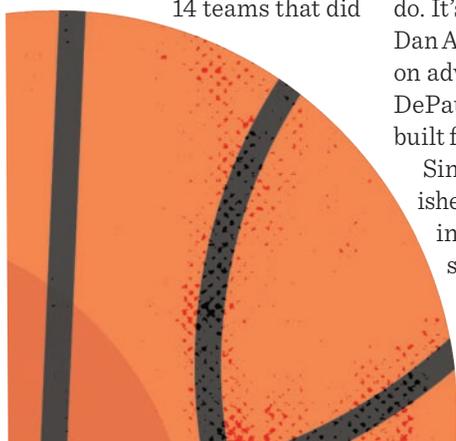
Chicago will also be the site of multiple other upcoming sporting

events, including Laver Cup, the international indoor men's tennis tournament between Team Europe and Team World Sept. 21-23, 2018, and the 2020 NBA All-Star game.

By the next decade, Chicago could see more professional sports venues such as more all-star games, league drafts or maybe even a World

Cup, which is the largest and most-viewed sporting event in the world, Clark said.

"The more [that city does], the more [the city is] known for. [Whether] it's smaller like the lottery or giant like the draft, it builds your resume on what [Chicago is] able to do," Clark said.



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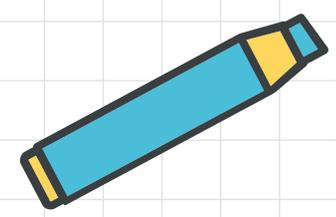
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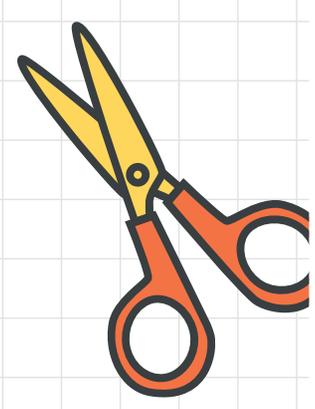


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Chicago vs. New York City

Former deputy mayors compare city vitality, growth

» SAVANNAH EADENS
METRO REPORTER

GREAT CITIES ARE those that change the world, said Steve Koch, Chicago's former deputy mayor.

"From the Highline to the 606"—a Nov. 9 panel discussion hosted by the Chicago Council on Global Affairs and moderated by Niamh King, the group's vice president for Programs and Strategic Content—included Koch and Dan Doctoroff, former New York City deputy mayor. The pair compared New York City and Chicago and discussed strategies to bring corporate investment and vitality into the cities.

"Cities are like people. They have a personality and culture and every city is different," said Doctoroff, who was deputy mayor from 2001 to 2008.

Chicago differs from New York City because the latter is the financial capital of the globe, said Koch, who was deputy mayor from 2012 to August 2017. In the next five or 10 years, 20 to 30 other global cities will be the new hotbeds of innovation, creativity and economic growth, and while New York City will always be a global city, Chicago has to work for it, Koch said.

"In many ways, [Chicago] is a big financial player, but we are not a political or financial capital, and if we don't take steps of our own initiative, we become irrelevant," Koch said.

Another difference between New York City and Chicago is the crime rate. Doctoroff said New York City has made a consistent effort to put law enforcement on the streets of troubled neighborhoods

and hold police accountable. New York also does not have as many gang-related issues as Chicago, he added.

"The predicate for the success that we've enjoyed [in New York City] is based on the reduction in crime," Doctoroff said. "There is nothing more important at the end of the day to the success of the city than people feeling safe."

Both agreed population is key to economic success for global cities, and the overall population growth has been dramatically greater in New York City than Chicago.

In the last 15 years, New York City has grown by 500,000–600,000, and new residents have spread into every one of its neighborhoods, Doctoroff said.

"We've created a vibrant market in most neighborhoods; whereas [in Chicago], there are whole areas that remain blighted because you don't have the demand," Doctoroff said. "In those areas where there is not demand or opportunity, there are going to be problems."

Koch said deteriorating cities tend to lose population. John



Former New York Deputy Mayor Dan Doctoroff (left) and former Chicago Deputy Mayor Steve Koch (right) discussed how the two municipalities can compete as global cities with the Chicago Council on Global Affairs.

Bucksbaum, CEO of Bucksbaum Retail Properties, said the panel put population in perspective as a city's economic issue, a concept he had not realized before attending. Population brings people who generate investment, he said.

Over the last six years, several hundred companies and more than 50,000 jobs have moved to

Chicago, boosting the population and growth of the middle class economy in Chicago, Koch said.

"Population growth is an enormously important phenomena," Koch said. "The real challenge for Chicago going forward is how to make it a livable city."

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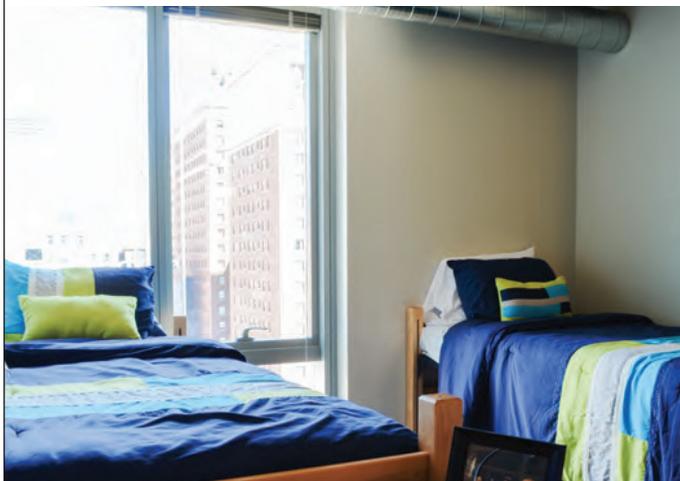
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